

FILMS

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# VARIETY

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## 'ADULT' YARNS HIT FILM PAYDIRT

### Disk Biz Looks to \$250,000,000

### For 1953; Sheet Sales Also Soar

All facets of the music biz are marking up last month as the best January for sales since the end of the war. Trade execs estimate that if business keeps rolling at the same pace for the rest of the year, the disk industry will top \$250,000,000 as the gross figure for 1953.

Solid structure of current disk sales is seen in the fact that about 15 sides are going strongly. Last year, four or five songs were clicking during the first couple of months. This year's wider spread means that more customers are coming into the stores to buy more than one disk at a time.

All of the major labels, moreover, are sharing in biz upbeat which is in marked contrast to last year when only two or three diskeries dominated the hit lists. Of the current top 10 bestselling artists, Columbia has two with Jo Stafford and Doris Day; Coral has two with Teresa Brewer and Lawrence Welk; Mercury has two with the Gaylords and Patti Page; Victor has one with Perry Como, Decca has one with the Mills Bros.; M-G-M has one with Joni James and the indie label, Essex Records, has one with Don Howard.

Sheet sales are also way up this year as compared with the same period last year. Although not as healthy as the disk business, hit songs are now beginning to hit the 500,000 sales marker, a figure that (Continued on page 46)

### O'Connor, Cantor Nix Filmed Shows

Hollywood, Feb. 3. Overtures to Eddie Cantor and Donald O'Connor for half-hour comedy shows on film next season have been definitely rejected by the two comedians, who will continue with "Comedy Hour." Cantor will do 10 hour shows for Colgate next season and O'Connor five or six.

Both Cantor and Sam Jaffe, agent for O'Connor, said the new format was discussed but discarded after exploring the advantages. Cantor's only demand on Colgate is that he be allowed to have filmed in advance some of the production numbers or scenes that require quick changes. He will concentrate wholly on television.

O'Connor's picture commitments would militate against a regular series of half-hour filmed comedies, each of which would require (Continued on page 63)

### 'Dr. I. Q.' Quits Ministry

Dallas, Feb. 3.

Rev. James W. McClain, former "Dr. I. Q." on NBC radio, has resigned from the ministerial staff of St. Matthew's Episcopal Cathedral here to devote full time to a boys' ranch project which will occupy 600 acres in south Texas. Nonsectarian, the Three-Cross Ranch and School will provide a home and self-supporting jobs for 150 boys.

Pitch for the new project, made by Rev. McClain in December when he was featured on "This Is Your Life" by Ralph Edwards, via NBC-TV, drew almost \$17,000 in contributions to the local headquarters.

### Serious Thesps Into TV Comedy; Big Coin as Lure

The tall money obtained on vaudeo programs has resulted in many dramatic players paying closer attention to that medium. The quest for coin is changing many a serious thesp into a comedian. The talent agencies have been encouraging that trend not only because of the higher coin, but as a means of building up reputations in other fields. The percenteries feel that it's no longer feasible for a headliner to be a one-track performer. Tele has provided the major chance for many to indicate some degree of versatility.

The coin quest, although primary (Continued on page 22)

### Orch Leaders Asking For Cuts on Lucrative Ballroom Concessions

The band biz is far better than it looks from the ballrooms' gross figures and orch leaders now want a cut of the unseen, but substantial revenues. Latter comes from the candy, soft drinks, liquor and setups concessions which have become a major by-product of the ballroom operation in the south and midwest.

Orch leaders are currently working (Continued on page 61)

### ANSWER BEEFS ON 'IMMATURE' PIX

Hollywood more and more is providing the answer to filmdom's detractors who over the years have rapped the "juvenile mentality" of pic emerging from the studios. Producers are definitely trending toward "mature" themes and frank, realistic circumstances.

New outburst of forceful pic fare, incidentally, is familiar. There's a trend toward them every few years, which continues until the bluenoses decide to crack down.

Execs of major studios reveal they're well underway with increased use of "grown-up material," and point to current production skeks to prove the point. Ellis Arnall, president of the Society of Independent Motion Picture Producers, added in N. Y. this week that the indies generally are in the vanguard of film-makers "developing films designed to appeal to the adult mind."

Speaking for the industry generally, Arnall said in no case are the producers flirting with more censorship problems. "While they're dealing with realism, the producers are stressing good taste and avoiding anything which would embarrass or displease film theatres' all-age-group audiences," he stated. "And obviously there's no desire to stir a row with any church group."

Regardless of the manner in which it's being done, it's clear that a good part of Hollywood is now tackling subject matter which heretofore has been largely tabu. Film-makers relate the public wants more advanced screen fare, and they're grooving their turnout accordingly.

Romance of a priest (Montgomery Clift), for example, is a radical departure from the convention (Continued on page 20)

### NIXON SEES CAMPAIGNS SHORTENED BY TV

Washington, Feb. 3.

Television will eventually shorten the time of national political campaigns to only three or four weeks, Vice-president Richard M. Nixon predicted last week in an interview on WTOP-TV. (Shorter campaigns were urged in a speech two weeks ago by CBS Board Chairman William S. Paley.)

"We may find developing in the near future," he said, "a period in which campaigns may be shortened. In three or four weeks the public can get to know a candidate through radio, television and newspapers. No one will as yet cut his campaign short. But, sometime, someone will."

### No Letup in 3-D's Sock Impact; Cinemascope Lifts 20th-Fox Stock

By ABEL GREEN

Hollywood, Feb. 3.

The fourth dimension for 3-D is the boxoffice.

Third-dimension is nothing new; it's merely been manifest in recent weeks as a new b.o. value. The simple conclusion is that if that's what the public wants and will pay for, that's what Hollywood will give 'em.

If "Bwana Devil" can continue its mopup business; if Sol Lesser's Stereo Techniques shorts can do what they are doing; if Cinerama continues as a top ticket on Broadway — quite patently, the filmgoing public wants that new value.

Metro did it years ago with a Pete Smith short; showmen like Darryl Zanuck and Frank Ross recall a third-dimension (with tinted lenses) sequence in a mid-1920s Ziegfeld Follies—these further attest to the fact that 3-D is nothing new.

But the b.o. has created a new impact on 1953 thinking. The awkwardness of Arch Oboler's pioneering "Bwana Devil" has already resolved into certain refinements, as seen last week on the WB lot, where WB was utilizing the same Natural-Vision (Milton Gunzburg) technique employed by Oboler. Bryan Foy is producing "House of Wax" (nee "Wax Works") in N-V, with Jack War (Continued on page 7)

### Convicts Sensitive

Minneapolis, Feb. 3.

"Gangbusters" radio show has been tabooed at the Minnesota State Prison, and has the distinction now of being the only ether program which inmates aren't permitted to hear, equipped with radio earpieces, in their cells.

Warden Leo Utecht informed the state legislature during an appearance before that body that the reason there's no longer any tuning in on "Gangbusters" is because prisoners would cheer when a policeman was shot.

"Inmates got disgusted, too, when the crooks always were shot or captured," explained Utecht. "They really didn't like the show and were glad when we eliminated it."

### Red Phizzes Showing With 'Faces' Fracas

Current theatre shortage on Broadway resulted last week in a hassle between Leonard Sillman, producer of "New Faces," at the Royale, N. Y., and the Shuberts and Sullivan ticket agency. Situation involved what the producer claimed was an attempt to curtail agency sales for the revue so as to hold down the gross below the stop clause and force it out of the theatre.

Sillman, apparently tipped off, hired a private detective agency, whose operatives phoned Sullivan branches in various New York (Continued on page 61)

### Coast Pubs Flip Over Nip Tune Penned by GI; Disney Music Nabs It

Hollywood, Feb. 3.

Music publishers and platteries in this town are in a fevered haste over "Gomen Nasai," a song with English lyrics and a Japanese title, meaning "Forgive Me."

Two weeks ago a sailor of the U.S.S. Bon Homme Richard sent the platter to Ralph Story, KNX disk jockey, explaining that he bought it in a Tokyo music store. (Continued on page 47)

### British Equity Now Warmer to Aliens

London, Feb. 3.

While negotiations between British and American Equity are deferred for the time being, there is every evidence that the British thespers' union is displaying a more cooperative attitude in okaying work permits for alien artists. Since the countryside controversy that followed the embargo on Jose Ferrer working at the Old Vic, managements are agreed that a more reasonable attitude is being followed.

For recent and upcoming productions requiring the use of American performers, managers have met with a ready, helpful response from Equity. One producer whose production called for a substantial number of U. S. artists, told VARIETY last week that all applications were dealt with ex- (Continued on page 23)

Tune in Sunday Night — LINCOLN-MERCURY TIME on CBS-TV — When ED SULLIVAN'S "TOAST OF THE TOWN" presents "The Walt Disney Story"



## Greenwich Village Still Triple Play

### B.O. As Spenders Gander 4th Gender

By JESSE GROSS

Greenwich Village, with its three-way entertainment parlay, continues to rate as a b.o. lure. Most potent come-on, though, is still the cuff looksee holdovers in the loose limbed lads and heavy hoofed hoydens who frequent various bars in this downtown Gotham sector. However, for those who prefer orbiting professional or semi-professional performers at work, this one-time Bohemian refuge offers a roadshow version of 52d St. in addition to a few spots flavored with an upper eastside air. With this tripartite package, the tills around Sheridan Sq., MacDougal St. and West 3d St. appear to be registering fairly healthy takes.

Most noticeable change in the character of the Village seems to have taken place in its aspect of Bohemianism. There are fewer beards showing and the indigent costume of blue jeans smeared with vivid paint is on the wane.

Louie's bar, off Sheridan Square, appears to have replaced the MacDougal St. perennials, the San Remo and Minetta Tavern, as the No. 1 meeting place. Spot does such a bang-up business on week-ends that the iron gate, fronting the entrance, is usually drawn prior to midnight, as a means of keeping additional customers from entering the already packed premises. Beer and conversation impress as being the primary lure. Crowd here, however, seems to stem more from off-Broadway theatre groups and radio-TV ranks than from the old school of artists, poets and authors.

West 3d St., paralleling 52d St. both in location and motif, spotlights a number of niteries featuring scantily clad gals. Stills outside the clubs are almost all devoted to showing them with as little covering as is permitted. These semi-stripperies include Ernie's Three Ring Circus, Savannah Club, Open Door, Pinto's, Cinderella Club and Tony Pastor's. Headliners at these locations are lesser names.

#### Matter of Taste

A few of the 3d St. dives cater to those femmes who prefer using Aqua Velva to Chanel, while 8th St., between 5th and 6th Aves., serves as a haven for the male element that would prefer trading in their styptic pencils for eyebrow carbon. This latter group, incidentally, also takes up doorway stands on the street after the bars have shuttered, a la the femme prowlers in London's Piccadilly Circus.

For showcasing values that par some of the better uptown niteries, Village Vanguard, Bon Soir and No. 1 Fifth Ave. usually hold forth with some solid entertainment. The Vanguard shew has Mickey Deems, Sylvia Syms, Pat Carroll and the Clarence Williams Trio, while Bon Soir is offering Jimmie Daniels, Alice Ghostley, G. Wood, Norene Tate, Garland Wilson, Kirkwood & Goodman and Mae Barnes. No. 1 has Bibi Osterwald and Ray Mason, in addition to regulars Bob Downey, Harold Fonville and Hazel Webster. Also in the niterie vein and one of the area's most stabilized spots is the Village Barn. Bucolic in flavor, the Barn remains a top magnet for hen parties, out-of-towners, and native New York hayseers.

In the jazz vein, Nick's and Eddie Condon's hold fast, while over on the eastside, on 2d Ave. slightly outside the boundaries of the

Village, are two banquet halls which convert to Dixieland sessions on weekends only. Jazzeries are the Stuyvesant Casino and the Central Plaza. For dancing, outside of the niterie vein, Eddie Winston's, on 8th off University Pl., still pulls in heavy patronage.

#### Sheridan's Solo

Sheridan Sq., which once housed a few bistros, now has a solo entry running. Operation is the Nut Club and entertainment falls in line with that offered on 3d St. One of the former niteries in that sector has been taken over by the off-Broadway legit group, Originals Only, and transformed into a theatre, as was done with the former Greenwich Village Inn, now functioning as the Circle-in-the-Square Theatre. Cafe Society, once an entertainment stronghold, shuttered some months ago.

Also located on MacDougal St. and outside of the usual run of the mill spots situated in that vicinity is the Champagne Room. Cellar operation, which formerly restricted its liquid menu to wines, now serves both whiskey and the grape extract. Place spotlights a pianist, while waitresses fill in as vocalists with tunes offered confined primarily to excerpts from legit musicals.

### Players See Their Names

#### Double—On Marquees; Day-Date Pix-Legiters

Current season has developed an unusually high number of instances where the star or featured performer in a Broadway legit show is competing with him or herself in a film playing the same area.

Opening of 20th-Fox's "The Star" at the Rivoli last week served to further draw attention to the situation. Star of "Star" is Bette Davis, who's currently holding forth in "Two's Company," revue at the Alvin.

Maurice Evans, topper in Gabriel Pascal's "Androcles and the Lion," at the Capitol, has the lead in "Dial M for Murder" at the Plymouth. Reginald Gardner, also prominent in "Androcles," cavorts nightly in "An Evening With Beatrice Lillie" at the Booth. Danny Kaye is in "Hans Christian Andersen" on the Paris and Criterion screens and virtually a one-man show on the Palace boards.

Arthur Kennedy, who has one of the key spots in "The Crucible" at the Martin Beck, is starred in "Lusty Men." Jerry Wald pic now on view at 42d St. houses. Rosalind Russell is due shortly from two directions. She opens in "Wonderful Town" at the Winter Garden Feb. 25 and at about the same time her new film, "Never Wave at a Wac," RKO release, will bow at a first-run. Geraldine Page had marquee billing last week at the Globe, in 20th's "Taxi," in which she has a small part. Her big click showing in "Mid-Summer" at the Vanderbilt was responsible.

#### Defer Lawrence Biog

Hollywood, Feb. 3.

Metro has postponed "Interrupted Melody," projected Marjorie Lawrence biopic, until it can figure a way to shave the cost.



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### Blame Press, U.S. Colony

#### In Josie Baker Nixing

#### By Havana Cafe, TV Show

Havana, Feb. 3.

Montmartre cabaret and CMQ-Television have cancelled contracts with Josephine Baker. Ostensibly the reason for the cancellations was cables from Miss Baker in Buenos Aires saying she would not be able to arrive in time for her opening at niterie and on video, scheduled for yesterday (Mon.).

Actually, the cancellations followed a furore in the large American colony in Havana when it was announced that Miss Baker had been signed to appear here. The American tabloid Havana Herald blasted her unmercifully.

Mario Garcia, manager of Montmartre, reported that Miss Baker had originally been signed to appear Jan. 26. He said that she then asked that the date be moved back to Feb. 2, and then to Feb. 9. At this point, he said, the contract was cancelled.

Meantime, Phil Spitalny flew to Havana from New York last Thursday (29) and was dicker with Montmartre to bring his "Hour of Charm" to the niterie.

Miss Baker was to have appeared on the CMQ-TV "De Fiesta con Bacardi" nightly program. She played at Tropicana niterie in Havana two years ago before her return to the States.

### KAYE'S PALACE STAY

#### KEYED TO BRIT. FILM

The Coronation will have an important bearing on the run of Danny Kaye's at the Palace Theatre. N. Y. Comic is committed to "Knock on Wood" which will be filmed in England under auspices of Norman Panama and Mel Frank. Producers are not yet certain whether they'll start work on the film before or after the Coronation. Accommodations, camera crews and studio space will be scarce before the big event, but producers would like to get the project started as soon as possible. If they decide to go ahead prior to the Queen's crowning, then Kaye will have to cut his Palace date.

Meantime, Panama and Frank returned to the Coast Saturday (31) after a week in New York to help with promotion on "Above and Beyond," which they lensed for Metro.

Kaye pulled \$55,240 for his second week at the Palace. His first frame, which comprised 11 shows in eight days, resulted in \$62,000.

### Hayward, Cooper, 'Song' Win Awards

Winners of the Annual Photoplay Gold Medal Awards are Susan Hayward, Gary Cooper and 20th-Fox's "With a Song in My Heart," the fan mag disclosed today (Wed.). Picture and the two stars were named as the "most popular" for 1952 in a year-long, nationwide poll of U. S. filmgoers.

Those who carried off accolades will be awarded Gold Medals next Monday (9) at the annual Photoplay presentation banquet to be held at the Beverly Hills Hotel, Beverly Hills, Cal. Miss Hayward won her laurels for her portrayal of Jane Froman in "Heart" while Cooper's prize stems from his performance in United Artists' "High Noon."

### Cornell Reviews Own Show for Omaha Sheet

Omaha, Feb. 3.

World-Herald columnist John Koffend talked Katharine Cornell into reviewing her own show, "The Constant Wife," after its first night here, and actress came through with a piece that helped sell the show the second night. She admitted "nervousness" at dictating the review to a newspaper stenographer.

Show grabbed a neat \$9,000 last weekend (30-31) at the 3,000-seat Paramount, at \$3.60 top. In a six-performance week that also included Davenport, Cedar Rapids, Des Moines and Sioux City, Miss Cornell grossed a neat \$24,300.

### La Grippe Takes Heavy Toll in French Show Biz; Nude Dancers Hard Hit

Paris, Feb. 3.

Recent cold wave here brought in its wake a bad epidemic of grippé or flu which for the first time in many years was not blamed on any other country.

"La grippe" is blamed for bedding many actors and theatre workers. It also has cut into pic, niterie, music hall and legit boxoffice with the public avoiding the crowds until the epidemic is over.

The number of cases is now on the wane with weather improving. In legit many actors were hit. The state subsidized Comedie-Francaise and Opera lost 24 actors and singers. Claude Nollier replaced Madeleine Robinson in the legit hit, "La Dame de Trèfle" due to the ailment. Suzanne Flon in the new hit play, "L'Heure Eblouissante," also suffered from the grippé, as did her understudy, Jeanne Moreau, the co-star of the piece, offered to do the Flon role also since each have an act without ever meeting. Miss Moreau learned the role in two days.

Also hard hit were the nude dancers in the niteries and big spec revues like the Folies-Bergere and Casino De Paris. Most nude lines have been running at half strength. Pix attendance also fell off during the heavy part of the epidemic.

### JOHN FORD NAMED 'DIRECTOR OF YEAR'

Hollywood, Feb. 3.

John Ford was named "director of the year" by the Screen Directors Guild at its annual awards dinner Sunday (1). The citation was for "Quiet Man" (Rep). SRO crowd turned out for annual affair, at which Ford won the year's top award as well as for best direction of year's fourth quarter.

Other quarterly winners were Charles Chrichton, "Lavender Hill Mob"; Joseph Mankiewicz, "Five Fingers"; Fred Zinnemann, "High Noon." Merian C. Cooper accepted for Ford, currently locationing in Africa on "Mogambo" (M-G). Directors also launched the annual Memorial Award, giving the first one to Cecil B. DeMille.

### One Prez to an Ex (HST): 'Come Be Nightclub Czar'

Former President Harry S. Truman is wanted for the post of czar of the nightclub industry. Theatre Restaurant Owners of America has offered the job of executive administrator to the former White House occupant at \$75,000 annually, on a five-year deal.

Offer was made by Lou Walters, TROA president, who operates the Latin Quarter, N. Y. Telegram was sent to his home in Independence, Mo., asking the former Chief Executive to reply in time for the TROA exec board meeting which is slated for today (Wed.) in New York. So far, Truman hasn't replied.

Post would call for the former President to be an arbiter in all industry questions and set policy. One of his major duties would be the negotiation of agreements with unions and performing rights orgs. He would be given an assistant if he accepted the post.

Meanwhile, TROA has named Dave Fox, former eastern regional director of the American Guild of Variety Artists, as temporary executive secretary. Fox, after leaving the union in 1949, has been agenting.

## See 20% Tax Cut Killed for This Yr.

Washington, Feb. 3.

Possibility of repealing or reducing the 20% admissions tax this year was virtually killed off yesterday (Mon.) when President Eisenhower told Congress there should be no tax cuts until the budget is balanced.

The President did, however, promise a review of the entire tax structure, asserting "we must develop a system of taxation which will impose the least possible obstacle to the dynamic growth of the country." He especially called for taxation which would least interfere with the growth of small business.

Thus, he indicated in his first State of the Union message, excises which tend to hurt the small theatreowners might be studied with a view toward later action.

Prior to the President's message, Congressional tax leaders had stated privately that they would not back any admissions tax cuts this year.

### Orson Welles Lined Up For Two More European Pix After Rome Stint

Rome, Feb. 3.

Orson Welles, co-star of a Ponti-DeLaurentis film now before the cameras here, has two other ventures lined up following completion of his current chore. Under a deal arranged by Barry Mahon, production manager for Errol Flynn, he'll produce, write, direct and star in both projects. These pix will be made in Europe via financing provided by private Italian interests.

Titled "Masquerade," the first Welles film is slated for a March starting date. Yarn is said to be woven around an international story of intrigue, with chase sequences taking the cast through Germany, Tunisia and Morocco. Interiors would be lensed in Italy. Players have not as yet been set.

While plans for the second Welles production have not been disclosed, it's understood that both films may be distributed through United Artists. Welles' Ponti-DeLaurentis stint co-stars him with Italian comedian Toto in a screen version of Luigi Pirandello's "The Man, the Beast and Virtue." Viviane Romance has the top femme role. Shooting is expected to be completed in about six weeks.

### HEFLIN'S ACTING GETS IN WAY OF HIS STUDIES

Minneapolis, Feb. 3.

Van Heflin, appearing in the Twin Cities in "The Shrike," revealed here that he's now enrolled as a student at UCLA, in Los Angeles.

Heflin told reporters he's completing a thesis for a master's degree on techniques of acting on screen, stage, radio and TV. This, he said, will be published as a textbook for dramatic students when it's finished.

One of his problems as a student now, Heflin explained, is that his assignments as an actor interfere with his studies. For example, he had to close his textbooks to make the film "My Son, John." And he was just getting comfortable at his school desk again when he signed to go on tour with "The Shrike."

### Ball-Arnaz Get 250G For Metro Picture

Lucille Ball and Desi Arnaz will receive a flat \$250,000 for a single picture at Metro. Husband-and-wife team have been pacted by the studio to costar in the Technicolor "The Long, Long Trailer." TV stars of the CBS "I Love Lucy" will continue their domestic comedy style on the screen, as a young couple who meet adventures during a cross-country tour in an auto trailer.

Pic is slated for production this year, with Pandro S. Berman as producer. Both Miss Ball and Arnaz were under contract to Metro a few years ago, but "Trailer" will mark their first appearance together in films. Based on a book by Clinton Twiss, the screenplay was written by Alfred Hackett and Frances Goodrich.

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# SEE 3,500 THEATRES FOR TV--IF

## Need for Uniform 3-D

Again the axiom holds true that "there's nothing more permanent than change, and particularly is it true in show biz." The race for three-dimensional films, as a step to achieve a new box-office dimension, has the industry in a tallsipin.

To 3-D or not 3-D should compel the industry to take quick stock of itself, pool all resources, set up a central clearing and meeting ground, and make available from the start the best end-results. Right now Warners is racing with Natural-Vision. Sol Lesser is clicking with a series of Stereo-Techniques shorts (nee Tri-Opticon), UA is mopping up with "Bwana Devil" (Natural-Vision), which started it all. And now comes 20th-Fox with its broad program for Cinemascope.

There are a number of different systems, plus some independents which will come along to ballyhoo their own pseudo-brands of "third-dimension." There is confusion in exhibitor circles as to which system is what. There is the consensus that, after it's all shaken down, the quality of the product will be the No. 1 consideration. In the novelty stage, it's all a good-opportunity for a fast buck; it is undeniably a new excitement for production and exhibition. And each certainly can stand revitalization.

But there are realistic values that must figure—screens must be different shapes and sizes, convex and metallicized, roughly in ratio of 60 by 25 feet or 2½ to 1. The "grandeur" screen, of course, is not a new idea, as isn't the very issue of so-called "third dimension." What is new is that it is getting a new kind of boffo boxoffice reaction.

If it is to emerge as an all-industry b.o. panacea, as with sound, intelligent industry thinking figures in a broad approach to the general problem of a uniform technique. *Abel.*

(Detailed 3-D stories on Pages 1, 7).

## 20th-Fox's 3-D Helps Stock Rise; Trading Heavy

Film industry stocks, relatively neglected in recent months, highlighted trading on the N.Y. Stock Exchange Monday (2) and yesterday (Tues.). Buoyed by 20th-Fox's disclosure that it's converting all film-making to a third-dimensional process, most picture shares staged sharp advances on a heavy turnover.

Leading the Big Board sales on Monday with a volume of 51,300 shares, 20th-Fox hit a new high of 16½ and closed yesterday at 16¼. Columbia Pictures also set a new high on Monday at 13¾ but eased off yesterday to 13½.

With sales of 119,800 shares for the week ending yesterday, 20th climbed 2¼ points in the seven-day stretch. Col was up 1½ while Loew's and Paramount Pictures each rose a point apiece. Majority of other amusement issues scored fractional gains.

Apparently the boom in other three-dimensional techniques has served to take the edge off Cinemascope, Inc., which pioneered in bringing its version of 3-D before the public last fall. Shortly after the preem of "This Is Cinemascope" at the Broadway Theatre, N.Y., Cinemascope was quoted around 8 on over-the-counter trading. Yesterday it was down to 3¼ bid, 3¾ asked.

Investment trust of Lester Martin & Co. has purchased 150,000 shares of various picture company stocks in the past six months, it was disclosed this week. Explaining the firm's acquisitions, Martin said that the holdings were picked up since film industry shares have

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## Z. Z. Gabor's Cafe Bow At Flamingo, Vegas

Hollywood, Feb. 3. Zsa Zsa Gabor will make her niter debut March 5 at the Flamingo, Las Vegas, headlining a package being put together by Sammy Lewis. Subsequent dates hinge on Vegas reception.

Miss Gabor will emcee, tell a few stories, and enact a scene from her film, "Moulin Rouge." She'll be backed by Dorothy Dorben line. Lewis will have a dance team, male singer and a comic to round out package, which is set for fortnight.

## See Legion Becoming 'Most Active' Censors; Exhibs Back Lessing

Guarded comment characterized exhibitor reaction last week to criticism of the American Legion voiced on the Coast by Gunther R. Lessing, board chairman of the Society of Independent Motion Picture Producers. Privately, however, exhibs declared themselves in agreement with Lessing and applauded his speaking out.

Lessing, commenting on Legion pressure which forced cancellation of "Limelight" bookings by both Fox West Coast theatres and the Loew's circuit in N.Y., upheld the Legion's right to protest and criticize, but added that in suppressing pix the veterans org "assumes the mantle of judge, jury and prosecuting attorney."

General exhib reaction was that censorship is bad, and that the Legion is well on the way to becoming the most active censorship body of them all. "We've been fighting censorship up and down the line, and it's about time that someone spoke up and brought the Legion matter into the open. If the large producers would only stand on their rights and act to protect them, we'd all be better off," one N.Y. theatremen said.

Another operator complained that local Legion posts were forcing national reaction by picketing films, and he stressed the need for a unified Legion policy which would be open to reason. Exhibs generally assume that the national Legion heads lack control of the

(Continued on page 23)

## M-G TAKES LEAD IN FOREIGN 3-D RACE

Race to cash in on 3-D developments in the foreign market has started with Metro in the lead. Distrib is perfecting hush-hush plans to export an improved version of its Audioscopic system to theatres abroad and hopes to beat the rest of the companies to the punch.

It's figured that he who is the first to satisfy foreign market curiosity about latest U. S. developments in stereoscopies can cash in heavily. Metro's system, which requires the use of red-and-green glasses, was first put on view back in 1936 with a series of 3-D shorts made by Pete Smith. It then created a sensation. The last of the Audioscopes was released in 1940.

Other distributors, while not as far advanced in their plans as Metro, which has already drawn up, also are eyeing possibilities abroad. 20th-Fox, for one, has world-wide

(Continued on page 22)

## IF EXHIBS GET THOSE CHANNELS

A scramble for theatre TV equipment, overshadowing the current interest in conversion to three-dimension projection, is anticipated if exhib interests succeed in obtaining exclusive theatre video channels. With hearings now going on in Washington, exhibitor forces, sparked by the National Exhibitors Theatre TV Committee, are envisioning a theatre TV network of approximately 3,500 theatres with about 4,000,000 seats within the next two years.

More enthusiastic large-screen proponents predict that the totals could well go over these figures,

Other theatre TV stories on Page 4.

since the estimate is based solely on theatres controlled by members of the exhib committee.

Theatremen agree that theatre TV has passed the chicken-and-egg stage, whereby the current lack of activity in the medium is based either on the lack of video-equipped theatres or the absence of sufficient sock attractions. Present attitude is that the productions would become quickly available if enough outlets existed to present them. What has prevented the more frequent presentation of theatre TV events, it's noted, has been

(Continued on page 22)

## RKO Bd. Meeting On Grainger Appt.

RKO board of directors, headed by Howard Hughes, will meet on the Coast the latter part of next week to elect James R. Grainger to board membership as a legally-required preliminary to the board's election of the former Republic exec to the RKO presidency. RKO being a Delaware corporation its chief exec must be a member of the directorate.

Grainger moved into the RKO homeoffice in New York Monday

(Continued on page 23)

## National Boxoffice Survey

Key City Trade Slips; 'Bad' Again First, 'Devil' Second, 'Gambler' Third, 'Hans' Fourth

Lack of fresh fare and a general lull in many key cities covered by VARIETY is resulting in a spotty, biz picture nationally this stanza. One cause of this, of course, is the yen of exhibitors and distributors to delay using fresh, strong fare to any extent until able to cash in on the Lincoln Birthday and Washington Birthday upheaves this month. Accelerated interest in third-dimensional pix also was in evidence.

"Bad and Beautiful" (M-G) is champ for second week in a row, the session seeing this opus far ahead of its nearest rivals in the keys. "Bwana Devil" (Indie) finished second for the second stanza in succession, being nice to terrific in seven of the eight cities where currently playing.

"Mississippi Gambler" (U), only out on second week to any extent in bigger keys, is capturing third position. Close behind is "Hans Christian Andersen" (RKO-Goldwyn) in fourth slot as against fifth a week ago. "Above and Beyond" (M-G), fourth last week, is winding up fifth currently.

"Man Behind Gun" (WB) is sixth while "Thunder in East" (Par) is showing enough to finish seventh. Eighth money is going to "Thief of Venice" (20th), just getting started this round. "Lawless Breed" (U) and "Ruby Gentry" (20th) round out the top 10 list in that sequence.

"Meet Me At Fair" (U) is top runner-up film, with "The Clown" (M-G), "Cousin Rachel" (20th) and

## Eric Johnston, Coin Seen Snarling McCarthy Taking Key SIMPP Post

### Chas. Skouras Continues To Mend in Hospital

Charles Skouras, National Theatres topper, who suffered a mild heart attack two weeks ago, continues his stay at St. Luke's Hospital, N. Y.

According to Richard Dickson, Skouras' executive assistant, the exhib topper is "in good spirits" and medics will make a decision early next week about his discharge.

## NBC May Televis Oscar Festivities; 100G Price Tag

Hollywood, Feb. 3.

NBC-TV reportedly is virtually set to telecast the Academy Awards ceremonies this year. The network will meet the Academy's \$100,000 price tag and the Academy will have final approval of a sponsor. CBS had also been dickering for the event.

There had been strong interest from theatre TV for the awards, but the Academy reportedly preferred home TV to a big-screen coverage.

Theatre Network Television had been bidding for the event, approaching the studios through Motion Picture Assn. of America prexy Eric Johnston. Subject also came up at last week's board meeting of Theatre Owners of America, with exhibs expressing the hope the Oscar doings could be channeled to them.

Pitch for exhib participation in the Acad ceremonies via large-screen tele was turned down last year by the TV-shy Academy. However, exhibs thought there was a better chance this year in view of Universal, Columbia and Warner Bros. withdrawing financial support from the event.

Society of Independent Motion Picture Producers has all but dropped plans to install John G. McCarthy, former head of the Motion Picture Assn. of America's foreign division, as its trouble-shooter in the international field, it was indicated Monday (2) in N. Y. by Gov. Ellis Arnall, SIMPP prexy.

While the Society is giving as the official reason its inability to shell out enough money to create a setup necessary to interest McCarthy in the job, it's understood that McCarthy's rocky personal relationship with MPAA prexy Eric Johnston also may have contributed to the decision. McCarthy left the MPAA at Johnston's request last December. He is presently vacationing in the Bahamas.

All Arnall would say of the matter was that, while everyone at SIMPP thought very highly of McCarthy, "it is doubtful whether we can now see our way clear to expand our foreign operations sufficiently to interest McCarthy." He added, regretfully, that there was not much chance of McCarthy joining SIMPP.

However, the matter is being discussed in N. Y. today (Wed.) by the SIMPP distribution committee. Elimination of McCarthy doesn't preclude the possibility of SIMPP

(Continued on page 18)

## MPAA Censor Moves Wait on Ohio Cases

Motion Picture Assn. of America's next move on the censorship front, particularly in Ohio, will depend largely on two cases which come up before the state's Supreme Court today (Wed.). Hearings involve "Native Son" and "M." pix banned by the state's censorship body. Both films are being handled by indie distribs and neither is a product of a major studio.

MPAA is particularly eyeing the outcome of these cases, since the Assn. feels Ohio's film censorship law is the most vulnerable of those in states which have snipping acts on their books.

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## Allied Adds Another Nail to Coffin Of Arbitration; Small Chance of a 'Life'

Hope that Allied States might become more receptive to industry arbitration proposals, and that a system may still be salvaged from the presently collapsed trade negotiations, further waned this week.

It was disclosed that a group of Allied-ites, at a recent meeting in Fort Wayne, Ind., unanimously decided that Allied should withdraw from any further participation in discussions of the subject.

Fort Wayne session was attended by members of the Allied Theatre Owners of Indiana, head of which is former national Allied president Trueman Rembusch.

Membership report on the meeting was that Allied had no alternative other than bowing out of the arbitration effort. Group felt that all plans for a system which showed promise of getting distributor support were of such little value to exhibs that they weren't worthwhile.

That the Allied unit's sentiments echoed the attitude of national Allied was strongly indicated in trade circles in other field areas and in New York this week.

There have been no obits written by the distibs as yet but at least a few sales reps are acknowledging there's only a slight chance of arbitration being revived. One film company exec said: "It looks pretty dead to me; all we're waiting for are the burial rites."

Only remaining possibility, at least for the present, for resuscitating the arbitration program was seen via Theatre Owners of America. TOA execs related they'll contact Allied in the hope of stirring new interest in the subject but apparently nothing has been accomplished in this direction as yet.

Earlier, the distibs had planned a meeting among themselves to see if some new approach could be worked out. This session has been put off pending the outcome of TOA's effort.

## Pic Firms Warned Of Likely Reduction In Jap Import OK's

Company execs. in N. Y. have been given advance warning that there is likely to be a reduction in the number of Japanese import permits granted to U. S. distibs for the fiscal year of 1953, which starts April 1. Dollar allocation probably will remain the same, but there are indications that the Tokyo government may wish to introduce a system under which the Americans would have to sell a certain number of their pic to local distributors for a flat price.

Angle is that such sales are subject to a ceiling. Exhibs, who generally favor free importation and have communicated this policy to the Japanese government, are opposed to local distibs getting Hollywood film. They reason that the ceiling will assure them better deals, but foreign execs in N. Y., who have some experience with the workings of such a system in Spain, say it rarely works out that way. It's reported that Argentina now also is angling for a deal along these lines.

Present Japanese quota is based on the rate of local production and various other factors. While there has been no official announcement yet, the Motion Picture Assn. of America has confidentially advised its members that the U. S. permit total is likely to be reduced while the allocations for Britain, France, Italy, Russia and other countries will be upped. Overall total of imports probably will be kept at the same level as last year.

Whatever the divvy, the Japanese government has agreed to set aside four permits for the quartet of U. S. distibs that recently lost out when the companies drew lots for six licenses still left over from the second half of the '52 fiscal year. Rest of the permits will be cut up after the quartet of licenses has been doled out.

**D. T. Yates' Stock Buy**  
Douglas T. Yates, member of the Republic board, has purchased 250 shares of the company's common stock.

This brings his total ownership to 2,360 shares.

## AMPP Re-Elects

Hollywood, Feb. 3.

All incumbent officers of the Assn. of Motion Picture Producers have been re-elected for 1953: Eric Johnston, prexy; Y. Frank Freeman, board chairman; L. K. Sidney, B. B. Kahane, veepees; Charles S. Boren, veepee in charge of industrial relations; James S. Howie, secretary-treasurer. C. J. Tevin has been elected to the board, succeeding Ernest Scanlon as RKO rep.

Central casting also held elections, returning incumbents Freeman, prexy; Fred S. Meyer, board chairman; Boren, exec veepee; Howie, secretary-treasurer.

## Exhibs Rap M-G 'Ivanhoe' Policy

Metro, charged by exhibs with setting a new pre-release pattern with "Ivanhoe," is now on the receiving end of blasts for its general release policy.

Following exhib complaints, M-G announced that the pic would be available for general issue on Feb. 20. However, exhibs assert company is giving preference on general release to theatres that successfully bid for the film under the pre-release hiked-terms arrangement.

According to exhibs, Metro adopted this plan because of inability to meet the large demands for the picture. Under the new setup, say the exhibs, former bidders plan to show the picture again at regular prices or install it in one of their "B" or "C" houses. Thusly, they claim, smaller exhibs will again have a long waiting period before obtaining the film.

Metro's initial sales plan limited the sale of the pic to towns of 25,000 or over. A similar pattern of release has been adopted by Columbia for "Salome," with the latter, however, extending the population limitation to cities of 75,000 or over.

Charles Reagan, Metro sales topper, offered a "no comment" to a query about exhib complaints on the Metro-established system. However, he stated flatly that Metro had sufficient prints to meet the demands of exhibs who wanted "Ivanhoe" at this time.

## U'S \$2,307,701 NET FOR '52, \$2.15 A SHARE

Net of \$2,307,701 for the 52 weeks ended Nov. 1, 1952, was reported by Universal last week (30). Total, figured after provision of \$4,290,000 for Federal taxes and \$500,000 for contingent liabilities, amounts to \$2.15 per share on the 961,698 shares of common stock outstanding on Nov. 1, '52.

Showing for the fiscal year of '52 was a slight improvement over the previous 53-week fiscal year, when U's net was \$2,267,784 after provision of \$3,125,000 for taxes and \$500,000 for contingent liabilities. Per share earnings then were \$2.10.

The company's annual stockholders' meeting takes place in New York March 11. On the agenda are election of 10 directors, modification in the employment agreement of N. J. Blumberg, board chairman; selection of auditor, etc. Nominees for the U board include Blumberg, Alfred E. Daft, Preston Davie, Albert A. Carthwaite, Leon Goldberg, R. W. Lea, John J. O'Connor, Milton R. Rackmil, Budd Rogers and Daniel M. Shaefer.

The company's earnings statement showed a decrease in both domestic and foreign film rentals and sales from \$65,172,580 for the year ended Nov. 3, 1951, to \$64,128,719 in 1952, which figured on the basis of 52 weeks against 53 in 1951. Gross profit, after deduction of \$35,448,142 in amortized film costs, royalties and other costs, came to \$28,680,577 in 1952 as against \$27,353,806 in 1951.

## Mae West in 'Joey'

Hollywood, Feb. 3.

Columbia is bringing Mae West back to the screen as star in the film version of "Pal Joey," to be produced and directed by Billy Wilder next fall. No male lead has been signed to date. Miss West will play the part originated by Vivienne Segal on Broadway.

Actress' last film role was in "The Heat's On," produced by Columbia in 1943.

## SWG Balloting On Dropping Of Blacklist Suit

Hollywood, Feb. 3.

Members of the Screen Writers Guild have been mailed ballots to determine whether they will support the executive board's recommendation to drop the "blacklist" suit against the major film studios. Along with the ballots went a warning that unless the scripters support the board, the case would go to immediate trial.

Abandonment of the case was practically assured after receipt of a letter from Eric Johnston, prexy of the Motion Picture Assn. of America, who declared the majors never had any intention of establishing a blacklist. The SWG suit was based on a speech by Johnston in 1947, in which he was quoted as stating that the major studios would refuse to hire anyone suspected of subversive conduct. This was construed by the Guild as a violation of Federal antitrust laws.

In response to the Johnston letter, the executive board announced: "The Guild has no desire to interfere with any individual producer's own freedom of choice in employing or refusing to employ any screenwriter. If the Guild joins the executive board and the individual plaintiffs in the suit in accepting Eric Johnston's assurance, as contained in his letter, further litigation is unnecessary."

## U.S. Distibs Move To Work Out London Peace; Ad War in Mexico City

With 20th-Fox leading the way in the distibs' gradual withdrawal of their boycott of two Beaverbrook papers in Britain, ad war this week (2) broke out in Mexico City, where all film plugs were pulled from the local papers in protest against a stiff increase in ad rates. Only Mex exhibs and local producers are involved.

A spokesman at the Motion Picture Assn. of America Monday (2) refused to say just how the companies are making their peace with the British press, but stressed that it was being done "without fanfare." Decision to end the ad ban apparently was taken at the Washington meeting of the majors' prexies last month when the latter voiced general disapproval of their companies' move in London.

Odd aspect of the U. S. distibs' ad withdrawal is that there has been no slackening in pic biz. This has led some of the top execs in N. Y. to the conclusion that the American companies may have been overspending on newspapers ads in Britain. Queried on what would be done should the Beaverbrook papers refuse to take back the filmeries, one topper commented that few tears would be shed over such a decision. "We've been doing some heavy thinking on the effectiveness of press advertising," he said. "Perhaps we've overestimated it."

Execs say it's too early to assess the effects of the Mexican walkout on local business. In this instance not only the American but all distibs are affected. After prolonged palavers, the new ad rates went into effect Jan. 1 with increases ranging from 30 to 40%.

## Europe to N. Y.

Jose Ferrer  
Marion Gering  
Barry Jones  
Lilo  
Lucy Monroe  
Ruth Morley  
Eugene Salabert  
Murray Silverstone  
Ralph Slater

## TV's Upped Bally Status

TV can look forward to added advertising coin from the filmeries during 1953. Prediction is based upon a reversal of attitude by exhibs.

This was pointed up at last week's annual board meeting of Theatre Owners of America in New York. TOA urged distrib companies for a greater concentration of film advertising on TV. It stressed the medium as "a perfect channel" for getting into the home and reaching potential filmgoers. Film sales managers, at informal powwow with TOA, told the exhibs that the filmeries were now in a trial-and-error period of video selling, but promised that companies would carefully study methods of selling via video in order to come up with the best approach.

Present deterrent to greater use of TV is the high cost factor involved, especially in nationwide saturation campaigns. In addition, distibs have found exhibs reluctant to contribute financially in local cooperative campaigns.

## Expect FCC Skepticism Won't Deter Current Hearings on Theatre TV

Washington, Feb. 3.

Despite doubts raised by the Federal Communications Commission last week as to the usefulness of the current hearings on theatre tele, it's expected here that the proceedings will be carried to their conclusion and "apparent inconsistencies" in film industry testimony cleared up.

Difficulties in making the Commission understand its presentation, picture industry sources explained, goes back to continued delays in holding hearings, followed by request to get started with witnesses on technical phases. As a result, the original order of testimony has been reversed, causing apparent impatience by the agency for info on broad plans for theatre TV service.

In a "Notice of Revised Procedure," the Commission raised questions regarding the industry's case and said it was "unable to determine at this time whether the continuation of this proceeding as presently constituted would serve any useful purpose." The agency further announced that following the conclusion of direct testimony on engineering and cost factors, (Continued on page 18)

## Fly Exits MPAA

James L. Fly, one of the two Motion Picture Assn. of America attorneys representing MPAA in the theatre TV hearings before the Federal Communications Commission, has severed his connection with the group. The MPAA at present has no plans for replacing him.

Exit of Fly, a former FCC chairman, leaves Vincent Welch to present the MPAA's case at the current Washington hearings.

## Skiatron Again To Seek Test Pix

Skiatron has noted "with interest" reports that all distibs will provide films for the Palm Springs, Cal., test of the Telemeter subscription TV system, and the company plans to approach the filmeries again soon with its own bid for pix for the projected Phase II development of Subscriber-Vision.

Arthur Levey, Skiatron prexy, said in N. Y. Friday (30) that his outfit had not yet applied to the Federal Communications Commission for permission to go ahead with its planned 90-day test of Subscriber-Vision in New York. The FCC has authorized Skiatron to continue its twice-weekly tests over WOR-TV, N. Y., during post-midnight hours. Skiatron's Phase I, involving engineering tests over WOR-TV in 1952, culminated in a full-dress demonstration of the pay-as-you-see system before the full FCC membership.

Skiatron's attempt last year to obtain pix from the companies ran into opposition. Paramount, RKO and Republic agreed to make product available under certain conditions. 20th-Fox replied with a flat "no," and Warner Bros. and Metro didn't reply.

Levey now maintains that the distibs cannot "discriminate" against Subscriber-Vision and that, in (Continued on page 22)

## N. Y. to L. A.

Josef Auerbach  
Jerry Berger  
Teet Carle  
Brad Dexter  
Al Durante  
John Ericson  
Gus Eyssell  
Melvin Frank  
Mike Frankovich  
William Gass  
Dave Jacobson  
Arthur B. Krim  
Peggy Lee  
Lou Minding  
Charles B. Moss  
Norman Panama  
Hazard Reeves  
David Rose  
Elaine Stewart  
Dan Terrell  
Philip Waxman

## N. Y. to Europe

Stell Andersen  
Albert Black  
Kay Harrison  
Michael Lippert  
Baron Valentin Mandelstamm  
James Mason  
N. Peter Rathvon  
Walter Reade, Jr.  
Michael Redgrave

## L. A. to N. Y.

Joe Bigelow  
Mort Blumenstock  
G. Ralph Branton  
Alec Coppel  
Zsa Zsa Gabor  
Jim Gaines  
Abel Green  
Harry Guardino  
Oscar Hammerstein, II  
Leland Hayward  
Ben Kalmenson  
Michael Kidd  
Irving Lazar  
Al Lichtman  
Perry Lieber  
Gene Lockhart  
Ed Madden  
Louis B. Mayer  
Mack Miller  
Harold Mirisch  
Robert Mithum  
Charles C. Moskowitz  
Kurt Neumann  
Richard Rodgers  
Nicholas M. Schenck  
Spyros P. Skouras  
Paul Small  
Oliver Smith  
Kay Starr  
Louis Stevens  
Richard F. Walsh  
Arleen Whelan

## AT&T Cites Qualifications Of Common Carriers To Provide for Theatre TV

Washington, Feb. 3.

The Bell System told the Federal Communications Commission yesterday (Mon.) it is "qualified and able" to handle transmission requirements for theatre TV, and that it is not necessary to assign special channels for the medium. In a strong attack on the picture industry's proposal, E. D. North, attorney for the American Telephone & Telegraph, testified at Commission hearings that "it would be directly contrary to the public interest to carve out part of the frequency bands assigned to common carriers and restrict them to theatre TV... common carriers can provide the service with an efficiency in the use of frequencies which could not pos- (Continued on page 20)

# 'MERMAID' CHAMP FOR JANUARY

## Break Deadlock on Permits For Argentina, But No \$\$ Conversion

First break in the deadlocked U. S.-Argentine situation came Monday (2) when U. S. distributors in N. Y. were notified that the Peron government had authorized issuance of two exhibition permits for each of the American companies for December. Along with this came a promise to give the green light to a total of 20 films for January.

The Argentine move came at a moment when Motion Picture Assn. of America prexy Eric Johnston was considering another top-level approach to authorities in Buenos Aires. U. S. distributors have no difficulty importing pix, but latter are held up by Argentine censor boards.

Still to be solved is the matter of dollar conversion. When Johnston last visited Argentina he was promised that a certain amount of the U. S. distributors' frozen coin would be remitted. Peron government so far has made no move in that direction and there is little hope among company execs that he will until Argentina's dollar situation improves via a loan or otherwise.

## MPAA Still Trying To Reach Formula On Import Allocations

Motion Picture Assn. of America is still trying to come up with a master formula that would govern both the allocation of import permits among the distributors and the division of foreign coin. International division execs reportedly are tackling the problem with a new approach and are calling in MPAA economist Griffith Johnson to help out.

Need for such a formula has long been recognized but the distributors have never been able to get together on one. When it came to cutting up the six Japanese licenses recently, MPAA members gave up trying and solved their dilemma by simply drawing lots. Procedure, while adequate in that instance, is not considered sound business and isn't likely to be repeated.

Companies last week tried to get together on the two French permits that remain to be doled out, but failed. The problem may be tackled again today (Wed.) at the meeting of the foreign managers in N.Y. It's pointed out that in the case of the Japanese permits it didn't matter too much who was getting the six, since the losing distributors automatically would get their share allocated from the new license total which the Tokyo government is expected to announce soon for the first half of the 1953 fiscal year.

Strategy in working out a new formula aims at recognizing a number (Continued on page 18)

## BRAZIL'S LEAP INTO WORLD FILM MKT.

Hollywood, Feb. 3. Joint production deal he signed a fortnight ago with Vera Cruz Studios, Sao Paulo, Brazil, is Brazilian film industry's first step into the world market in competition with Hollywood and Britain to get dollars and sterling, indie producer Robert Stillman reported on his return from South America.

Government of Brazil is lending every assistance to the fledgling industry's efforts to invade the world market. Stillman deal is for nine Technicolor films, teeing off May 15 with tentatively titled "Americano."

## C. B. Moss to Coast

Charles B. Moss, prez of the B. S. Moss Corp. and executive director of the Criterion Theatre, N. Y., trained to the Coast last week to scrutinize new product.

Moss, who is partnered in the Mickey Spillane mystery series for TV, will also arrange for its filming.

## Special Coronation

### Date for 'Bess'

Hollywood, Feb. 3. Metro plans a special Coronation engagement of "Young Bess" at the Empire Theatre, London.

Following screening of the film, which deals with the first Queen Elizabeth, studio toppers decided to rush it out for the British date as well as a few special engagements in the U. S. Stewart Granger, Jean Simmons, Deborah Kerr and Charles Laughton star in the Technicolor production.

## Sup. Ct. Upholds FTC in Limiting Ad Pic Contracts

Washington, Feb. 3.

The Supreme Court ruled yesterday (Mon.) that the Federal Trade Commission was within its rights in limiting advertising film contracts to one year. By a 7-2 vote, the tribunal agreed that longer exclusive contracts to supply theatres with advertising pix are, in effect, monopolistic.

The FTC order was issued against Motion Picture Advertising Service Co., one of the "big four" in the advertising films field.

FTC was reversed by a U. S. Court of Appeals and carried an appeal from that ruling to the Supreme Court. In an opinion read by Justice William O. Douglas, the majority declared:

"The Commission found in the present case that respondent's exclusive contracts unreasonably restrain competition and tend to monopoly. These findings are supported by substantial evidence. This is not a situation where, by the nature of the market, there is room for newcomers, irrespective of the existing restrictive practices."

"The number of outlets for films is quite limited. And, due to the exclusive contracts, respondent and the three other major companies have foreclosed to competitors 75% of all available outlets for the business throughout the U. S. It is, we think, from the Commission's findings, that device which has sewed up a market so tightly for the benefit of a few falls within the prohibitions of the Sherman Act and is, therefore, an 'unfair method of competition' within the meaning of the Federal Trade Act."

## TOA Bd. Approves Theatre-Training Pix for Employees

Financing of proposed theatre-staff training pix was considered assured last week following approval of the basic idea by the Theatre Owners of America board of directors in N.Y. Cost of each individual one-reeler has been put at about \$10,000, and search is currently under way for an eastern studio to produce the pilot reel.

Idea was first brought up by Walter Reade, Jr., prexy of Reade Theatres and head of TOA's exec committee. The TOA board some time ago approved investigation of the possibilities and asked for cost estimates. Irving Mack of Filmack Trailers has expressed willingness to handle processing and distribution of the initial reel, which will deal with theatre courtesy, on a speculative basis.

TOA board meet discussed the training pix series on the basis of story outlines submitted by Reade. Board members, including many of the large circuits, expressed considerable interest, and it was indicated that the matter would be pitched up to the local units, some of which have already said they'd support the project.

## 'BALI,' 'STARS,' 'APRIL' NEXT

The boxoffice sweepstakes in January saw film grosses soaring on a crest of fresh, strong product, with the top five money pictures grossing more than \$4,000,000 in the 31-day period. Most key cities covered by VARIETY had the benefit of many big films held for release during the year-end holiday period.

"Million Dollar Mermaid" (M-G) was the champ at the wickets last month, racking up better than \$1,000,000 in the first three weeks it was on distribution. The Esther Williams tinter not only had numerous big to sock dates but was holdover and extended-run in nearly every key played. It was first for three successive weeks.

"Road to Bali" (Par) was a strong second-place winner. The latest Bob Hope-Bing Crosby-Dorothy Lamour picture reaffirms the terrific impact these "road" pictures have at the boxoffice. The film was near the top for five weeks in a row.

"Stars and Stripes Forever" (20th) managed to edge out "April in Paris" (WB) for third place laurels although the individual playdate showings were almost identical. "Stars" cashed in on the Sousa story angle, thus partially overcoming the surprise at finding Clifton Webb suddenly in a serious role.

"April in Paris," which took fourth money, appeared to be just what the medico ordered for the holiday season. It was a boxoffice heavyweight for three successive weeks despite the pushing around by some critic.

"Against All Flags" (U) captured fifth spot, bearing witness to the fact that the swashbuckler type of (Continued on page 18)

## TOA Won't Seek Name Exec Head

Theatre Owners of America appears to have definitely shelved any plan of seeking a big-name, high-priced executive director to replace Gael Sullivan, who ankleed the exhib outfit last September. Question of a prestige topper came up again at the TOA board meeting in New York recently, with a decision reportedly to continue the operation as it is presently being handled.

Under the current arrangement, administrative duties are supervised by general counsel Herman M. Levy and a two-man staff consisting of public relations director Dick Pitts and general administrator Howard Bryant. Levy, who maintains a law office in New Haven, spends more time in TOA's New York office since Sullivan's exit. Departure of Sullivan resulted in a \$40,000 annual saving for the exhib org, a factor influencing TOA not to seek a replacement.

## Rackmil, Daff Head Latin-Am. Sales Meet

Universal exec contingent, led by Milton R. Rackmil, prexy, and Alfred E. Daff, exec v.p., is skedded to leave N. Y. Feb. 12 on the first leg of a Latin American trip which will culminate in U's first sales convention down below in three years. Exact date and place of the powwow, for which U managers from all over, will be brought in, hasn't been determined yet.

In the U party going from N. Y. will be, besides Rackmil and Daff, Ben Cohn, exec assistant to America Abaof, U foreign sales head and Al Lowe, Latin America supervisor. Abaof, who was skedded to make the trip also, will not be able to go along for personal reasons. U execs will be gone about 10 days.

## Brownell Studies Distrib Practices After Talks With Allied's Reps

### Jan. Golden Dozen

1. "Dollar Mermaid" (M-G).
2. "Road to Bali" (Par).
3. "Stars, Stripes" (20th).
4. "April in Paris" (WB).
5. "Against All Flags" (U).
6. "Andersen" (RKO-Goldwyn).
7. "Cousin Rachel" (20th).
8. "Ruby Gentry" (20th).
9. "Bwana Devil" (Indie).
10. "Above & Beyond" (M-G).
11. "Limelight" (UA).
12. "Promoter" (U).

## SIMPP Dusts Off Old Trust Suit Vs. Mich. Exhibs

Long-dormant \$15,000,000 antitrust suit filed by the Society of Independent Motion Picture Producers against United Detroit Theatres and Michigan Cooperative Theatres of Michigan is now being pressed. SIMPP president Ellis Arnall disclosed in New York this week. He said that SIMPP attorneys have filed for a pre-trial conference immediately and hope to have the case concluded this year.

Suit charges that indie film-makers were deprived of the full market potential in the Michigan area because of alleged monopolistic and conspiratorial actions by the two theatre groups.

According to the society prez, recent U. S. Supreme Court decisions in cases not connected with the film industry have served to knock the props from under the Detroit defendants' defense. Latter, he related, had contended that the indie producers were unqualified to institute such an antitrust action because they distributed their product through the defendant companies in the overall Government-industry monopoly suit.

Via this tie-in with the film companies, the indie film-makers themselves were associated with court-condemned practices, the Detroit theatre outfits had alleged, according to Arnall. In disposing of an action involving liquor interests, the high court made it clear that such links now cannot be construed as enjoining SIMPP from pursuing its antitrust complaint, said Arnall.

## K.C. 1st-Run Bidding May Bring Sweeping Changes in Pic-Buying

Kansas City, Feb. 3.

Bidding on films has entered the first-run situation here and could bring sweeping changes in the film-buying practices in this exchange.

First film to enter a downtown first-run by bidding is "The Jazz Singer," tentatively set for a February playdate in the RKO Missouri Theatre. Missouri has been playing half of Warner releases, splitting the product with the Paramount Theatre, operated by Tri-States Theatres. Local film buyers and bookers are speculating that this is the case which will touch off a surge of bidding and negotiated buying which will soon engulf every first-run here. Shortage of topflight pictures will encourage this development, they say.

While bidding to date generally involves first-runs in Kansas City, Mo., it soon will spread to include first-runs of Kansas City, Kans., independent buyers assert. Theatre sources do not look for the bidding to become extensive, however. Bidding may be the policy in some cases, but it is too involved to become general, it's believed.

Carrying out threats to seek Government intervention against alleged distrib abuses, reps of Allied States Assn. have conferred with Attorney General Herbert Brownell. Talks, it was learned, took place two days after Brownell officially assumed the post in the new Republican administration.

Reception received by Alliedites or what action the Attorney General's office would take was not disclosed. However, it's known that Allied has amassed evidence for the presentation to the Dept. of Justice of at least two cases. Federal attorneys are currently studying the data, but there's been no indication that the Justice Dept. will move against the distributors.

Meanwhile, the question of pre-release pictures continued to remain the prime target of exhib forces, with both Allied and Theatre Owners of America seeking means to curb the practice. Approach of the rival exhib orgs differ, however. TOA has no intention of "calling in the cops," preferring to find a solution around the conference table. In line with this thinking, TOA held informal talks with distrib sales managers at its annual board meeting in New York last week. Exhib org asked for an official get-together with the sales toppers for the purpose of determining and defining just what constitutes a pre-release picture.

While one group of sales chiefs said there is no way to establish what is a pre-release picture—the public being the ultimate judge—another faction said it was willing to sit down in an effort to work out a satisfactory solution. TOA (Continued on page 20)

## Pub-Ad Union Threatens Pickets by Weekend If Loew's Doesn't Sign

Picket lines will be thrown around Loew's theatres in the N.Y. metropolitan area starting Saturday (7) unless an agreement is reached between the film company and the union representing pub-ad staffers, according to John Scotti, biz manager of the union. Negotiations between Local 230, Sign, Pictorial & Display Union, AFL, and Loew's collapsed early this week on talks for a new pact to replace the one-year deal which expired last Dec. 29.

Union charges it has received a flat turnaround from theatre chief Joseph Vogel on demands for a \$20 across-the-board hike or 20%, whichever is higher, and for revisions in classifications. Vogel, according to Scotti and biz agent Joe Abels, made no counter proposal and completely nixed the provisions in the union's contract. Last year the display union obtained a \$10 across-the-board hike when it became the bargaining agent for Loew's staffers for the first time.

The display union, meanwhile, continues as representative for RKO-ites although its pact has expired. New negotiations will get started as soon as James Grainger officially assumes his new duties as RKO president. Union is also the bargaining agent for RKO Theatres and Loew's International.

## ECA REP CONSIDERED FOR MPAA EXEC POST

Eric Johnston, Motion Picture Assn. of America prexy, is thinking of creating the post of continental supervisor at MPAA headquarters in N. Y. Johnston has informed foreign managers that he is considering H. LaBuis, ECA rep in Paris, for the job.

It isn't clear how LaBuis would fit in at the MPAA's international division. Head of the division's European desk now is Ralph D. Hetzel. MPAA v.p., who is also in charge of the entire department. Most of the day-to-day work is being done by George Canty.



Off Limits  
(SONGS)

Bob-Hope, Mickey Rooney in entertaining, nonsensical service comedy. Plenty of laugh appeal for regular dating.

Hollywood, Feb. 3. Paramount release of Harry Tugend production, Stars Bob Hope, Mickey Rooney, Marilyn Maxwell, George Marshall, Story and screenplay, Hal Kanter, Jack Sher, camera, Peverell Marley; editor, Arthur Schmidt; music score, Van Cleeve; new songs, Jay Livingston, Ray Evans. Previewed Jan. 29, '53. Running time, 82 MINS.

Bob Hope's brash, smart-aleck comedy is turned loose on the Army for an entertaining 87 minutes of nonsense that has plenty of laugh appeal. Partnered with him in the zany fun are Mickey Rooney and Eddie Mayehoff, each of whom adds to the chuckles, while Marilyn Maxwell supplies a curvy foil for Hope's romantic urges. The boxoffice outlook is good.

Harry Tugend has put the production together to make it a round of hilarity, ranging from quick snickers at some throwaway quip, to roars at the physical business to be found in the screen story by Hal Kanter and Jack Sher. George Marshall's direction displays a quick-witted agility at moving the players through the fun, and he makes every laugh count.

Hope is his boastful self as manager-trainer of Stanley Clements, lightweight fighter who has just moved up to the championship as the film opens. When Clements is drafted, Hope's gangster partners, headed by Marvin Miller, make him enlist to watch over the fighter. Miller is declared psychologically unfit for the Army, but Hope, much to his disgust, is fit despite his efforts to get a psycho discharge.

Rooney enters the picture as a draftee eager to have Hope make him into a fighter. Hope can't see Rooney until he learns Miss Maxwell is his aunt who operates a niter. From then on it's a case of stringing Rooney along while trying to get next to Miss Maxwell, who doesn't like fighters or fight managers, and convincing Mayehoff, a rule-book Military Policeman, that Hope is not completely hopeless. Military decorum suffers many a setback as Hope shenanigans his way through the service, but audiences will be rewarded with much to laugh at, particularly his escapades while AWOL and coaching Rooney via a handy-talkie so the kid can defeat Clements. A new version of a standard gag has Hope mutilating a new limousine that he believes is owned by Miller, but which turns out to be a general's car. Lovers of fine automobiles are likely to feel uncomfortable, even though chuckling, while the situation is worked to the limit.

Hope fans will find their favorite comic in fine form. Rooney's role is his best in some time, and Mayehoff is delightful as the rule-quoting MP. Miss Maxwell takes ample care of her distaff assignment and sings, with Hope, "All About Love," clefted by Jay Livingston and Ray Evans. Hope and Rooney do "Military Policeman," a situation tune. Clements scores as the batty champ. Jack Dempsey, playing himself; Miller and the others in the cast are good.

Technical credits are all expertly delivered, including J. Peverell Marley's camera work, the editing, music score, etc. Brog.

I Love Melvin  
(MUSICAL-COLOR)

Lively, youthful musical comedy in color, with Donald O'Connor, Debbie Reynolds. Generally good prospects.

Hollywood, Feb. 3. MGM release of George Wells production, Stars Donald O'Connor, Debbie Reynolds; features Una Merkel, Richard Anderson, Allyn Joslyn. Directed by Don Valentine. Screenplay, Stanley Clements, dialog, Ruth Brooks Flippin; story, Leslie Vanuxem; camera (Technicolor), Harold Rosson; editor, Adrienne Fazan; music (MGM), George Hirsch; production, George Wells and directed by Robert Altman; song, Mack Gordon, Josef Myrow. Previewed Jan. 20, '53. Running time, 74 MINS.

Donald O'Connor and Debbie Reynolds star in a lively, youthful musical comedy in Technicolor certain to

attract attention in the general market, particularly with young and family audiences. It doesn't hide its bushel of entertainment behind a heavyweight title or plot, although the handle is on the silly side, and goes easily about its business of exploding a happy 76 minutes of fun.

George Wells bears the responsibility for the screenplay and production, and does well on each count. The script, taken from a story by Laslo Vadnay, with added dialog by Ruth Brooks Flippin, provides interesting substance to a fluffy affair, into which Wells' guidance blends a number of nifty song-and-dance offerings to backstop an oft-told tale of young love. Production numbers are introduced logically and are given the proper amount of pretentious backing to treat the eye.

Donald O'Connor and Debbie Reynolds are the youthful spark-plugs and both perform to advantage under Don Weis' direction. Bounciest number they do together is "Where Did You Learn to Dance," an informal affair of charm. O'Connor does some catchy turns to "Life Has Its Little Ups and Downs," with little Noeren Corcoran supplying the appealing vocal. The big production number is "Saturday Afternoon Before the Game," in which Miss Reynolds plays the football and reveals every curve in a pigskin costume. She also has turns to "A Lady Loves" and "And There You Are," plus working with O'Connor on "We Have Never Met As Yet." O'Connor's solo is "I Wanna Wander," an imaginatively staged piece in which he plays multiple characters for laughs. The songs are by Josef Myrow and Mack Gordon.

Plot finds O'Connor a bulb-carrier for Jim Backus, Look photo. He falls in love with Miss Reynolds, a chorus cutie, and gives her the impression he is a photographer. He launches a campaign of picture-taking with her as model and she, and her family, believe the gal will make the Look cover. O'Connor fakes a cover but the stunt backfires until editor Les Tremayne decides she rates one anyway, thus paying the way for a happy ending to the young romance.

In support of the two stars, the other cast members help project the fun and score individually. Una Merkel and Allyn Joslyn are very good as Miss Reynolds' parents, as is little Miss Corcoran as her little sister. Richard Anderson is delightful as Miss Reynolds' stuffed-shirt suitor, favored by Joslyn. Backus plays his photog role for sure chuckles. Robert Taylor makes a brief guest appearance in a dream sequence in which Miss Reynolds imagines she is a big film star.

Weis' direction keeps the spirit of fun alive in every scene and mixes in the musical numbers expertly. Robert Altman staged and directed the dance. The excellent color lensing was contributed by Harold Rosson and the tight editing by Adrienne Fazan. George Stoll's musical direction is top-notch, as are Skip Martin's musical arrangements. Brog.

The Silver Whip

Okay western, showcasing Dale Robertson, Rory Calhoun, Robert Wagner. For general dub bills.

Hollywood, Feb. 3. 20th-Fox release of Robert Bassler-Michael Abel production, Stars Dale Robertson, Rory Calhoun, Robert Wagner, features Kathleen Crowley, James Millican, Lola Albright, J. M. Kerrigan, John Kellogg, Ian MacDonald. Directed by Harmon Jones. Screenplay, Jesse L. Lasky, Jr. from novel by Jack Schaefer; camera, Lloyd Ahern; editor, George A. Gittens. Previewed Jan. 29, '53. Running time, 75 MINS.

Race, Crim Sheriff Tom Davidson... Dale Robertson  
Joe Hacker... Robert Wagner  
Kathy Bowen... Kathleen Crowley  
Waco... James Millican  
Biley... Lola Albright  
Slater... J. M. Kerrigan  
Hank... John Kellogg  
Rafferty... Ian MacDonald  
Joe's Posse... Robert Adler  
Bert Foley... Clancy Cooper  
Uncle Ben... Bert Mustin  
Dodd Burdette... Paul Wexler  
Homer... Charles Watts  
Doc Summers... Jack Rice  
Sheridan... Bobby Diamond  
Chris Hatt... Cameron Grant

An okay western, spotlighting characterization and 20th-Fox's youthful male stable of Dale Robertson, Rory Calhoun and Robert Wagner, is offered under the title of "The Silver Whip." Because of the growing importance of the male names in the cast, the film rates some attention above the ordinary program oater. In fact, it has all the necessary ingredients to be satisfactory filmfare for those who like a relatively uncomplicated "right vs. wrong" story of the early west.

As a dual production effort of Robert Bassler and Michael Abel,

Curtain Up

"Curtain Up," British import which premiered Saturday (317 at the Trans-Lux 60th St. Theatre, N. Y., was reviewed by VARIETY from London in the issue of May 14, 1952. Starring Robert Morley and Margaret Rutherford, backstage farce was produced by Constellation Films from the Philip King play, "On Monday Next." Ralph Smart directed.

In appraising the picture's b.o. prospects, Myro opined that it has "moderate local appeal... but can be regarded as only a mild entry for the American territory." Screen version of the legit, he wrote, "appears to have lost much of its humor" in the transference. Original running time of 93 minutes has been trimmed to 83 for U. S. release via Fine Arts Films, Inc.

The Jesse L. Lasky, Jr. screenplay is chiefly concerned with the entry into manhood of a western youth; an objective achieved with and despite the assorted hindering and helping hands of his close friends. The joint production guidance insures an acceptable and believable payoff which benefits from Harmon Jones' direction. The latter works in considerable tension and suspense, and minimizes the hokum that accrues naturally to this type of plot.

Wagner is the starry-eyed kid who wants to become a bigtime stage coach driver. His chief hero worship is fastened on Robertson, a colorful, gun-slinging stage guard who believes in the law of his six-guns. Also influencing the kid is Calhoun's straight laced sheriff, a guy just as colorful in background as Robertson but one who has directed his urge for life into more conventional paths.

To help Wagner grow up in the right fashion, the plot continually tests his sense of responsibility and, until the finale, the kid comes off second best. It's not until he has to, on his own, protect a jail against a lynch mob and shoot down his friend Robertson that he becomes a man and deserves the comely bundle of femme charm in Kathleen Crowley (a TV actress now trying for a Hollywood career), who gives him varied encouragement during the plot run-off.

Within the confines of the story and its intents, there is no fault to be found with the assorted performances, nor with Jones' direction. The latter is properly concerned with developing characterizations to go with the tale, yet does not overlook action. The femmes do not figure importantly in the story since it is more interested with masculine development, but are around whenever curves are in demand. Lola Albright appears only briefly, leaving most of the distaff footage to Miss Crowley. Latter's precise diction is a bit out of place in an early-west sagebrush, but she has charm and an ease of personality. Good villainy is supplied by John Kellogg and Ian MacDonald. Supporting parts are dominated by Paul Wexler, who makes his single scene as an informer against the heavies stand out sharply.

Lensing by Lloyd Ahern and the other technical credits are good. Brog.

City Beneath the Sea  
(COLOR-SONG)

Rough-and-tumble deep-sea diver action-adventure, with good prospects on general release.

Hollywood, Feb. 3. Universal release of Albert J. Cohen production, Stars Robert Ryan, Mala Powers, Anthony Quinn, Susan Ball, George Mathews, Karel Stepanek, Lalo Rios, Hilo Hattie. Directed by Budd Boetticher. Written by Jack Harvey and Ramon Romero, based on "Port Royal Ghost City Beneath the Sea," by Harry E. Riesberg; camera (Technicolor), Charles P. Boyle; special photography, David Horsley; editor, Edward Curtis; music, Frederick Herbert and Arnold Hughes. Previewed Jan. 27, '53. Running time, 87 MINS.

High romance of the pulp-fiction variety is niftily shaped in "City Beneath the Sea" to strike audience fancy in the action and general market. In addition to the excellently handled regular adventure ingredients, the film stages an underseas "earthquake" in Techni-

color as a capper to the derring-do yarn laid in the West Indies.

A couple of lusty, adventurous deep-sea divers, a sunken treasure, comely femmes and the earthquake are expertly mixed in Albert J. Cohen's production to provide chimerical film entertainment. The direction by Budd Boetticher is slanted to take the most advantage of the action, amatory and thrill situations in the screen story by Jack Harvey and Ramon Romero, which was based on Harry E. Riesberg's "Port Royal—Ghost City Beneath the Sea." Picture is not necessarily logical, but it tells its tale with a robust sense of humor.

The earthquake sequence is a real thriller. Scene is the historic sunken city of Port Royal, Jamaica, which went to the bottom of the Caribbean during a 1692 earthquake. A modern-day quake is staged for a story scene, with technical ingenuity and camera trickery responsible for tingling suspense, plus the eerie quality of lights and hues.

Robert Ryan and Anthony Quinn team excellently as the daring divers, ever ready for the adventures offered by sunken treasure or shapely femmes. They come to Kingston, Jamaica, to dive for \$1,000,000 in gold bullion that went down with a freighter, without knowing their employer, Karel Stepanek, doesn't want the treasure found just yet. Stepanek, agent for a steamship line, is in cahoots with George Mathews, captain of the freighter, to bring up the gold at their own convenience and defraud the company.

Plot tangents boil along while Ryan woos Mala Powers, owner of a small, coastwise ship, and Quinn makes time with Susan Ball, singer in a waterfront niter. Double-crosses pile up when Mathews decides to recover the gold himself, since he is the only one who knows the location is actually the sunken city of Port Royal. He talks Quinn out in time, so he is hired by Stepanek to beat Mathews to the treasure. Thriller sequence comes when Mathews and Quinn arrive to find Ryan already diving, but things right themselves after Quinn saves Ryan, trapped by the earthquake.

Romantic phases of the plot are openly glib, in keeping with the divers' gal-chasing characteristics, so there are some warm love scenes and repartee. The Misses Powers and Ball are attractive partners for Ryan and Quinn, and look good in Technicolor. Mathews and Stepanek are smooth, storybook heavies. Others have little to do.

Miss Hall sings "Handle With Care," a tune by Frederick Herbert and Arnold Hughes which is in keeping with the amatory byplay. The Technicolor photography by Charles P. Boyle adds plenty of physical dress to the production, and Edward Curtis' editing is crisp. David S. Horsley did the special photography. Brog.

I'll Get You  
(BRITISH)

Routine cloak-and-dagger melier with George Raft; for lowercase program bookings.

Hollywood, Jan. 28. Lippert Pictures release of Bernard Lubor production, Stars George Raft, Sally Gray, features Clifford Evans, Regina Tate, Patricia LaFon, Frederick Piper. Directed by Seymour Friedman. Screenplay, Jack C. Baines; added scenes and dialog, Nichols Philp; camera, Eric Cross; editor, Tom Simpson; music, Hans May. Previewed Jan. 27, '53. Running time, 74 MINS.

George Raft and a cast of English players stroll through this routine cloak-and-dagger melodrama. Film is adequate to the demands of the lowercase programmer market.

Produced in England by Bernard Lubor for domestic distribution by Lippert Pictures, it gains some interest from the London street scenes that backdrop the meller tale, but otherwise is a stock affair. Raft, an undercover FBI man, gets into England illegally to contact a gang busy smuggling scientists into Iron Curtain countries. He manages to elude the police, but is picked up by Sally Gray, an operative of Military Intelligence also out to get the gang. With a new partner, Raft makes several false starts and successfully dodges brushes with death before he finally corners his quarry on a Thames dock. With his work done, he then sets out to catch up, romantically, with Miss Gray.

Players go through the John V. Baines script at a methodical pace under Seymour Friedman's direction, and the running time of 78 minutes is too long. Raft and Miss Gray make an acceptable team. Clifford Evans plays the principal

heavy; Reginald Tate, the MI chief.

Lensing by Eric Cross is not always clear. The art direction, music score and other technical credits are stock. Brog.

Monsoon  
(COLOR)  
(India-Made)

Sultry love drama with India background; okay h.o.

United Artists release of Film Group-Forrest Judd production, Features Ursula Thiess. Directed by Rodney Amateau. Screenplay, Judd, David Robinson and Leonardo Dercovici; based on play by Jean Anouilh; camera, Ernest Philmar; editor, George Gale; music, Vasant Desai. Previewed, N. Y., Jan. 26, '53. Running time, 79 MINS.

Ursula Thiess... Diana Douglas  
Julia... George Nader  
Burton... George Nader  
Katie... Philip Stainton  
Raul... Myron Healey  
Molac... Eric Pohlman

Forrest Judd and The Film Group make a noteworthy attempt at tightly-drawn drama along classical lines in this India-made "Monsoon." If they don't succeed in fashioning an entirely convincing love story, they do create an intense mood in this triangle drama set in an Indian background. So strong are some of the love scenes, in fact, that they may face censor trouble. Pic should have an okay h.o., perhaps even better if there's any publicity by the bluenoses.

Based on a play by Jean Anouilh, "Monsoon" carries tragic overtones in the story of an affianced young couple (Diana Douglas and George Nader) come to see the girl's family in a remote Indian village. There's an interesting assortment of characters in the family—an irresponsible and dissolute father (Philip Stainton), a sardonic and drunken brother (Myron Healey) and the beautiful and unprincipled sister (Ursula Thiess).

Nader and Miss Thiess fall in love with each other, and Nader drops his fiancée. Affair goes on torridly until the fiancée slashes her wrists in a suicide try. When Nader goes off to help her, Miss Thiess decides their love can't last and goes off unhappily to marry a rich neighbor who'd been after her for years. Finally, Nader drives off with the convalescent fiancée, neither of them presumably on speaking terms, and Miss Thiess runs off to the hills to die, forsaking her groom in the knowledge she can never love again.

Plot is set against two backgrounds, the bitter remarks of the brother that thread through the film like a Greek chorus, and the sight and sounds of the Indian monsoon that provides an electric like quality to the mood of the pic. Acting by relative newcomers is good. Miss Thiess, although a bit bothered by her native German accent, is spirited as the ill-fated amour. Miss Thiess is now in Hollywood under contract to RKO. Nader, a handsome gent who can act, registers solidly. Healey and Stainton also score, as does Miss Douglas.

Direction by Rodney Amateau is crisp, following few lags. Screenplay is generally taut, although dialog is mite too philosophical at times. Production settings are excellent; fine Technicolor lensing, excellent monsoon sound effects, and a solid score of Indian music by Vasant Desai that helps maintain the tense mood. Chan.

Wherever She Goes  
(AUSTRALIAN)

Arthur Mayer-Edward Kingsley release of Ealing Studios (Sydney, Australia) production, Stars Suzanne Parrett; features Eileen Joyce, Nigel Lovell, Daniel, John Willshire, Stage Manager, George Wallace, John, Eileen's brother, Tim Drysdale, Mr. Hallahan, director, Rex Chamber, Hotel Keeper, Rex Dave, Piano Player, Sefton Day, Nun, Jacqueline Cat

The Australian film industry, rarely represented in the U. S., has come up with a mildly diverting entry in "Wherever She Goes." Pic chronicles the early life of Australia's famous pianist, Eileen Joyce, apparently with a great deal of fictional license. Although the film would send indie film importers scurrying through the Australian bush for additional product, "Wherever She Goes" shapes up as a fair art house attraction.

Miss Joyce, seen at the conclusion of the film in a concert appearance at London's Albert Hall, is depicted as having been a precocious youngster who overcame tremendous difficulties in her desire to learn how to play the piano. (Continued on page 20)

# EXHIBS WARY OF 3-D HANGOVER

## 20th-Fox Regearing Entire Schedule To Cinemascope in Shift to 'New Era'

Hollywood, Feb. 3.

Twentieth-Fox is regearing its entire program to its new process which will be known as Cinemascope, prexy Spyros Skouras and production chief Darryl Zanuck announced this week.

Cinemascope, which simulates third-dimension to the extent that objects and thespians appear to be part of the audience, is the new trade name for the company's newly-acquired French large-screen process formerly called Anamorphoscope. Its single film strip and single projection machine eliminate the use of glasses, a vital component of all other strict 3-D processes.

In making the announcement, Zanuck stated "that it is Mr. Skouras, and my conviction that next Oct. 1 the motion picture industry will enter a new era, as far-reaching as the transfer from silent pictures to sound in 1927."

Oct. 1 is the date set for release of "The Robe," first picture to be filmed in this new process and which goes before the cameras on Feb. 16 as a \$4,000,000 production. Start, which has been postponed several times since its originally announced Jan. 19 takeoff, has now been set for this later date to allow realignment of sets to fit the enlarged scope, and new dimensions of the system.

A total of 11 films are slated for production via the new method, (Continued on page 20)

## Reveals He Copyrighted Cinemascope Title 4 Yrs. Ago for Kinescope Setup

Hollywood, Feb. 3.

Twentieth's announcements of Cinemascope "surprised" KLAC-TV general manager Don Feddersen, who personally copyrighted that name four years ago. Title is used for station's film syndicated product.

"I'm quite surprised 20th is using the title without a thorough title search to find out who owns it," said Feddersen, who added that he's studying the matter with station attorney John Herne. Title was registered in 1949 on a process for kines with special lighting so that they have the appearance of motion pictures. Five shows were made under the Cinemascope tag in 1950-51 and were sold to 14 markets, Feddersen revealed.

## 2-D PIX (WHATZAT?) INTO PROD. BY 20TH

Hollywood, Feb. 3.

While 20th will tee off its 3-D activity Feb. 16 with "The Robe," it meantime will continue to make several 2-D films as originally scheduled. "Blueprint for Murder" starts Thursday (5) and "Inferno" (formerly "Waterhole") starts the same day as "Robe." Darryl Zanuck, 20th's production chief, is eyeing the production lineup and is expected to make a decision this week on which pix will be scrapped for concentration on 3-D. Meanwhile, a loanout deal from Metro on William Powell calls for the stint to start by March 31, so studio is seeking a new property. Powell was originally scheduled for "Happy Scoundrel," status of which is now indefinite.

Projector lens which 20th used to demonstrate Cinemascope here last week is en route back to France for readjustment. Further demonstration will be held for company toppers who didn't see the showing last week.

## Now Call 'Em 'Flats'

Developments in the field of three-dimension illusion films has resulted in new pic terminology in trade circles.

Conventional films, as distinguished from 3-D's, are now being referred to as "flats."

## 5,000 3-D Theatres

Present 20th-Fox plans call for some 5,000 theatres across the country to be equipped to show pix made in the Cinemascope process by the end of 1953. Since that total should include all key houses it's figured that it will be sufficient to support the Cinemascope films, which will not be made in double version for flat-screen, 2-D projection.

It'll be some time before either the special lenses or the screens required by the Cinemascope will be available to exhibs, since no manufacturing arrangements have yet been made. "The Robe," first of the 20th pix to be photographed in the Cinemascope process, will open on Broadway in October.

## Sees Glasses Ultimately Out In 3-D Followup

Unless the industry finds ways and means of offering stereoscopic films sans glasses, the next logical technological development in the industry will be large screens and "directional" sound rather than 3-D. That was the opinion expressed in N. Y. Friday (30) by Fred J. Schwartz, v.p. and general manager of Century Theatres.

Schwartz said he was impressed by what he had seen of 3-D, but added: "A lot depends on what further progress is made in the tri-dimension technique. As long as there are glasses, 3-D will be very big for from four to six pictures. After that, its novelty appeal will fade and the b.o. will depend again on the quality of the films themselves."

Century operating head called for renewed consideration of an industry-sponsored research group where engineers would investigate and develop new processes. As Schwartz envisions it, there would be an executive council which would consult with the engineers and give the green light to various specified institute activities, with the economic angles worked out in advance.

"Individual studio research isn't enough," Schwartz asserted. "The companies go off in different direction, duplicating costs and effort. All that accomplishes is to keep the industry continuously off balance. Quite apart from that, we need all-industry standards so as to avoid confusion every time something new comes up."

Exhibs generally subscribe to Schwartz's view, but make the point that many theatres will find it physically impossible to enlarge their screens beyond a certain point.

## Cinerama Mapping Det. Bow March 23

Joseph Kaufman, exhibition topper of Cinerama Productions, left for Detroit over the weekend to look in on progress-being made in installing the medium in that city, set for a March 23 unveiling. Kaufman will also confer with Zeb Epstein, regional manager for the Detroit operation. He disclosed that no other theatre in Michigan would show Cinerama for at least a year.

Theatre chief returned to New York Friday (30), following a Coast visit during which he conferred with board chairman Louis B. Mayer and production chief Merian C. Cooper. Kaufman said Cinerama was mulling four or five productions and that camera work (Continued on page 22)

## DON'T WANNA GET STUCK ON EQUIPT.

Confusing multitude of new 3-D and large-screen systems is beginning to worry exhibs who don't want to get stuck with equipment for one process that can't be used for another. Upshot was the Theatre Owners of America board decision in N. Y. last week to appoint a committee to study standardization of the various 3-D methods with the Society of Motion Picture and Television Engineers.

A SMPTE spokesman said in N. Y. Friday (30) that the Society had not yet been officially informed of the TOA move, but that it was considered a logical one under the circumstances. It was suggested that SMPTE eventually might call in the engineers of all tri-dimension systems for a discussion with the Society's stereo committee.

Current situation is pictured as paralleling that of the days when sound came in, and the confusion still existing in the phonograph field with the introduction of three different record speeds. LP record innovation for a while stymied the record industry and severely cut down sales of phonographs.

Standardization of at least some parts of the 3-D systems has been discussed informally between Allied and SMPTE. First practical move by the Society would be to (Continued on page 20)

## 3-D Prod. List Grows Longer

Hollywood, Feb. 3.

In addition to the adoption of Cinemascope by 20th-Fox, more and more film companies are going into production or experimenting with new projectorial processes.

Walter Mirisch, executive producer of Allied Artists announced he will start filming a 3-D in April. Whether it will be in Natural Vision or some other system will be announced this week.

Hal Wallis, whose upcoming Martin-Lewis starrer will be produced independently, is considering filming it in three-dimensions. (Continued on page 20)

## Nick Schenck, Harry Cohn Stress Need for Uniform 3-D System

### M-G's 2 In Cinemascope

Hollywood, Feb. 3.

Metro will make two or three pictures in the new Cinemascope, Dore Schary reported over the weekend, as a result of having seen, with Metro prexy Nicholas M. Schenck, the system which 20th-Fox is putting on the market.

Schary is one of several studio toppers who expressed definite interest in the new system.

## 3-D Costing Loew's 300G to Convert 31 N.Y. Theatres

Conversion to three-dimension will reportedly cost the Loew's N. Y. metropolitan circuit approximately \$300,000. Chain is set to show Natural-Vision's "Bwana Devil" in 31 houses for a week's day-and-date run two weeks after the pic's engagement at Loew's State, N. Y. Latter run begins Feb. 18 and is slated for two weeks.

Estimate for installation of the 3-D system is based on the equipment required as well as labor costs. A new metallic screen necessary to obtain the tri-dimensional illusion will be needed for each of the 31 theatres. In addition, installation of the screens and adjustment of projection and sound equipment will have to be done during off-hours, time usually designated as time-and-a-half or double-time periods by labor unions. Furthermore, there'll be coin outlays for the special film magazines as well as polaroid glasses.

Distinction of being the first Hollywood 3-D dance director is claimed by LeRoy Prinz, who handled a can-can number in "House of Wax" at Warners.

With Hollywood's helter-skelter entry into three-dimension production employing various methods and processes, Nicholas M. Schenck, Metro prexy, and Harry Cohn, Columbia chief, have issued statements calling for a uniform system of 3-D production and exhibition. Schenck, who returned to New York Monday (2) from Coast huddles relating to 3-D, said Metro technicians have been working on a system similar to 20th's Cinemascope.

"To make uniform the future presentation of pictures in theatres throughout the world," Schenck declared, "it is Loew's intention to join with 20th in making available one system for production and exhibition."

Cohn, issuing a statement in Hollywood, expressed hope for a uniform process which will ease the transformation for both the producer and the exhibitor. "Columbia has been making studies and conducting tests to improve production and projection techniques along 3-D lines," Cohn declared. "There would be havoc in the industry, particularly in the exhibition field, if several companies come out with varied processes requiring different equipment and theatre screens of different sizes (Continued on page 18)

## Boris Morros Reveals Three-Dimensional Film Plan; Created in Vienna

Vienna, Feb. 3.

Boris Morros, American pic producer, formerly associated with Paramount, has just announced here the granting of Austrian patents on what he describes as "the first real three-dimensional motion pictures." The Morros system involves only the installation of a special screen. No spectacles, special projector or Cinerama-like screen are required, he states.

According to Morros his system uses a "screen in depth" with seven multiple reflecting media behind the main projection surface. These surfaces may be made of fiberglass, plastic or aluminum. He estimates installation costs at a maximum of \$2,500 for houses seating up to 2,000; \$4,000 for 3,000 seats and a top of \$5,000 for the largest theatres.

Morros claims he is the sole inventor of the system and that it is unrelated to any other, including the Soviet Russian stereo setup which has been much publicized for Moscow but never demonstrated for westerners.

The Morros system will "add to the depth quality" of ordinary two-dimensional film; but full three-dimensional effect requires stereoscopic photography via any system. It is fully adaptable to any color system without changes. Morros has been working on the screens for two years here, and plans to manufacture demonstrators here for use in London and Paris before introductory showings in the U. S.

## U-I's Top Secret

Hollywood, Feb. 3.

Thesps working in U-I's top-secret film, "It Came From Outer Space" are being required to sign loyalty pledge that they won't divulge nature of plot or dialog until film is released.

Film starts this week behind locked doors, with Richard Carlson, Barbara Rush and Charles Drake heading cast.

U-I is using a new 3-D process.

## Lesser's 3-D Switch

Because of legal difficulties in clearing the name, Sol Lesser's Tri-Opticon 3-D program of short subjects, now playing in over 40 cities across the country, has been changed.

It's now called Stereo-Techniques.

## No Letup In 3-D

Continued from page 1

ner, Jr., acting for J. L. Warner as liaison on WB's advent into 3-D. Already Lou Edelman has been slated for a second N-V chore for WB, and a third is on the horizon.

Most sweeping in impact is 20th-Fox's Cinemascope, which has apparently resulted in a strong stock market spurt to 20th-Fox stock, and has captured the imagination of Hollywood as being, perhaps, the ultimate overall technique (See detailed story on Page 7).

Cinemascope calls for a special lens on the shooting camera, and a special lens on the projection machine, but it is only one machine—not three as with Cinerama. However, the effect is essentially the same.

Zanuck strongly believes that for the general welfare of the business a one-lens technique has to be evolved. That anything else is NG for the industry.

20th-Fox will license its Cinemascope, just as Natural-Vision gets \$25,000 per picture and 5% of the gross.

Dore Schary has also been strong against the polaroid (or any other eyeglass) system, and while Natural-Vision is the invention of Gunzburg's brother, an optologist, top studio opinion is that the glasses are also fraught with eye-trouble potentials. Schary is particularly graphic: "What does it do? — it creates two distorted images which are then brought into focus by the glasses. That's against the law of nature and must hurt the vision."

Jack Warner's attitude is one of showmanship, the same adventurous showmanship that catapulted WB to the heights with Vitaphone. "It's a novelty, good for a fast dollar at the boxoffice, a great hypo to the theatres, which sure can use something, anything, to hypo the b.o.," says Warner. (The studios concede WB has been astute in rushing "House of Wax" into production although one or two others still hope to be the first of the majors in the theatres ahead of WB.)

While Paramount rushed a polaroid system into production for "Sangaree," it is understood that Par prexy Barney Balaban, in New York, discussed the 20th-Fox technique with Spyros Skouras and favors that system.

By and large, the backlog isn't a major worry because "we still have over 40,000 theatres all over the world as our market," says Schary, "so nobody is going to be caught in midstream."

Cinerama enjoys an unique acceptance among Hollywood toppers. "This is in a class by itself — it's like the Ringling Circus, a big show all its own, and to be played like a traveling attraction in a few large key cities," says Zanuck.



# Too Many H.O.s, Mild Newcomers Bop L.A.; 'Behind Gun' Moderate \$23,000, 'Comanches' Dim 14G, 'Hans' Huge 30G

Los Angeles, Feb. 3. New fare this week is on the light side, and the preponderance of well-extended holdovers is keeping down the boxoffice pace. Mild \$23,000 is seen for "Man Behind the Gun" at three theatres while "Last of Comanches" looms dull \$14,000 in two locations. "Monsoon" is rated good \$6,000 in the small downtown Globe.

Pop-priced holdovers are slow this week but some upped-scale showcase runs are holding steady. "Hans Christian Andersen" looks excellent \$30,000 in two sites. "Moulin Rouge," now in sixth week, is near a smooth \$11,000. "Cousin Rachel" and "The Star," both in their sixth weeks, already are ahead of last week while "Come Back, Little Sheba" is running neck-n-neck with a week ago at big \$6,500 for sixth round at the bandbox Fine Arts.

**Estimates for This Week**  
Hillstreet, Pantages (RKO) (2,752; 2,812; 60-11.10)—"Last of Comanches" (Col) and "Blue Canadian Rockies" (Col). Dull \$14,000. Last week, "Androcles" (RKO) and "Sword of Venus" (RKO), \$23,200.

Hollywood, Downtown, Wilshire (WB) (2,756; 1,757; 2,344; 70-11.10)—"Man Behind Gun" (WB) and "Tales Robin Hood" (Lip). Mild \$23,000. Last week, "Meet Me At Fair" (U), \$13,600.

Globe (FWC) (782; 70-90)—"Monsoon" (UA) and "Wall of Death" (Indie). Good \$6,000. Last week, second-run.

Los Angeles, Hollywood Paramount, Uptown, Loyola (UPT-F&M-FWC) (3,200; 1,430; 1,715; 1,248; 70-12.25)—"Ruby Gentry" (20th) (2d wk). Fair \$20,000. Last week, \$22,000.

Los Angeles, Chinese, El Rey (EWC) (2,097; 2,048; 861; 70-11.10)—"Niagara" (20th) (2d wk-5 days). Lean \$14,000. Last week, \$20,600, plus \$3,900 in suburban day-date house.

Loew's State, Egyptian (UATC) (2,404; 1,538; 70-11.10)—"The Clown" (M-G) and "Ride Man Down" (Rep) (2d wk). Slow \$16,000. Last week, \$20,500.

Orpheum, Hawaii (Metropolitan-G&S) (2,213; 1,106; 60-90)—"Thunder in East" (Par) and "Jungle Girl" (Mono) (2d wk). Thin \$7,000. Last week, \$11,000, plus \$21,700 in five nabs, including 4 ozonns.

Vogue (FWC) (835; 70-11.10)—"Bad and Beautiful" (M-G) (6th wk). Good \$6,000. Last week, with United Artists, \$12,000.

Fox Wilshire (FWC) (2,296; 80-11.50)—"Moulin Rouge" (UA) (6th wk). Smooth \$11,000 or near. Last week, \$11,800.

Beverly Hills, Palace (WB-Metropolitan) (1,612; 1,212; \$120-11.80)—"Hans Christian Andersen" (RKO) (6th at BevHills, 2d at Pal). Excellent \$30,000. Last week, \$32,000.

Fine Arts (FWC) (679; 80-11.50)—"Little Sheba" (Par) (6th wk). Sturdy \$6,500. Last week, \$6,800.

Fox Ritz (FWG) (1,370; 80-11.50)—"Cousin Rachel" (20th) (6th wk). Perked to good \$5,000. Last week, \$4,400.

Four Star (UATC) (900; 80-11.50)—"The Star" (20th) (6th wk). Sturdy \$5,000. Last week, same.

Canon (ABC) (533; \$1.20)—"Member Wedding" (Col) (6th wk). Only \$1,500. Last week, oke \$2,000.

## 'BAD' BRISK \$18,000, CLEVELAND; 'VENICE' 13G

Cleveland, Feb. 3. Rain and bitterly cold temperatures are giving key houses a touch of b.o. virus. Some heavy opposition is also crimping biz with exception of the State's "Bad and Beautiful," very stout, and second stanza of "Bwana Devil," spelling out a grand take for the Allen. "Thief of Venice" at Hipp is being held to modest total.

**Estimates for This Week**  
Allen (Warners) (3,000; 85-1.25)—"Bwana Devil" (UA) (2d wk). Hefty \$27,000 with so much sustained strength over weekend that opening of "Jazz Singer" (WB) has been delayed. Last week, \$40,000, all-time high for house.  
Hipp (Telemanagement) (3,700; 55-85)—"Thief of Venice" (20th). Moderate \$13,000 or near. Last week, "Happy Time" (Col), \$7,000.  
Lower Mail (Community) (585; 55-85)—"Sinners" (Indie) (3th wk). Poorish \$2,500, stalling for time to bring in "Beneath Red Sea" (RKO). Last week, same.  
Ohio (Loew's) (1,900; 55-85)—"Captain Kidd" (WB) and "Great

(Continued on page 23)

## Broadway Grosses

**Estimated Total Gross**  
This Week ..... \$621,700  
(Based on 22 theatres)  
Last Year ..... \$486,800  
(Based on 21 theatres)

## 'Bali' Sockeroo \$20,000, St. Louis

St. Louis, Feb. 3.

Biz is spotty here currently after a weekend of near-spring temperatures. "Bad and Beautiful" shapes smooth at Loew's while "Road to Bali" wound up its week at the huge Fox with a sock total. "Meet Me at Fair" is doing okay at the Ambassador. "Mississippi" looms good on moveover to the Missouri after two weeks at Fox where most pix stay only a single week.

**Estimates for This Week**  
Ambassador (F&M) (3,000; 60-75)—"Meet Me at Fair" (20th) and "Yankee Buccaneer" (U). Fair \$12,000. Last week, "Happy Time" (Col) and "Turning Point" (Par), \$11,500.

Fox (F&M) (5,000; 60-75)—"Thunder in East" (Par) and "Cattle Town" (WB). Opened today (Tues.). Last week, "Road to Bali" (Par), sock \$20,000.

Loew's (Loew's) (3,172; 50-75)—"Bad and Beautiful" (M-G). Lusty \$19,000. Last week, "K.C. Confidential" (UA) and "Sky Full of Moon" (M-G), \$11,500.

Missouri (F&M) (3,500; 60-75)—"Mississippi Gambler" (U) and "Turning Point" (Par) (m.o.s.). Good \$10,000. Last week, "Ruby Gentry" (20th) and "Montana Belle" (RKO), \$9,000.

Pageant (St. L. Amus.) (1,000; 90)—"Androcles and Lion" (RKO). Good \$3,900. Last week, "Actors and Sin" (UA), \$3,500.

Shady Oak (St. L. Amus.) (800; 90)—"Magic Box" (Indie). Nice \$3,500. Last week, "Androcles and Lion" (RKO), \$3,000.

Shubert (Indie) (1,500; 40-50)—"Clown" (M-G). Good \$5,500. Last week, "Prisoner of Zenda" (M-G) and "Pardon French" (UA), \$5,000.

## Mpls. Transport Strike Averted; 'Rachel' Wham \$6,590, 'Clown' Hep 5½G

Minneapolis, Feb. 3. First-runs here got a break when streetcar-bus strike was averted at last minute. Instead, only some sub-zero weather remained to hurt grosses. Continuation of flu epidemic and not too many big pix also is damaging. Standout is "Cousin Rachel" with smash takings at World. "Clown" at Gopher looks good while "Thief of Venice" is fair at Century.

**Estimates for This Week**  
Century (Par) (1,600; 50-76)—"Thief of Venice" (20th). Fair \$4,000. Last week, "Road to Bali" (Par) (4th wk), big \$4,500.  
Gopher (Berger) (1,026; 50-76)—"Clown" (M-G). Well-exploited but is only good \$5,500. Last week, (Continued on page 23)

## 'Stars Singing' Stout 17G, Cincy; 'Lawless' Sock \$7,500, 'Alley' 6½G

Cincinnati, Feb. 3. "Stars Are Singing" is standout here this session with big session for the Albee. Stage appearances of Rosemary Clooney, former Cincinnati, bulged opening day's receipts. Other houses also have new bills: "Hiawatha" looks good at Grand, in step with "Kansas City Confidential" in Palace. Keith's "Lawless Breed" looks sock and "Torpedo Alley" shapes okay for Capitol.

**Estimates for This Week**  
Albee (RKO) (3,100; 55-85)—"Stars Are Singing" (Par). Big \$37,000. Pic drew swell notices.

## 'Niagara' Mighty 20G, Buff.; 'Night' OK 10G

Buffalo, Feb. 3. "Niagara" is proving a natural here since so close to Niagara Falls, hitting smash total at Century. "Girls in Night" is proving a real sleeper to finish an okay session at Lafayette. "Cousin Rachel" is in like category at the Buffalo.

**Estimates for This Week**  
Buffalo (Loew's) (3,000; 40-70)—"Cousin Rachel" (20th) and "Marshall Cedar Rock" (Rep). Good \$10,500. Last week, "Above and Beyond" (M-G) (2d wk), \$9,500.

Paramount (Par) (3,000; 40-70)—"Tropic Zone" (Par) and "Thunderbirds" (Rep). Oke \$10,000. Last week, "Thunder in East" (Par) and "Canyon Amphib" (Indie), \$12,000.

Center (Par) (2,100; 55-81)—"Bwana Devil" (Indie) (2d wk). Fairish \$9,500. Last week, terrific \$26,000.

Lafayette (Basil) (3,000; 40-70)—"Girls in Night" (U) and "The Raiders" (U). Okay \$10,000 or near. Last week, "Redhead From Wyoming" (U) and "Forced Landing" (U), \$7,500.

Century (20th Cent.) (3,000; 40-70)—"Niagara" (20th) and "Ride Man Down" (Rep). Smash \$20,000. Last week, "Breaking Sound Barrier" (UA) and "Bomba Jungle Girl" (UA), \$8,000.

## 'Anna' Rousing \$11,000, Frisco

San Francisco, Feb. 3.

Spring temperatures all week are sloughing first-run trade here currently. "Anna" Italian-import which was heavily exploited, shapes very big at the St. Francis. "Bad and Beautiful" also is holding strong in second round at the Warfield. Other newcomers are colorless.

**Estimates for This Week**  
Golden Gate (RKO) (2,850; 65-95)—"Hiawatha" (AA) and "No Holds Barred" (AA). Small \$9,000. Last week, "Androcles and Lion" (RKO) and "Maverick" (AA) (2d wk), \$10,000.

Fox (FWC) (4,651; 65-95)—"Man Behind Gun" (WB) and "Seeds of Destruction" (Indie). Mild \$11,500. Last week, "Cousin Rachel" (20th) and "Hell Is Sold Out" (AA), \$13,500.

Warfield (Loew's) (2,656; 65-95)—"Bad and Beautiful" (M-G) (2d wk). Strong \$13,000. Last week, \$22,500.

Paramount (Par) (2,646; 65-95)—"Thunder in East" (Par) and "Star of Texas" (AA). Lean \$14,000 in 9 days. Last week, "Cleopatra" (Par) and "Sudan" (Indie) (reissue), sold \$11,200.

St. Francis (Par) (1,400; 65-95)—"Anna" (IFE). Very big \$11,000. Last week, "Bwana Devil" (UA) (6th wk), \$9,500 with house scaled at \$1.20 top.

Orpheum (No. Coast) (2,448; 65-95)—"Last of Comanches" (Col) and "Savage Mutiny" (Col). Thin \$7,500. Last week, "Meet Me at Fair" (U) and "Island Rescue" (U) (reissue), \$10,500.

United Artists (No. Coast) (1,207; 65-95)—"Thief of Venice" (20th). Drab \$5,000. Last week, "Four Poster" (Col), \$7,000.

Stagedoor (RKO) (370; 85-81)—"Promoter" (U). (6th wk). Nice \$3,400. Last week, \$3,800.

Clay (Rosenberg) (400; 65-85)—"Orpheus" (Indie) and "Eagle With Two Heads" (Indie) (reissues). Oke \$1,700. Last week, "Gigi" (Indie) (reissue) and "Eleven and Midnight" (Indie) (2d wk), \$1,800.

Vogue (S. F. Theatres) (377; 85-81)—"Strange Ones" (Indie) (3d wk). Held at \$2,100. Last week, fine \$2,500.

Capitol (RKO) (2,000; 55-85)—"Torpedo Alley" (AA) and "Wagons West" (AA). Oke \$6,500. Last week, "Four Poster" (Col), \$7,000.

Grand (RKO) (1,400; 55-85)—"Hiawatha" (AA) and "No Holds Barred" (AA). Good \$8,000. Last week, "Babes in Bagdad" (AA) and "One Big Affair" (AA), same.

Keith's (Shor) (1,500; 55-85)—"Lawless Breed" (U). Sock \$7,500. Last week, "Meet Me At Fair" (U), \$8,000.

Palace (RKO) (2,600; 55-85)—"K.C. Confidential" (UA). Fairish \$8,000. Last week, "Against All Flags" (U), \$9,000.

Capitol (RKO) (2,000; 55-85)—"Torpedo Alley" (AA) and "Wagons West" (AA). Oke \$6,500. Last week, "Four Poster" (Col), \$7,000.

Grand (RKO) (1,400; 55-85)—"Hiawatha" (AA) and "No Holds Barred" (AA). Good \$8,000. Last week, "Babes in Bagdad" (AA) and "One Big Affair" (AA), same.

Keith's (Shor) (1,500; 55-85)—"Lawless Breed" (U). Sock \$7,500. Last week, "Meet Me At Fair" (U), \$8,000.

Palace (RKO) (2,600; 55-85)—"K.C. Confidential" (UA). Fairish \$8,000. Last week, "Against All Flags" (U), \$9,000.

Capitol (RKO) (2,000; 55-85)—"Torpedo Alley" (AA) and "Wagons West" (AA). Oke \$6,500. Last week, "Four Poster" (Col), \$7,000.

Grand (RKO) (1,400; 55-85)—"Hiawatha" (AA) and "No Holds Barred" (AA). Good \$8,000. Last week, "Babes in Bagdad" (AA) and "One Big Affair" (AA), same.

Keith's (Shor) (1,500; 55-85)—"Lawless Breed" (U). Sock \$7,500. Last week, "Meet Me At Fair" (U), \$8,000.

## 'Bwana' Boff \$48,000, Hub; 'Jeopardy' Fast 43G, 'Venice' 18G, 'Hans' 17G, 6th

## Key City Grosses

**Estimated Total Gross**  
This Week ..... \$2,306,100  
(Based on 23 cities, 209 theatres, chiefly first runs, including N. Y.)  
**Total Gross Same Week**  
Last Year ..... \$2,265,100  
(Based on 24 cities, and 215 theatres.)

## 'WAC' Smash 16G, D.C.; 'Devil' 30G

Washington, Feb. 3.

A trio of sturdy newcomers will give mainstem biz a welcome shot in the arm. "Bwana Devil," with its tri-dimensional lure, is sensational at the Warner, with tilted scale upping take. "Never Wave at a WAC" at RKO Keith's is surprisingly sock despite three out of four crux raps. "Naked Spur" at Loew's Palace completes list of solid newcomers. "Cousin Rachel" is still sock in second week at Loew's Columbia.

**Estimates for This Week**  
Capitol (Loew's) (3,434; 55-95)—"Bad and Beautiful" (M-G) plus vaude (2d wk). Pleasing \$14,000 after big \$24,000 last week.

Columbia (Loew's) (1,174; 55-80)—"Cousin Rachel" (20th) (2d wk). Still sock \$11,000 after \$14,000 last week. Stays.

Dupont (Lopert) (372; 55-81)—"High Noon" (UA) (5th wk). Fine \$4,000. Last week, \$4,200.

Keith's (RKO) (1,939; 55-85)—"Never Wave at a WAC" (RKO). Sock \$16,000, after being launched by brasshat preem. Probably will hold. Last week, "Last of Comanches" (Col), \$7,000.

Metropolitan (Warner) (1,200; 55-85)—"The Ring" (UA). Sad \$3,500 for first-run. Last week, "Battle Zone" (AA), \$5,000.

Palace (Loew's) (2,370; 55-85)—"Naked Spur" (M-G). Big \$20,000, and holding. Last week, "Ruby Gentry" (20th) (2d wk), \$10,000.

Playhouse (Lopert) (435; 55-81)—"High Noon" (UA) (5th wk). Steady \$5,000 for second consecutive week. Stays one more round.

Warner (WB) (2,174; 90-1.25)—"Bwana Devil" (UA). Terrific if not record-breaking at \$30,000. Large number of live admissions cut down total. Holds. Last week, "Man Behind Gun" (WB), only \$9,000 at regular scale.

Trans-Lux (T-L) (600; 55-81)—"Four Poster" (Col) (4th wk). Okay \$4,000 after \$4,500 last week. Holding.

## 'Bad' Wow \$20,000 In Pitt; 'Lawless' OK 6G, 'Thunder' Meek at 9G

Pittsburgh, Feb. 3.

"Bad and Beautiful" is the big noise this week. Playing at the Penn, it is leading everything by a wide margin with a solid session. "Bwana Devil" is winding up four-stanza stay with okay week at Warner. Squirrel Hill has another winner in "High Treason." "Lawless Breed" shapes oke at Fulton. "Thunder in East" at Stanley looks mild.

**Estimates for This Week**  
Fulton (Shea) (1,700; 50-85)—"Lawless Breed" (U). Weekend was fairish so it looks like okay \$6,000. Last week, "Ruby Gentry" (20th) (2d wk), \$7,500.

Harris (Harris) (2,200; 50-85)—"Thief of Venice" (20th). Another in-and-out and won't go much more than fair \$6,000. Last week, "Four Poster" (Col), \$5,600.

Penn (Loew's) (3,300; 50-85)—"Bad and Beautiful" (M-G). Shooting right to top at big \$20,000 or better. Holds over. Last week, "Above and Beyond" (M-G) (2d wk), \$10,500.

Squirrel Hill (WB) (900; 50-85)—"High Treason" (Indie). Will do over \$4,000, sturdy. Last week, "The Promoter" (U) (3th wk), \$1,500.

Stanley (WB) (3,800; 50-85)—"Thunder in East" (Par). A lot of names, but only modest \$9,000 looms. Last week, "Man Behind the Gun" (WB), \$9,500.

Warner (WB) (2,000; 85-1.25)—"Bwana Devil" (UA) (4th wk). Comes out at end of this week. Wind-up shapes good \$10,000. Last week, \$12,000.

Fulton (Shea) (1,700; 50-85)—"Lawless Breed" (U). Weekend was fairish so it looks like okay \$6,000. Last week, "Ruby Gentry" (20th) (2d wk), \$7,500.

Harris (Harris) (2,200; 50-85)—"Thief of Venice" (20th). Another in-and-out and won't go much more than fair \$6,000. Last week, "Four Poster" (Col), \$5,600.

Penn (Loew's) (3,300; 50-85)—"Bad and Beautiful" (M-G). Shooting right to top at big \$20,000 or better. Holds over. Last week, "Above and Beyond" (M-G) (2d wk), \$10,500.

Squirrel Hill (WB) (900; 50-85)—"High Treason" (Indie). Will do over \$4,000, sturdy. Last week, "The Promoter" (U) (3th wk), \$1,500.

Stanley (WB) (3,800; 50-85)—"Thunder in East" (Par). A lot of names, but only modest \$9,000 looms. Last week, "Man Behind the Gun" (WB), \$9,500.

Warner (WB) (2,000; 85-1.25)—"Bwana Devil" (UA) (4th wk). Comes out at end of this week. Wind-up shapes good \$10,000. Last week, \$12,000.

Boston, Feb. 3. Biggest noise this stanza is "Bwana Devil," three-D pic, very big at Met. "Jeopardy" at State and Orpheum, subjected to a saturation TV and radio campaign, also is fancy. Balance of newcomers, "Against All Flags" at Memorial, "Meet Me at the Fair" at Boston and "Thief of Venice" at Paramount and Fenway, only are so-so. "Hans Christian Andersen" in sixth frame at Astor is holding nicely.

**Estimates for This Week**  
Astor (B&Q) (1,500; 85-1.25)—"Hans Christian Andersen" (RKO) (6th wk). Holding to nifty \$17,000 after slick \$18,000 in fifth round.

Boston (RKO) (3,000; 40-85)—"Meet Me at Fair" (U) and "Deaf Line for Murder" (20th) (reissue). Fair \$9,000. Last week, "Lawless Breed" (U) and "Lover Come Back" (Col) (reissue), \$10,000.

Esquire (ATC) (1,000; 65-81)—"Limelight" (UA) (6th wk). Slow \$1,000 following \$1,300 for fifth.

Exeter (Indie) (1,300; 60-80)—"Breaking Sound Barrier" (UA) (6th wk). Off to \$4,200 after oke \$4,800 for fifth.

Fenway (NET) (1,373; 40-85)—"Thief of Venice" (20th) and "Fangs of Arctic" (Indie). Barely oke, at \$4,000 or less. Last week, "Flat Top" (AA) and "Tangier Incident" (AA), \$4,500.

Memorial (RKO) (3,000; 40-85)—"Against All Flags" (U) and "White Corridors" (Indie). Mild \$12,000 looms. Last week, "Cousin Rachel" (20th) (3d wk), \$11,500.

Metropolitan (NET) (4,367; 90-1.25)—"Bwana Devil" (UA). Big \$48,000. Last week, "Thunder in East" (Par) and "Springtime" (Indie), \$12,500.

Orpheum (Loew) (3,000; 40-85)—"Jeopardy" (M-G) and "Rogue's March" (M-G). Tasty \$28,000. Last week, "Above and Beyond" (M-G) and "Desperate Search" (M-G) (2d wk), \$16,000.

Paramount (NET) (1,700; 40-85)—"Thief of Venice" (20th) and "Fangs of Arctic" (Indie). Fairish \$14,000. Last week, "Flat Top" (AA) and "Tangier Incident" (AA), \$15,000.

State (Loew) (3,500; 40-85)—"Jeopardy" (M-G) and "Rogue's March" (M-G). Good \$15,000. Last week, "Above and Beyond" (M-G) and "Desperate Search" (M-G) (2d wk), \$9,500.

State (Loew) (3,500; 40-85)—"Jeopardy" (M-G) and "Rogue's March" (M-G). Good \$15,000. Last week, "Above and Beyond" (M-G) and "Desperate Search" (M-G) (2d wk), \$9,500.

State (Loew) (3,500; 40-85)—"Jeopardy" (M-G) and "Rogue's March" (M-G). Good \$15,000. Last week, "Above and Beyond" (M-G) and "Desperate Search" (M-G) (2d wk), \$9,500.

State (Loew) (3,500; 40-85)—"Jeopardy" (M-G) and "Rogue's March" (M-G). Good \$15,000. Last week, "Above and Beyond" (M-G) and "Desperate Search" (M-G) (2d wk), \$9,500.

State (Loew) (3,500; 40-85)—"Jeopardy" (M-G) and "Rogue's March" (M-G). Good \$15,000. Last week, "Above and Beyond" (M-G) and "Desperate Search" (M-G) (2d wk), \$9,500.

State (Loew) (3,500; 40-85)—"Jeopardy" (M-G) and "Rogue's March" (M-G). Good \$15,000. Last week, "Above and Beyond" (M-G) and "Desperate Search" (M-G) (2d wk), \$9,500.

State (Loew) (3,500; 40-85)—"Jeopardy" (M-G) and "Rogue's March" (M-G). Good \$15,000. Last week, "Above and Beyond" (M-G) and "Desperate Search" (M-G) (2d wk), \$9,500.

State (Loew) (3,500; 40-85)—"Jeopardy" (M-G) and "Rogue's March" (M-G). Good \$15,000. Last week, "Above and Beyond" (M-G) and "Desperate Search" (M-G) (2d wk), \$9,500.

State (Loew) (3,500; 40-85)—"Jeopardy" (M-G) and "Rogue's March" (M-G). Good \$15,000. Last week, "Above and Beyond" (M-G) and "Desperate Search" (M-G) (2d wk), \$9,500.



# Chi Goes for Tri-Dimensional Pix; 'Devil'-Vaude Giant \$60,000 in 2d, 'Monsoon' Oke 13G, 'Thunder' Nice 15G

Chicago, Feb. 3.

Theatres here are doing okay, mostly on the impetus of "Bwana Devil" at the Chicago. Other houses got the overflow, especially over the weekend. Also helping is the midweek holiday for school students, which brought them downtown in hordes.

"Thunder in East" and "Blazing Forest" at the Roosevelt looks bright \$15,000 while "Thief of Venice" and "Captive Women" at the United Artists is smart \$17,000. "Monsoon" and "Benny, the Dip" at the Grand shapes okay \$13,000.

"Bwana Devil" plus stage show at the Chicago is reaching for fancy \$60,000 second frame. State-Lake, with "Mississippi Gambler" and "All Ashore" shapes fast \$19,000 on second round. "Above and Beyond" is tall \$18,000 in third Oriental week.

Imports, all in sixth stanza, are doing very well. "Promoter" at the Surf is brisk while "One Summer of Happiness" at the World is still solid.

## Estimates for This Week

Chicago (B&K) (98-\$1.25)—"Bwana Devil" (UA) plus stage show (2d wk). Sock \$60,000 for tri-dimensional film. Last week, \$78,000.

Grand (RKO) (1,500; 55-98)—"Monsoon" (UA) and "St. Benny the Dip" (UA). Nice \$13,000. Last week, "Yellow Sky" (20th) and "Gunfighter" (20th) (reissues), \$11,000.

Oriental (Indie) (3,600; 98)—"Above and Beyond" (M-G) (3d wk). Tall \$18,000. Last week, \$18,000.

Roosevelt (B&K) (1,500; 55-98)—"Thunder in East" (Par) and "Blazing Forest" (Par). Neat \$15,000. Last week, "Stop, You're Killing Me" (WB) and "Outpost in Malaya" (Col) (2d wk), \$11,000.

State-Lake (B&K) (2,700; 98-\$1.25)—"Mississippi Gambler" (U) and "All Ashore" (Col) (2d wk). Staunch \$19,000 working. Last week, wow \$33,000.

Surf (H&E Balaban) (685; 98)—"The Promoter" (U) (6th wk). Excellent \$5,000. Last week, same.

Telenews (Indie) (606; 98-\$1.25)—"Stereo-Techniques" (Indie) (6th wk). Wound up great six-week stay with neat \$11,000 for final 11 days. Last week, \$9,500.

United Artists (B&K) (1,700; 55-98)—"Thief of Venice" (20th) and "Captive Women" (RKO). Fine \$18,000. Last week, "Thunderbirds" (Rep) and "Ride the Man Down" (Rep) (2d wk), \$13,000.

Woods (Essaness) (1,730; 98)—"Limelight" (UA) (3d wk). Final week looks good \$13,000. Last week, \$17,000.

World (Indie) (587; 98)—"One Summer of Happiness" (Indie) (6th wk). Fine \$5,000. Last week, \$5,500.

# 'Jeopardy' Tall \$12,000 In Prov.; 'Gambler' Sock 12G, 'K.C. Con' Good 7G

Providence, Feb. 3.

The State is leading the city currently with "Jeopardy," with a hefty total. Also fair is RKO Albee's "Androcles and Lion." Strand's "Kansas City Confidential" shapes good while "Mississippi Gambler" at Majestic looks sockeroo.

## Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Androcles and Lion" (RKO) and "Maverick" (AA). On fair side with \$7,500. Last week, "Limelight" (UA) and "Face to Face" (RKO), \$8,000.

Majestic (Ray) (2,200; 44-65)—"Mississippi Gambler" (U) and "Black Castle" (U). One-day personal by Julia Adams got added publicity. Shapes big \$12,000 or near. Last week, "Abbot Costello Meet Cant. Kidd" (WB) and "Star of Texas" (UA), \$10,000.

Metropolitan (Snider) (3,100; 44-65)—"Thief of Venice" (20th) and "Amazon Quest" (Indie). Oke \$4,800. Last week, "Jumping Jacks" (Par) and "Branded" (Par), \$5,500.

State (Loew's) (3,200; 44-65)—"Jeopardy" (M-G) and "Rogue's March" (M-G). Healthy \$12,000. Last week, "Above and Beyond" (M-G), \$12,500 in 9 days.

Strand (Silverman) (2,200; 44-65)—"K.C. Confidential" (UA) and "Son of a Renegade" (UA). Good \$7,000. Last week, "Flat Top" (AA) and "No Holds Barred" (AA), \$8,500.

## Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthesis admission prices, however, as indicated, include the U. S. amusement tax.

# 'Singer' Loud 27G, Philly Standout

Philadelphia, Feb. 3.

With a big preem and heavy weekend play along with upped scale, "Jazz Singer" is standout here this week with a big total at the Mastbaum. It is easily copping the greatest gross in town. "Above and Beyond" is very strong at Stanley for second honors. Blackstone, who got big juve trade, is tilting "Hiawatha" to a good total. "Member of Wedding" shapes fancy at Trans-Lux.

## Estimates for This Week

Aldine (WB) (1,303; 98-\$1.30)—"Bwana Devil" (UA) (6th wk). Still big at \$8,500. Last week, \$16,000. Arcadia (S&S) (625; 85-\$1.20)—"Plymouth Adventure" (M-G) (6th wk). Poor \$3,000 or less. Last week, \$3,200.

Boyd (WB) (2,360; 50-99)—"Four Poster" (Col) (2d wk). Off sharply to \$8,500. Last week, fine \$19,000.

Earle (WB) (2,700; 50-99)—"Hiawatha" (AA) plus Blackstone on-stage. Good \$18,000. Last week, "I'll Get You" (Lip), \$6,000.

Fox (20th) (2,250; 50-99)—"Ruby Gentry" (20th) (3d wk). Fair \$12,000. Last week, \$16,000.

Goldman (Goldman) (1,200; 50-99)—"Outpost in Malaya" (UA). Last week, "Meet Me At Fair" (U), \$13,000.

Mastbaum (WB) (4,360; 85-\$1.25)—"Jazz Singer" (WB). Big \$27,000. Last week, "Thunder in East" (Par) (2d wk), \$10,000.

Midtown (Goldman) (1,000; 75-\$1.30)—"Snows Kilimanjaro" (20th) (16th wk). Tidy \$5,000. Last week, \$5,800.

Randolph (Goldman) (2,500; 50-99)—"Androcles and Lion" (RKO) (2d wk). Tame \$9,000. Last week, \$17,000.

Stanley (WB) (2,900; 50-99)—"Above and Beyond" (M-G). Great \$24,000. Last week, "Stop, You're Killing Me" (WB) (2d wk), \$8,000.

Stanton (WB) (1,473; 50-99)—"Man Behind Gun" (WB). Hitting bulls-eye at \$10,000. Last week, "Skipalong Rosenbloom" (Col) and "Blazing Forest" (Par), \$5,500.

Studio (Goldberg) (500; 50-99)—"Promoter" (U) (6th wk). Stout \$3,000. Last week, \$3,500.

Trans-Lux (T-L) (500; 85-\$1.20)—"Member of Wedding" (Col). Smash \$8,000 or near. Last week, "Breaking Sound Barrier" (UA) (5th wk), good \$3,000.

World (G&S) (500; 65-\$1.20)—"Limelight" (UA) (6th wk). Fine \$4,500. Last week, \$4,800.

# 'Lawless' Lively \$11,000, Port.; 'Top' Hotsy 12G

Portland, Ore., Feb. 3.

Downtown houses are loaded with action pictures this stanza. "Lawless Breed" is tall at Broadway while "Flat Top" shapes smooth in two houses. "K. C. Confidential" is okay at the Liberty.

## Estimates for This Week

Broadway (Parker) (1,890; 65-90)—"Lawless Breed" (U) and "Change of Heart" (Rep) (reissue). Tall \$11,000 or over. Last week, "Million Dollar Mermaid" (M-G) and "Sky Full of Moon" (M-G) (2d wk), \$8,900.

Liberty (Hamrick) (1,850; 65-90)—"K. C. Confidential" (UA) and "Star of Texas" (Indie). Oke \$7,500. Last week, "Above and Beyond" (M-G) (2d wk), \$6,500.

Oriental Evergreen (2,000; 65-90)—"Flat Top" (AA) and "No Holds Barred" (AA). Fine \$4,000 or close. Last week, "Stop, You're Killing Me" (WB) and "Walkie Talkie" (Indie), \$3,000.

Orpheum (Evergreen) (1,750; 65-90)—"Tropic Zone" (Par) and

(Continued on page 23)

# 'Rich' Robust \$15,000, Toronto; 'Thunder' 11G

Toronto, Feb. 3.

"Ruby Gentry" is topping the city while "Thunder in East" also is big among newcomers. Of the holdovers, "Above and Beyond" and "Pony Soldier" are standout. "Four Poster" at the smaller Hyland shapes good. "Meet Me At Fair" continues nice at Uptown.

## Estimates for This Week

Crest, Downtown, Glendale, Mayfair, Scarborough, State (Taylor) (863; 1,059; 955; 470; 698; 694; 35-60)—"Duel at Silver Creek" (U) and "Mr. Walkie-Talkie" (Indie). Big \$15,000. Last week, "K. C. Confidential" (UA) and "Rings" (UA), \$14,000.

Eglinton (FP) (1,080; 40-80)—"Pride and Prejudice" (M-G) (re-issue) (2d wk). Oke \$4,500. Last week, \$6,000.

Hyland (Rank) (1,355; 75-85)—"Four Poster" (Col) (3d wk). Good \$6,000 after previous two weeks at \$8,000 capacity.

Imperial (FP) (3,373; 40-75)—"Pony Soldier" (20th) (2d wk). Big \$10,000. Last week, \$14,000.

Loew's (Loew) (2,096; 40-75)—"Above and Beyond" (M-G) (3d wk). Lusty \$9,000. Last week, \$14,000.

Odeon (Rank) (2,390; 50-90)—"Ruby Gentry" (20th). Hefty \$15,000. Last week, "Happy Time" (Col), \$12,000.

Shea's (FP) (2,386; 40-75)—"Thunder in East" (Par). Tall \$11,000. Last week, "Don't Care Girl" (20th) (2d wk), \$6,000.

University (FP) (1,556; 40-75)—"Androcles and Lion" (RKO) (2d wk). Oke \$5,000. Last week, \$7,000.

Uptown (Loew) (2,743; 40-75)—"Meet Me At Fair" (U) (2d wk). Holding nicely at \$7,000. Last week, \$10,000.

# 'At Fair' Sturdy \$11,000, Indpls.

Indianapolis, Feb. 3.

Biz is so-so at first-runs here this stanza. "Meet Me At Fair" at Circle, is doing nicely to lead city. "Flat Top" at Indiana and "Hangman's Knot" at Loew's are getting moderate play. "Thief of Venice" is rated mild at Lyric.

## Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-76)—"Meet Me At Fair" (U) and "Star of Texas" (AA). Nifty \$11,000. Last week, "Lawless Breed" (U) and "Redhead Wyoming" (U), \$10,000.

Indiana (C-D) (3,200; 50-76)—"Flat Top" (AA) and "Tangler Incident" (AA). Tepid \$9,000. Last week, "Blackbeard Pirate" (RKO) and "Face To Face" (RKO), \$8,500.

Loew's (Loew's) (2,427; 50-76)—"Hangman's Knot" (Col) and "Pathfinder" (Col). Slow \$8,000. Last week, "Above and Beyond" (M-G) and "Sky Full of Moon" (M-G) (2d wk), \$10,500.

Lyric (C-D) (1,600; 50-76)—"Thief of Venice" (20th) and "Trail Guide" (Indie). Mild \$3,000. Last week, "Torpedo Alley" (AA) and "Kansas Territory" (AA), \$3,500.

# Weather Mild, Pix Same In L'ville; 'Breed' NSG 7G, 'Thunder' Fair 10G

Louisville, Feb. 3.

Both the mild product and mild weather are hurting first-run biz this week. "Thunder in East" at Rialto looks leader but only mild. Mary Anderson, with "Man Behind Gun," is fairish while "Lawless Breed" at State is not breaking any records. Town will get first taste of three-dimension pix Thursday (5) when the State brings in 45-minutes of short subjects using the Tri-Opticon system.

## Estimates for This Week

Kentucky (Swiftow) (1,200; 50-75)—"Ruby Gentry" (20th) and "Feud in Fools" (Mono) (2d wk). Good \$4,000. Last week, \$5,000.

Mary Anderson (People's) (1,200; 50-75)—"Man Behind Gun" (WB). Fairish \$8,000. Last week, "Battle Zone" (AA), \$6,800.

Fourth Avenue (3,000; 50-75)—"Thunder in East" (Par) and "Gambler and Lady" (Lip). Looks like town's leader in coin but only medium \$10,000. Last week, "Blackbeard Pirate" (RKO) and "No Time For Flowers" (RKO), \$9,000.

State (Loew's) (3,000; 50-75)—"Lawless Breed" (U) and "Black Castle" (U). Sluggish \$7,000. Last week, "Above and Beyond" (M-G) and "Target Hong Kong" (Col), \$8,500.

# 5 New Bills Bolster Biz on B'way; 'Gambler' Sharp 42G, 'Bali' High 34G, 'Star' Bright 36G, 'Above' Lofty 38G

Five new bills and favorable weather most of the week will give Broadway first-run business a big hypo this session, with indication that the overall total will climb to the highest level since the first of the year. A majority of the new pictures are doing socko trade. Only near-zero weather late Sunday and Monday (2) worked against strong returns at the wickets, and Sunday business in some locations topped Saturday's intake.

"Mississippi Gambler" is giving the State a rousing session, the \$42,000 in sight being one of the biggest non-holiday weeks at this house in months. "Road To Bali" also is smash with \$34,000 or near in preem week at the Astor. "The Star" likewise is socko at \$36,000 for first Rivoli round.

"Above and Beyond" is heading for a great \$38,000 at the Mayfair, elaborate preem and an intelligent ad campaign helping get this off to a roaring start. "The Clown" shapes as the lone disappointment of the new entries with a fair \$16,000 for first stanza at the Capitol.

Biggest money still is going to the Music Hall where "Bad and Beautiful" with stage show is now in its third round. Current week looks like nice \$125,000, which insures a fourth week. Second session of "Niagara" with iceshow onstage is holding strongly at around \$65,000 in the Roxy. It stays a third.

"Jazz Singer" with Carmen Cavallaro band and Larry Storch topping the stage bill wound up the third round with an okay \$55,000 at the Paramount. "The Stooze" with Joni James and Johnny Long band heading stage show opens today (Wed.).

"Come Back, Little Sheba" continues in smash fashion with \$22,000 probable for sixth stanza at the Victoria. "Hans Christian Andersen" still is very big at \$38,300 day-dating at the Criterion and the Paris, for the 10th week concluded Monday (2).

Danny Kaye and all-vaudeville bill is continuing great into third week after capacity \$55,000 for second round at the Palace. Stereo-Techniques program of shorts premed in terrific fashion yesterday (Tues.) at the Globe, with a longrun already indicated.

## Estimates for This Week

Astor (City Inv.) (1,300; 70-\$1.50)—"Road To Bali" (Par). First week winding up today (Wed.) looks to reach smash \$34,000 or near. In ahead, "Limelight" (UA) (14th wk), \$10,000 but closing out a highly successful run.

Blou (City Inv.) (589; 90-\$1.50)—"Don Camillo" (Indie) (4th wk). Third week ended Monday (2) continued sturdy at \$10,000 after sock \$11,000 for second. Stays on indef.

Broadway (Cinerama) (1,250; 90-\$2.80)—"Cinerama" (Indie) (19th wk). The 18th frame ended yesterday (Tues.) was great \$40,000 after \$39,700 for 17th week. Continues indef.

Baronet (Reade) (430; 90-\$1.50)—"Importance of Being Earnest" (U) (7th wk). Sixth stanza ended Sunday (1). Still big with \$7,400 after \$7,500 for fifth week.

Capitol (Loew's) (4,820; 70-\$1.50)—"The Clown" (M-G) (2d wk). First week ended yesterday (Tues.) was mild \$16,000 or near. In ahead, "Androcles and Lion" (M-G) (2d wk), \$19,000.

Criterion (Moss) (1,700; 70-\$2.20)—"Hans Christian Andersen" (RKO) (11th wk). The 10th round ended Monday (2) still was very big with \$27,500 after \$25,000 for ninth. Stays on.

Fine Arts (Davis) (468; 90-\$1.80)—"Promoter" (U) (15th wk). The 14th session ended Monday (2) still was in chips with \$5,800, same as 15th week. Stays on.

Guild (Guild) (625; 55-\$1.80)—"Leonardo da Vinci" (Indie) (10th wk). This round ending today (Wed.) looks to hold stoutly with \$5,500 after \$6,000 for ninth week.

Globe (Brandt) (1,600; 50-\$1.50)—Stereo Techniques (Indie). Opened yesterday (Tues.). In ahead, "Taxi" (20th) (2d wk-6 days), lean \$5,500 after \$8,000 for first week.

Mayfair (Brandt) (1,736; 50-\$1.50)—"Above and Beyond" (M-G). First stanza ending tomorrow (Thurs.) looks to hit wow \$36,000, best here in weeks. In ahead, "Ruby Gentry" (20th) (5th wk-3 days), \$7,800 but rounding out a nice run here.

Monday (Per-Rose) (950; 60-\$1.20)—"Thunder in East" (Par). Opened yesterday (Tues.). In ahead, "Cleopatra" (Par) (reissue) (3d wk-

4 days), oke \$3,500 after big \$7,400 for second week.

Palace (RKO) (1,700; \$1.80-\$6)—Danny Kaye and all-vaude bill (3d wk). Second week ended Sunday (1) was capacity, \$55,000 for 10 performances. Stays on indef. First week was record \$62,000.

Paramount (UPT) (3,664; 80-\$1.30)—"The Stooze" (Par) with Joni James, Johnny Long orch topping stage bill. Opens today (Wed.). Last week, "Jazz Singer" (WB) plus Carmen Cavallaro orch, Larry Storch heading stage show (3d wk), okay \$55,000 after strong \$62,000 for second week.

Paris (Indie) (568; \$1.25-\$1.80)—"Hans Christian Andersen" (RKO) (11th wk). The 10th week ended Monday (2) continued fine with \$10,800 after \$11,500 for ninth.

Radio City Music Hall (Rockefeller) (5,945; 80-\$2.40)—"Bad and Beautiful" (M-G) and stage show (3d wk). Still very nice at \$125,000 after fancy \$134,000 for second. Holds a fourth and possibly longer. "Tonight We Sing" (20th) is due in next.

Rivoli (UAT) (2,092; 70-\$2)—"The Star" (20th) (2d wk). First week ended yesterday (Tues.) hit socko \$36,000 or close. In ahead, "Cousin Rachel" (20th) (5th wk-6 days), \$9,000.

Roxy (20th) (5,886; 80-\$2.20)—"Niagara" (20th) with iceshow on-stage (3d-final wk). Holding strongly around \$65,000 in second round ended last night (Tues.) after solid \$81,000 opening week. "Peter Pan" (RKO-Disney) due in Feb. 11.

State (Loew's) (3,450; 55-\$1.50)—"Mississippi Gambler" (U). Soaring to smash \$42,000 or close in first week ending today (Wed.), biggest non-holiday week here since "Sudden Fear" (RKO). Pic got away to a rousing start with personals by Piper Laurie opening day. Holds, natch! Last week, "Girls in Night" (U) (2d wk), \$17,000, for a very strong two weeks.

Sutton (R&B) (561; 90-\$1.50)—"Member of Wedding" (Col) (6th wk). Fifth stanza ended Monday (2) was okay \$4,700 after \$5,200 for fourth week. Stays on, but not many weeks more. New pic. not definitely set.

Trans-Lux 60th St. (T-L) (453; 90-\$1.50)—"Curtain Up" (Indie). Initial round ending Friday (6) looks to reach fancy \$7,300. In ahead, "Tale of Five Women" (UA) (2d wk-9 days), \$3,800.

Trans-Lux 52d St. (T-L) (540; 90-\$1.50)—"Face to Face" (RKO) (4th wk). Continued nice in third frame ended Monday (2) with \$7,700 after sturdy \$7,200 in second week.

Victoria (City Inv.) (1,060; 70-\$1.80)—"Come Back, Little Sheba" (Par) (7th wk). Sixth stanza ended yesterday (Tues.) felt nearly opposition from new pictures but still big at around \$22,000 after \$26,500 for fifth week.

# 'Invasion' Great \$27,000, Leads Det; 'Killing' NG 12G, 'Don't Care' 9G, 2d

Detroit, Feb. 3.

The best gross in a year at the Palms is being racked up this week by "Invasion U. S. A." with a great session. Other biz is off, however. "Stop, You're Killing Me" is disappointing at the Michigan. "Four Poster" looks okay at the Adams. "Kansas City Confidential" at Fox is slow and "I Don't Care Girl" at United Artists looks oke on second weeks. "Bwana Devil" is sturdy in sixth round at the Madison.

## Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-95)—"K. C. Confidential" (UA) and "I'll Get You" (Lip). (2d wk). Slow \$16,000. Last week, \$22,000.

Michigan (United Detroit) (4,000; 70-95)—"Stop, You're Killing Me" (WB) and "Hurricane Smith" (U). Light \$12,000. Last week, "April in Paris" (WB) and "Cattle Town" (WB) (2d wk), \$14,000.

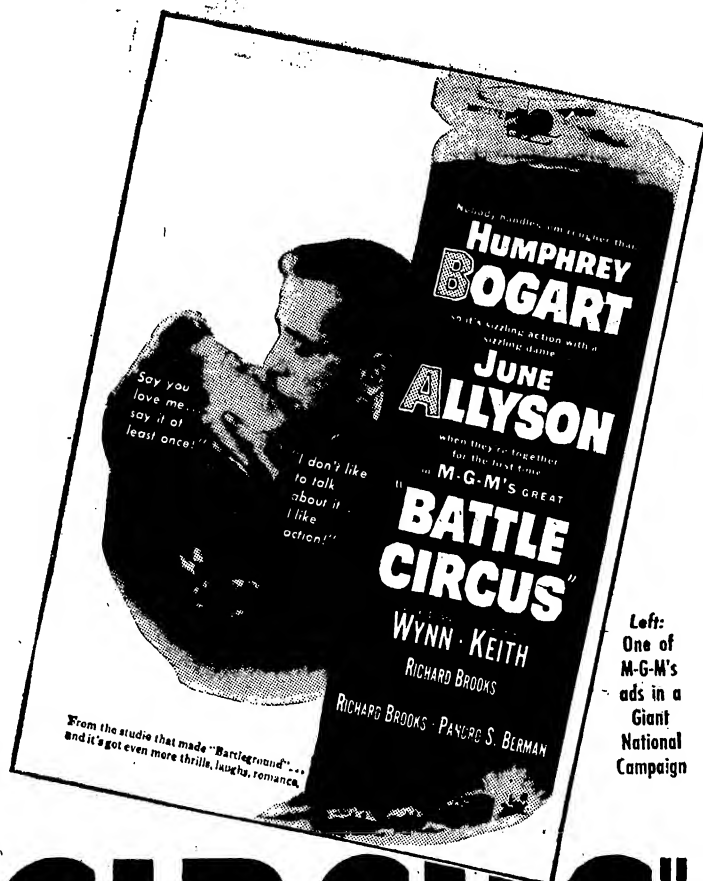
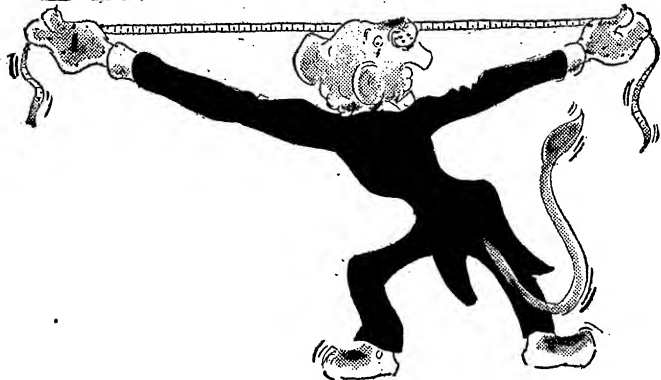
Palms (UD) (2,987; 70-95)—"Invasion U. S. A." (Col) and "Pathfinder" (Col). Great \$27,000. Last week, "Hangman's Knot" (Col) and "Target Hong Kong" (U), \$18,000.

Madison (UD) (3,900; 90-\$1.25)—"Bwana Devil" (UA) (6th wk). Fine \$9,000. Last week, \$12,000.

United Artists (UA) (1,900; 70-95)—"Don't Care Girl" (20th) and "Desperate Search" (M-G) (2d wk). Okay \$9,000. Last week, \$12,200.

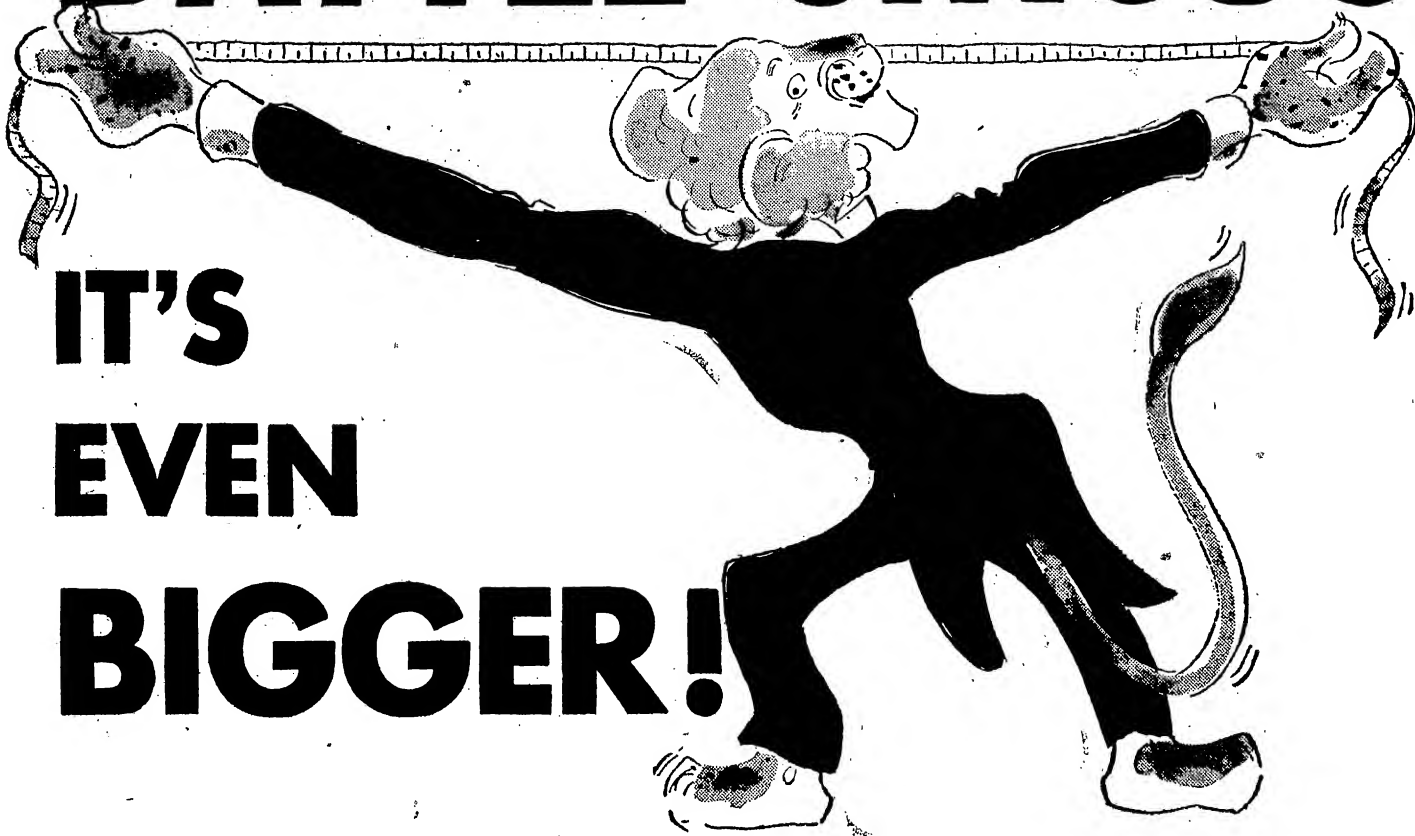
Adams (Balaban) (1,790; 70-95)—"Four Poster" (Col). Oke \$10,000. Last week, "Happy Time" (Col), \$9,900.

# "BATTLEGROUND"



Left:  
One of  
M-G-M's  
ads in a  
Giant  
National  
Campaign

# "BATTLE CIRCUS"



IT'S  
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# Crisis Looms for Paris Music Halls, Sez Mitty Goldin; Taxes Big Burden

Paris, Jan. 27.

Mitty Goldin, entrepreneur of two of the most successful smaller femme shows, the Capucines and Mayol, claims there is a crisis brewing here with the music halls. He feels that many of the top music halls are getting into the too frequent habit of alternating house shows with ballet and straight legit or operettas. Goldin says the main reason for the pending crisis is not the decline in attendance but the lack of adequate theatre circuits in France, which makes it tougher for a single house to get a first-rate act, and the resulting evil of trying to frame a show with only one top act, and ignoring the quality of surrounding talent.

George France, who has converted the immense Moulin Rouge ballroom into a cabaret type music hall, feels that the public should get a steady fare of music hall entertainment throughout the year, and have access to it at cheap prices like film shows. He has a policy of two-week shows, at the Moulin consisting of top variety talent plus a topline at every new show. He believes the music halls should keep their format at all times and not succumb to any of the hysteria whipped up here by nervous managers. He thinks there always is a place for a good music hall in Paris.

Others also feel that music hall shows should be well balanced and whole, with first-rate acts surrounding the stars. They believe that with a regular music hall chain they could also invite the better foreign acts to give a more diversified show. Also noticeable here is the lack of circuits which makes each music hall owner responsible for all expenses himself. With crushing state taxes, many are forced to look for more lucrative outlets for their theatres. The ABC, the top music hall here, is now playing an operetta, "La Route Fleurie," which looks like it will run through the season. Capucines has shelved its perennial leg show to present "Trieze a La Table" ("13 at the Table"), new Marc-Gilbert-Sauvignon play.

There are only four houses playing both a stage show and film here; the Gaumont-Palace, Alhambra, Olympia and Rex. Many of the top acts have to double into nighteries to make ends meet, and are quite amenable to foreign inducements. The big cabaret nighteries such as La Nouvelle Eve and the Lido only change their shows about once a year, with the spec houses the Folies Bergere and Casino de Paris keeping their same shows for two to three years.

## Buenos Aires Film Biz Off in Last Two Months Despite Tilt in Prices

Buenos Aires, Jan. 20. Film biz has been very disappointing here for the last two months, with gross figures below a similar period in 1952 despite the boost in admission scales last May. This being rated an off-season for picture trade, many top first-runs are using foreign films of the type usually reserved for arly theatres. Seven of the 20 first-runs are showing Italian fare. Two deluxers have "Somewhere in Berlin" day-dating, while "Alexander Nevsky" is playing in another first-run combo. French-made "Marie du Port" has held for six weeks at the Biarritz. "Black Rose" (20th) held first position in the gross sweepstakes during the last three weeks, playing at the 2,636-seat Ocean Theatre. "Midnight Kiss" (M-G) was second, at the Opera, "Cheaper By the Dozen" (20th) was third but rated disappointing, staying only two weeks at the Gran Rex. "Annie Get Your Gun" (M-G) was fourth at the 1,500-seat Ambassador, where it ran four weeks.

RKO has made arrangements to release "His Kind of Woman" for the launching of the 1,300-seat Gran Mar at Mar del Plata. The company has changed its policy of releasing in a third-line group of former moveover houses, and has set a pact with Central Cinematografica, a major circuit. Switch was facilitated by the less competitive situation now prevailing.

## B'way Soprano Scores In Paris Comique 'Tosca'

Paris, Feb. 3.

Patricia Neway, N. Y. soprano who scored here as well as on Broadway in the lead role of Gian-Carlo Menotti's opera, "The Consul," won critical raves when she made her debut at the Opera-Comique in "Tosca" Jan. 22. All reviewers praised Miss Neway's ability as actress as well as singer, a rare combination in opera performers, it was pointed out.

Puccini opera with Miss Neway was repeated last Thursday (29) to SRO attendance, and a third performance is scheduled for this month. Then the singer goes on a concert tour, including Cannes and London.

Miss Neway was signed for the Opera-Comique by its director, Louis Beydt, after the premiere of "Consul" here at Theatre des Champs-Elysees last season.

## Operetta Troupe of 55 Stranded in Italy As Mgr. Scrams With Coin

Vienna, Jan. 27.

Stories told by members of a 55-person operetta troupe from Vienna which was stranded in Turin, Italy, when the impresarios lammed with advance coin paid by the theatre there, has increased pressure on the Austrian stage unions to prevent such occurrences by requiring travel and salary bonds from show organizers.

In this case, it was the same promoters, Folkmann Brothers, who had organized a much publicized similar fiasco that went on the rocks in Rome back in 1948.

Viennese newspapers reproduced posters from Turin in which the troupe, which was to have presented Johann Strauss' "Gypsy Baron" was billed as an ensemble of the Viennese State Theatre. The Folkmanns, assisted by two other managers and allegedly financed by a local textile man, put the troupe aboard a third-class train last Jan. 6. The actors did not know that the tickets were good only as far as Milan. They also soon learned that tickets were not at hand for the whole ensemble, the management rep on the train having only 200 schillings in his pocket (\$8). Players pooled their own funds and one wired home for money to be picked up enroute in order to pay fares to Milan, where they were promised they would be met by Otto Folkmann with ducats to Turin and pocket money.

Folkmann met the train at Milan, but he had neither tickets to Turin nor cash. He advised actors to stay aboard and tell conductor their manager had missed the train with tickets. This they did, making it okay to Turin. Here they found no cash, no costumes, no sets and reserved rooms in a hotel pension unpaid for.

The "Gypsy Baron" company straggled back to Vienna piece-meal; hungry, cold and disappointed. The Folkmann brothers presumably remained in Italy.

## 252 Yank Pix Shown In Mex in '52; 96 Native

Mexico City, Jan. 27.

Of the 399 films exhibited here last year, 309 were imported and 96 were Mexican. The imports, with Hollywood contributing 252, hit the highest total here in recent years. But the number of local productions was the lowest since 1949.

The Mexican trade, however, stresses that its films scored far higher boxoffice takes than they did in other years. Other pix shown here in 1952 were 23 French, 14 Spanish, 13 British, six Italian and one Swedish.

In 1951, 263 films were shown in Mexico, 210 being from the U. S. and 111 from Mexico. Mexican producers say they have learned from their 1952 experience that stressing quality over quantity pays off—in higher grosses.

## Yank Distributors Protest Israel's New 20% Duty

Tel Aviv, Jan. 27.

Motion Picture Assn. of America's rep, M. A. J. Healy, is in Israel for discussions with the treasury about the abolishment of the 20% ad valorem duty. This was imposed about seven week ago on films. Ever since the introduction of the duty, the American distributors as well as the European film importers, have stopped clearing pictures from customs.

Israel cinemas have been without newsreels as a result of this action. However, there is no shortage of films since every distributor has enough product for this season already in the country.

## 2d Year of Eady Yields \$8,000,000

London, Jan. 27.

The revenue from the Eady Fund in the second year of its operation was divided among 54 companies for first features and 87 for shorts and featurettes. Altogether the levy in that year yielded around \$8,000,000 and was split among 507 first feature and 626 short films. Highest individual payment exceeded \$255,000 and the lowest was under \$3. This is shown in an interim report by the British Film Production Fund for the year ended last Aug. 2. It reveals that average weekly payments collected by the fund were in the region of \$160,000, with an overall average weekly payment per theatre of around \$40.

As the estimated income of the fund was expected to be between \$8,400,000 and \$9,000,000, the production fund board is satisfied with the result achieved, although views the mounting number of non co-operators with some anxiety.

Gross rentals of feature films qualifying for distribution is given at over \$16,000,000, with the highest revenue in the third quarter ending last April 26. Distribution for shorts is calculated on two-and-a-half times the actual gross, this figure amounting to \$1,700,000.

## NAME SIX U.S. PIX IN BRITISH OSCAR DERBY

London, Jan. 27.

Six American and seven British films are on the short list for the best film from any source on which members of the British Film Academy are being polled. In addition, there are single entries from Japan, Italy, Mexico, France and the Gold Coast.

Hollywood candidates for the British Oscar are "Carrie," "Death of a Salesman," "Limelight," "Singin' in the Rain," "Streetcar Named Desire" and "Viva Zapata." The seven British pix, from which the best British film also will be selected, are "African Queen," "Angels One Five," "Cry, Beloved Country," "Mandy," "Outcast of Islands," "The River" and "Sound Barrier."

## Sunday Legit Theatres For British Loses Out

London, Feb. 3.

By an overwhelming majority, the House of Commons last Friday (30) refused a second reading to a private member's bill designed to permit Sunday opening of legit theatres on terms similar to those authorized for cinemas. The vote was 281 to 57. An amendment by Eric Fletcher, Labor M.P., who is also deputy chairman of Associated British Picture Corp., calling for the appointment of a commission to inquire into revision of the existing law, was defeated by eight votes.

The new bill was introduced by John Parker, and was designed to replace a number of existing acts with a new and comprehensive measure. He submitted that the existing acts were obsolete and among other things, forbade the sale of ice cream on Sunday. Although he proposed that theatres should be allowed to open on the same terms as cinemas, he suggested that these conditions, involving a contribution to charity, amounted to bribery. The government did not intervene in the debate.

# British Exhibs Ask Tax Relief For Small Spots, Cite Rent Nick

London, Jan. 27.

## 'Glorious Days' Opens In London This Month

London, Jan. 27.

Tom Arnold's musical play, "The Glorious Days," which marks the return of Anna Neagle to the musical stage, opens at the Palace Feb. 28 after an extensive tour which included six weeks in Manchester and five weeks at Edinburgh, where now current. Four male leads are played by Peter Graves, Patrick Holt, James Carney and Olaf Olsen. The cast, including the ballet company, totals 70.

The production covers the period and music of the past 300 years, with the principal numbers sung and danced by Miss Neagle. Music was composed by Harry Parr Davies, with lyrics and dialog by Harold Percell.

## Hylton's British 'Wagon' Gets Co-Sponsor of 88 After Action in Court

London, Feb. 3.

John Buckley, who has been associated with Jack Hylton in the presentation of musical plays for many years, sought an interim injunction in High Court last Friday (30), restraining Jack Hylton, Ltd., from presenting "Paint Your Wagon" otherwise than in association with him. It was stated that Buckley, who is 88, had agreed to put up £10,000 (\$28,000) to back the play.

Justice Upjohn said that moves for a speedy trial would be made, whereupon assurance was given by Jack Hylton, Ltd., that it would be prepared to bill "Wagon" as being produced "by arrangement with" Buckley. Counsel for Buckley claimed there was an agreement under which plaintiff would provide half the production costs and would be entitled to 37½% of the net profits.

British edition of "Wagon," starring Bobby Howes and his daughter, Sally Ann Howes, which has been on a provincial tour for two months, opens at Her Majesty's Theatre Feb. 11. Current production at Her Majesty's, "The Man," will move to the St. Martins Theatre Feb. 16, replacing "The Gift."

## Pathe Labs Strike In London Halts Newsreel

London, Feb. 3.

A strike which started in Pathe labs the early part of last week has already stopped two issues of the company's newsreel. The dispute halted last Thursday's edition and the company was unable to produce its new issue yesterday (Mon.). Strikers are all members of the Assn. of Cine Technicians, which is officially backing the dispute. Pickets are on duty outside the company's labs in Wardour Street.

The dispute arose when an ACT projectionist was dismissed for refusing to obey an instruction given him by a newly appointed assistant general manager. The union had challenged the appointment previously, and in protest, had earlier introduced an overtime ban.

Report on the dispute has been sent to the Ministry of Labor by Associated British-Pathe. No action of this kind has been taken by the union before and attempts last week to bring about a reconciliation were unsuccessful.

## Technicolor, Ltd., Net Up \$198,000 Last Year

London, Feb. 3.

Gross profits of Technicolor, Ltd., rose \$944,000 to \$2,394,000 for the last fiscal year. This result for the year ended last Nov. 30 compares with \$1,450,000 in the previous year. Net profit was \$728,000, an increase of \$198,000.

With an interim dividend of 7½% declared earlier in the year, the final dividend of 12½% represents a small drop from the 22½% paid last year.

British exhibitors have asked the Chancellor of the Exchequer to receive a deputation to enable them to state their case for an admission tax remission project which will cost the Treasury \$10,500,000 annually. It is expected that a meeting will be arranged either with R. A. Butler, the Chancellor, or with executives of the Customs and Excise division, well in advance of the upcoming budget in April.

Main plank in the exhib appeal for relief is based on a theatre industry survey carried out recently by accountants. In this it was estimated that if normal provision was made by theatre owners for rents, the exhibiting industry would wind up with an annual loss of \$33,000,000. Without making that provision they end each year some \$17,000,000 to the good.

In a bid for popular support, particularly from rank and file in Parliament, the Cinematograph Exhibitors Assn. is underlining the fact that two-thirds of the requested relief would apply to admission up to 20c. In other words, the CEA is primarily asking aid for the small theatre operator, who in recent years has been hard hit by rising costs and declining admissions.

Although the controversy has been raging within the industry over the future of the Eady levy, the proposed new scale, as drafted by the CEA, makes full provision for continuing this subsidy to British film producers. The assumption, therefore, is that the current exhib squawks would end if theatre owners were assured of tax relief. Also that there would be no consistent objection to continuing with the weekly payments to the British Film Production Fund.

## Holland's Pix Paradox— Need More Theatres But Taxes Clip Attendance

Washington, Feb. 3.

A number of new theatres must be constructed in the Netherlands to serve newly-built up areas, according to Nathan Golden, Dept. of Commerce film chief. For instance, four to five will be needed for new areas in Amsterdam and about 12 for Rotterdam. However, exhibitors hesitate to tackle the work because of the heavy burden of the amusement tax which amounts to about 1,000 guilder (\$260) per seat.

The Netherlands Motion Picture Assn. has been fighting a long battle for an overhaul and reduction of the amusement tax. In several local communities, the levy has been decreased from 35% to 20%. Similar reductions are being considered in Rotterdam and other cities. In fact, there has been a decline in film attendance in recent years which the exhibs say cannot be overcome except by tax reduction.

## FEAR NEW JAP FILM PLAN MAY HIT YANKS

Tokyo, Jan. 27.

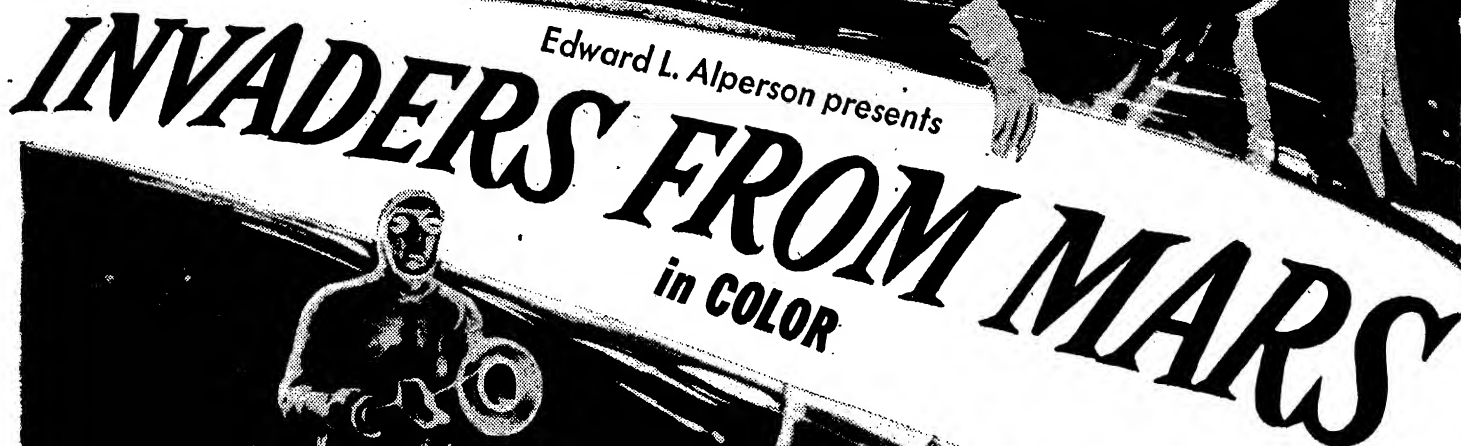
An increase in imports of films from the sterling areas is anticipated here during the next fiscal year if current trade reports on the Japanese government's contemplated plan for determining film import quotas are substantially true. Finance Ministry authorities are said to be considering a formula which would divide the annual overall quota between the dollar and the sterling areas instead of existing system which divides pix per country. Plan would work to disadvantage of U. S. distributors because Japan has comparatively high pound holdings.

Meanwhile, the chief of the Foreign Exchange Bureau of the ministry has announced that there was little hope for final decision on the quota setup for the next fiscal year before the end of January. The spokesman answered an appeal by importers and distributors for early action by telling them that opinions of several governmental agencies had to be incorporated with those of the Finance Ministry.



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# 'Variety's' Quarterly Film Reviews Index

(Oct. 1, 1952—Dec. 31, 1952)

Miniature Film Reviews and credits on all pictures reviewed in VARIETY during the fourth three-month period of 1952. Date indicates that issue of VARIETY in which each review appeared. Indexes of Film Reviews are published quarterly.

## Abbott and Costello Meet Captain Kidd

(SONGS-COLOR)  
Typical A&C broad comedy, with Charles Laughlin; okay b.o.

Hollywood, Nov. 20. Warner Bros. release of Alex Gottlieb (Wooley) production. Stars Bud Abbott, Lou Costello, Charles Laughlin; features Fran Warren, Hillary Brooke, Keith Shirley, Lefty Enckson. Directed by Charles LeMont. Written by Howard Dimsdale and John Grant; camera (Supercincolor), Stanley Cortez; editor, Edward Mann; songs, Bob Russell, Lester Lee; music score, Raoul Kraushaar. Previewed Nov. 17, '52. Running time, 70 MINS. (Reviewed Nov. 26, 1952)

## Abenteuer in Wien

(Adventures in Vienna)

(GERMAN)

Vienna, Oct. 14. Sascha Film release of Sotah-Brennan-Mueller-Kreidl K.G.-Translobe production. Features Gustav Froehlich, Corneli Borchers, Franz Lederer. Directed by E. Reiner. Screenplay, Frank M. Keller, and Franz Tassler; camera, Helmut Fischer-Ashley; music, Richard Hagemann with orchestra score by Hans Hagen. At Loewen Kino, Vienna. Running time, 85 MINS. (Reviewed Oct. 29, 1952)

## Above and Beyond

Compelling, human drama around principals involved in the Hiroshima atom bombing. Neatly done for good b.o.

Hollywood, Nov. 18. MGM release of Melvin Frank, Norman Panama production. Stars Robert Taylor, Eleanor Parker; features James Markey, Larry Keating, Larry Gates, Marilyn Erskine, Stephen Dunne, Robert Burton, Hayden Rorke. Directed by Frank Capra. Screenplay, Frank M. Keller, and Elaine May, Jr.; from the latter's story; camera, Ray June; editor, Cotton Warburton; music, Hugo Friedhofer. Previewed Nov. 6, '52. Running time, 121 MINS. (Reviewed Nov. 29, 1952)

## Adorables Creatures

(FRENCH)

Paris, Sept. 30.

Silrus release of Jacques Rivett production. Stars Daniel, Edith, Maudie Danxus, Edwige Fenech, Jeanne Carol, Renee Faure. Directed by Christian-Jaque. Screenplay, Charles Spaak, Jacques Campagne; camera, Christian Jaque. Previewed in Paris. Running time, 105 MINS. (Reviewed Oct. 15, 1952)

## Against All Flags

(COLOR)

Pirate swashbuckler, with action, romance and Errol Flynn, Maureen O'Hara. Okay b.o.

Hollywood, Nov. 25. Universal release of Howard Christie production. Stars Errol Flynn, Maureen O'Hara; features Robert Quinn, Alice Kelley, Mildred Natwick, Robert Warwick, Harry Cording, John Alderson. Directed by George Sherman. Screenplay, Aeneas MacKenzie and Joseph Mankiewicz from story by MacKenzie; camera (Technicolor), Russell Metty; editor, Frank Cross; music, Hans J. Salter. Previewed Nov. 18, '52. Running time, 43 MINS. (Reviewed Nov. 26, 1952)

## Alraune

(GERMAN)

Vienna, Nov. 11.

Styria release of Styria-Carlton production. Stars Hildegard Knef, Erich von Strohm. Directed by Fritz Rotter, based on novel by H. H. Ewers; music by Werner Heymann; camera, Friedhelm Grundt. At Forum, Vienna. Running time, 80 MINS. (Reviewed Dec. 10, 1952)

## Androcles and the Lion

Fairly entertaining film version of Shaw's satirical comedy; spotty business.

Hollywood, Oct. 28. RKO release of Gabriel Pascal production. Stars Jean Simmons, Victor Mature, Robert Newton, Maurice Evans, Alan Young; features Elsa Lanchester, Reginald Gardiner, Gene Lockhart, Alan Mowbray, Noel William, John Hoyt, Jim Backus, Lowell Gilmore. Directed by Chester Erskine. Screen adaptation, Erskine and Ken Englund; camera, Harry Stradling; editor, Roland Cross; music, Frederick Hollander. Previewed Oct. 27, '52. Running time, 90 MINS. (Reviewed Oct. 29, 1952)

## Angel Face

Fair suspense melodrama, with Robert Mitchum, Jean Simmons and routine b.o. chances except in well-exploited playdates.

Hollywood, Dec. 1. RKO release, produced and directed by Otto Preminger. Stars Robert Mitchum, Jean Simmons, Mona Freeman, Herbert Marshall; features Leon Ames, Barbara O'Neil, Kenneth Tobey, Raymond Greenlee. Screenplay, Frank Nugent, Oscar Millard; story, Chester Erskine; camera, Harry Stradling; editor, Frederick Knudsen; music, Dimitri Tiomkin. Previewed Nov. 26, '52. Running time, 91 MINS. (Reviewed Dec. 3, 1952)

## April in Paris

(MUSICAL-COLOR)

Doris Day in average musical for average b.o.

Hollywood, Nov. 13. Warners release of William Jacobs production. Stars Doris Day, Ray Bolger; features Claude Dauphin, Eve Miller, George Givot, Paul Harvey. Directed by David Butler. Written by Jack Rose and Melville Shavelson; camera (Technicolor), Wilfred M. Cline; editor, Irene Morra; musical numbers staged and directed by LeRoy Prinz; songs, E. Y. Harburg, Sammy Cahn, Vernon Duke. Previewed Nov. 7, '52. Running time, 101 MINS. (Reviewed Nov. 29, 1952)

## Army Bound

Mild dueler with some hoired racing angles.

Hollywood, Oct. 16. Monogram release of Ben Schib production. Features Stanley Clements, Karen Sharpe, Steve Brodie, John Fontaine, Harry Hayden, Lela Bliss, Gil Stratton. Directed by Paul Castej. Screenplay, Al Martin; camera, Harry Neumann; editor, Bruce Schoengarth; music, Marlin Skiles. Previewed Oct. 15, 1952. Running time, 66 MINS. (Reviewed Oct. 29, 1952)

## Babes in Bagdad

(COLOR)

Fair takeoff on the usual Arabian Nights stuff. Routine b.o. except when backed by strong exploitation.

United Artists release of Danziger Bros. production. Stars Paulette Goddard, Gypsy Rose Lee, Richard Ney, John Boles; features Thomas Gallagher, Sebastian Cabot, Macdonald Payne, Natalie Ganeb, Hugh Dempster, Peter Bathurst. Directed by Edgar G. Ulmer. Screenplay, Felix Feist; story, Anson with additional dialog by Reuben Levy and Lynn Koebe; camera (Ektacolor), Jack Cox; editor, Edith Lenny; music, J. Leo. Previewed Dec. 3, '52. Running time, 79 MINS. (Reviewed Dec. 10, 1952)

## The Bad and the Beautiful

All-star drama about Hollywood, its characters. Well-done, exploitable and b.o. possibilities.

Hollywood, Nov. 18. MGM release of John Houseman production. Stars Lana Turner, Kirk Douglas, Aeneas MacKenzie, Robert Strauss, Susan Sullivan, Gloria Grahame, Gilbert Roland; features Leo G. Carroll, Vanessa Brown, Paul Stewart, Felix E. Feist. Screenplay, Vincent Minnelli. Screenplay, Charles Schnee; based on story by George Bradshaw; camera, Robert Fisher; editor, Conrad A. Nevill; music, David Raksin. Previewed Nov. 12, '52. Running time, 116 MINS. (Reviewed Nov. 19, 1952)

## Battles of Chief Pontiac

Mediocre programmer for low-ecore bookings.

Hollywood, Dec. 9. Realart release of Jack Broder production. Stars Loretta Young, Irving Star, Stars Lex Barker, Helen Westcott, Lon Chaney; features Berry Kroeger, Roy Roberts, Larry Chance, Katherine Warren. Directed by Felix E. Feist. Screenplay, Jack De Witt; camera, Charles Van Enger; editor, Philip Cahn; music composed and directed by Elmer Bernstein. Previewed Dec. 8, '52. Running time, 71 MINS. (Reviewed Dec. 17, 1952)

## Battle Zone

Salute to Marines' combat photographers participating in Korean action. Average b.o.

Hollywood, Oct. 9. Allied Artists release of Walter Wanger production. Stars John Hodiak, Linda Christian, Stephen McNally; features Martin Milner, Dave Willard, Jack Larson, Richard Emory, Philip Ahn, Carleton Young. Directed by Lesley Selander. Written by Steve Fisher; camera, Ernest Willier; editor, Jack O'Connell; music, Marlin Skiles. Previewed Oct. 7, '52. Running time, 81 MINS. (Reviewed Oct. 15, 1952)

## Because of You

Sentimental yarn with romantic overtones. Good b.o. potentials.

Universal release of Albert J. Cohen production. Stars Loretta Young and Jeff Chandler; features Alex Nicol, Frances Dee, Alexander Scourby. Directed by Joseph Pevney. Screenplay, Betty Frings, based on story by Thelma Robinson; camera, Russell Metty; editor, Virgil Vogel; music, Frank Skinner. Previewed N. Y. Oct. 1, '52. Running time, 75 MINS. (Reviewed Oct. 8, 1952)

## Bizyo to Tozoku

(Beauty and the Thieves)

(JAPANESE)

Tokyo, Sept. 23. Daiichi production and release. Stars Machiko Kyo. Directed by Keigo Kimura. Screenplay, Keigo Kimura from original story by Ryunosuke Akutagawa; camera, Yasuichiro Yamashita; music, Fumio Hayasaka. Previewed in Tokyo. Running time, 120 MINS. (Reviewed Oct. 15, 1952)

## Blackbeard, the Pirate

(COLOR)

Rolling swashbuckler stoked with all the things big pirate pix are made of. Good b.o.

Hollywood, Dec. 2. RKO release of Edmund Grainger production. Stars Robert Newton, Linda Darnell, William Bendix, Keith Andes; features John Tinkler, Irene Ryan, Alan Mowbray, Richard Egan. Directed by Raoul Walsh. Screenplay, Alan LeMay; story, DeWilton Scott; music, (Technicolor), William E. Snyder; editor, Ralph Dawson; music, Victor Young. Previewed Nov. 21, '52. Running time, 95 MINS. (Reviewed Dec. 3, 1952)

## The Black Castle

Program melodrama of the "horror" school; good names, exploitation angles.

Hollywood, Oct. 21. Universal release of William Alland production. Stars Richard Greene, Boris Karloff, Stephen McNally, Paula Corday, Lon Chaney; features John Hoyt, Michael Pate, Nana, Valentin, Tudor Owen, Henry Corday, Otto Waldis. Directed by Nathan Juran. Story and screenplay, Jerry Sackheim; camera, Irving Glassberg; editor, Russell Schoenberg. Previewed Oct. 16, '52. Running time, 82 MINS. (Reviewed Oct. 22, 1952)

## Bloodhounds of Broadway

(MUSICAL-COLOR)

Song and dancer based on Damon Runyon story. Average entertainment and b.o.

Hollywood, Oct. 28. 20th-Fox release of George Jessel production. Stars Mitzzy Gynor, Scott Brady; features George Jessel, Tudor Owen, Michael O'Shea, Wally Vernon, Henry Slate, George E. Stone, Edwin Max, Richard Allan. Directed by Harmon Jones. Screenplay, Sy Gomberg; adaptation, Albert Mannheimer; from Damon Runyon story; camera (Technicolor), Edward Cronjager; editor, George A. Glittens; musical direction, Lionel Newman; songs, Eliot Daniel, Ben Oakland, Paul Webster; musical numbers staged by Robert Sidney. Previewed Oct. 24, '52. Running time, 89 MINS. (Reviewed Oct. 29, 1952)

## Brelan D'As

(Full House)

(FRENCH)

Paris, Oct. 21.

Pathe Consortium release of Calamy-Terra Films production. Stars Michel Simon, Raymond Rouleau, Jacques Campagne; camera, Jacques Campagne from story by Peter Cheney, Simon, S. A. Steeman; camera, Andre Gorman; editor, Gaby Toran. At Paramount, Paris. Running time, 118 MINS. (Reviewed Oct. 29, 1952)

## Bwana Devil

(3-DIMENSION-COLOR)

Big novelty boxoffice possibilities for mediocre feature, first full-length film in Natural Vision 3-Dimension.

Hollywood, Nov. 28. Independent release of Arch Oboler production. Stars Robert Taylor, Britton, Nigel Bruce; features Ramsay Hill, Paul McVey, Hope Miller, John Dowdworth, Pat O'More, Far Aherne. Written and directed by Arch Oboler. Camera (Anscolor), Joseph F. Biroc. Under Natural Vision supervision of M. L. Gunzburg; editor, John Hoffman; music, Gordon Jenkins. At Hollywood. Paramount, Nov. 26, '52. Running time, 79 MINS. (Reviewed Dec. 3, 1952)

## Camicie Rosse

(Red Shirts—Antia Garibaldi)

(FRANCO-ITALIAN)

Genoa, Nov. 3.

Cinefilms release of a Produzioni Grandi Films production. Stars Anna Magnani; features Raf Vallone, Alain Cuny, Jacques Sernas, Carlo Ninchi, Serge Reggiani, Michel Autclair, Gino Leoni. Directed by Goffredo Alessandrini and Franco Rosi. Screenplay, E. Biagi, Enzo Renzi, S. Bolchi. Camera, Leonida Barboni and Marco Scarpelli; music, Enzo Mascetti; editor, Mario Serandrei. At Orlico, Genoa. Running time, 98 MINS. (Reviewed Nov. 12, 1952)

## Carica Eroica

(Heroic Charge)

(ITALIAN)

Genoa, Dec. 9.

LUX Film release of a Mambretti production. Features Dario Michaelis, Franco Fabrizi, Luciano Falcucci, Tania Weber, Rolo Jula, Roberto Zaffina, Nino Milano. Directed by Francesco DeRobertis. Story and screenplay, DeRobertis; camera, Carlo Belleroni; editor, Franco Fraticelli. At Nido Verdi, Genoa. Running time, 92 MINS. (Reviewed Dec. 24, 1952)

## Cattle Town

(SONGS)

Routine western with Dennis Morgan; average returns in the duels.

Warners release of Bryan Foy production. Stars Dennis Morgan, Philip Carey, Amanda Blake; features Rita Moreno, Paul Picerni, Ray Teal, Jay Novello, George O'Hanlon, Bob Wilke, Sheb

Wooley. Directed by Noel Smith. Written by Tom Blackburn; camera, Ted McCord; editor, Thomas Reilly; music, William Lava. Previewed Nov. 18, '52. Running time, 71 MINS. (Reviewed Nov. 26, 1952)

## Cinque Poveri in Automobile

(Five Paupers in an Automobile)

(ITALIAN)

Genoa, Oct. 28.

CEINCOM release of Documento Film production. Stars Fausto Fabrizi, Edmund and Titina DeFillipo, Walter Chari, Antonello Luadi. Directed by Mario Mattoli. Screenplay, DeFillipo, Fabrizi, Stano, Monodelli, Cesare Zavattini, from story by Zavattini; camera, Mario Albertelli. At Cinema Verdi, Genoa. Running time, 101 MINS. (Reviewed Nov. 5, 1952)

## The Cliff of Sin

(La Scogliera del Peccato)

(ITALIAN)

Continental Motion Picture Corp. release of Universal Urama production. Stars Gino Cervi, Margaret Gensek, Ermanno Randi; features Della Scala, Luis Togo. Directed by Roberto Montiero. Screenplay, Enzo Evisabile; camera, Luigi Giorgio; editor, Guido Bertoli. At Cinema Verdi N. Y., Nov. 22, '52. Running time, 84 MINS. (Reviewed Nov. 26, 1952)

## The Clown

Red Skelton, Jane Greer in sentimental, family-trade feature; a new version of "The Champ," made in 1931.

Hollywood, Dec. 23. MGM release of William H. Wright production. Stars Red Skelton, Jane Greer; features Loring Smith, Philip Ober; introduces Tim Considine. Directed by Robert L. Leonard. Screenplay, Martin Rackin, from adaptation by Leonard Jacobs; camera, John MacGurie; editor, Paul Voge; editor, Gene Ruggiero; music, David Rose. Previewed Dec. 17, '52. Running time, 91 MINS. (Reviewed Dec. 24, 1952)

## Come Back, Little Sheba

Seko picturization of legit hit, compellingly presented as class offering for important selling and top bookings.

Hollywood, Dec. 1. Paramount release of Hal B. Wallis production. Stars Ruth Lancaster, Shirley Booth, Terry Moore; features Richard Jaeckel, Philip Ober, Luis Togo, Warren Kelley. Directed by Daniel Mann. Screenplay, Ketti Frings; based on the original play by William Inge, produced on stage by the Theatre Guild; camera, James Wong Howe; editor, Warren Low; music, Franz Waxman. Previewed Nov. 25, '52. Running time, 95 MINS. (Reviewed Dec. 3, 1952)

## Desperadoes Outpost

Good Allan "Rocky" Lane western programmer for oater fans.

Hollywood, Oct. 3. Republic release of Rudy Ralston production. Stars Allan "Rocky" Lane, Black Jack (equally), Eddy Waller, Roy Barcroft, Myron Healey, Lytle Talbot, Claudia Barrett. Directed by Philip Ford. Written by Arthur Orliff and Albert De Momi; camera, John MacGurie; editor, Tony Martiniello. Previewed Oct. 2, '52. Running time, 54 MINS. (Reviewed Oct. 8, 1952)

## Desperate Search

Program suspense drama for companion bookings; with Howard Keel, Jane Greer, Patricia Medina.

Hollywood, Nov. 24. Metro release of Matthew Rapt production. Stars Howard Keel, Jane Greer, Patricia Medina; features Keenan Wynn, Robert Burton, Lee Aaker. Directed by Joseph Lewis. Screenplay, Walter Doniger; based on novel by Arthur Mayes; camera, Harold Lipstein; editor, Joseph Dervin. Previewed Nov. 19, '52. Running time, 76 MINS. (Reviewed Nov. 26, 1952)

## Die Foersterchristl

(The Forester's Daughter)

(GERMAN-MUSICAL)

Vienna, Oct. 7.

International Films release of Gunther-Stapenhorst production. Stars Hans Hirsch, Will Quadflieg. Directed by Arthur M. Rabenalt. Screenplay adapted from operetta by George Jarro and M. Buchbinder by Fritz Bogner and Joachim Hedrich; camera, Friedhelm Grundt; musical arrangements, Bruno Uher. At Forum, Vienna. Running time, 95 MINS. (Reviewed Oct. 29, 1952)

## Eight Iron Men

Okay program war drama for general bookings as companion feature.

Hollywood, Oct. 21. Columbia release of Stanley Kramer production (associate producers, Edna and Edward Galt). Features Bonar Colleano, Arthur Franz, Lee Marvin, Richard Kiley, Nick Dennis, James Griffith, Dick Moore. Directed by Edward Dmytryk. Screenplay, Harry Brown, adapted from his play, "A Sound of Hunting"; camera, Roy Hunt; editor, Aaron Stell; musical score, Leith Stevens. Previewed Oct. 16, '52. Running time, 80 MINS. (Reviewed Oct. 29, 1952)

## Face To Face

Episodic feature telling two separate stories, both in classic field. For companion features in art or general spots.

Hollywood, Nov. 14. RKO release of Huntington Hartford (Theatre) production. Stars James Mason, Robert Preston; features Marjorie Steele, Gene Lockhart, Michael Fate, Minor Watson, Albert Sharpe, Sean McClory, Dan Seymour, Alice Hartford, Olive Carey, James Agee. "The Secret Share" directed by John Brahm; screen adaptation, Aeneas MacKenzie; from the Joseph Conrad story; camera, Karl Struss; editor, James Bridle; music, Friedhofer. "The Bride Comes to Yellow Sky" directed by Bretaigne Windust; screenplay, James Agee from the Stephen Crane story; camera, George Diskant; editor, Otto Meyer; music, Hugo Friedhofer. Previewed Nov. 1, '52. Running time, 89 MINS. (Reviewed Nov. 19, 1952)

## Flat Top

(COLOR)

Good war-action feature in color for general market; profitable grosser.

Hollywood, Nov. 13. Monogram release of Walter Mirisch production. Stars Sterling Hayden, Richard Carlson; features Bill Williams, John Bromfield, Keith Larsen, Marlin Skiles. Directed by Lesley Selander. Written by Steve Fisher; camera, Cinecolor; Harry Neumann; editor, William Skiles. Previewed Nov. 11, '52. Running time, 93 MINS. (Reviewed Nov. 19, 1952)

## Folly to Be Wise

Bridie play a British screen and despite Alastair Sim.

London, Dec. 20. British Lion release of London Film-Lauder-Gilliat production. Stars Alastair Sim. Directed by Frank Launder. Screenplay, Frank Launder and John Dighton. From play by James Bridle, music by Ian Hillyard; editor, Thelma Connell; music, Temple Abady. At Odcon, Marble Arch, London, Dec. 1, '52. Running time, 91 MINS. (Reviewed Dec. 10, 1952)

## The Four Poster

Rex Harrison-Lilli Palmer in adaptation from stage hit; moderate b.o.

Columbia release of Stanley Kramer production. Stars Rex Harrison, Lilli Palmer. Directed by Irving Reis. Screenplay, Arthur Hodge, based on play by Jan de Hartog; inter-scene animation by United Productions of America (directed by John Hubley); produced by Stephen Bosustown; camera, Paul Juran, Art Babbitt, Lon Keller; editor, Henry Balista; music composed and directed by Dimitri Tiomkin. Previewed at Victoria, N. Y. Oct. 2, '52. Running time, 103 MINS. (Reviewed Oct. 8, 1952)

## The Gentle Gunman

(BRITISH)

Michael Balcon meller too leisurely for big U.S. biz.

London, Oct. 21. GFD release of Michael Balcon production. Stars Rhonda Fleming, Sterling Robert Beatty and Elizabeth Sellars. Directed by Basil Dearden. Screenplay, Roger Macdonald; camera, Gordon Dines; editor, Peter Adam. Screenplay, John Greenwood. At Odcon, Marble Arch, London, Oct. 21, '52. Running time, 86 MINS. (Reviewed Oct. 29, 1952)

## The Golden Hawk

(COLOR)

Mediocre swashbuckler for low-ecore bookings.

Columbia release of Sam Katzman production. Stars Rhonda Fleming, Sterling Hayden; features Helena Carter, John Sutton, Paul Cavanagh, Michael Ansara, Raymond Hatton, Alex Montoya. Directed by Paul Verdon. Screenplay, John Greenwood. From novel by Frank Yerby; camera, William V. Skall; editor, Edwin Bryant. At Palace Theatre, N. Y., Oct. 23, '52. Running time, 43 MINS. (Reviewed Oct. 29, 1952)

## Hangman's Knot

(COLOR)

Randolph Scott in slambang western for outdoor market.

Hollywood, Oct. 28. Columbia release of Scott-Brown production. Produced by Harry Joe Brown. Stars Randolph Scott; features Donna Reed, Claude Jarman, Jr., Frank Fenton, Glenn Langan, Richard Denning. Written and directed by Roy Higgins. Camera, (Technicolor), Charles Lawton Jr.; editor, Gene Havighill. Previewed Oct. 23, '52. Running time, 80 MINS. (Reviewed Oct. 29, 1952)

## Hans Christian Andersen

(SONGS-COLOR)

Charming fairy tale, not biopic, about Danish story-teller; importantly presented for top key dates.

Hollywood, Nov. 25. RKO release of Samuel Goldwyn production. Stars Danny Kaye, Farley Granger, Jeanmarie; features Joey Walsh, Philip. (Continued on page 15)

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# Film Reviews Index

Continued from page 13

John Brown, John Qualen, Jeanne Lafayette, Robert Malcolm, Peter Votrian. Directed by Charles Victor. Screenplay, Moss Hart; based on story by Myrtle Conolly, words and music, Frank Loesser; camera (Technicolor), Harry Stradling; choreography, Roland Petit; musical direction, Walter Scharf; Paris, Nov. 17, '52. Running time, 112 MINS. (Reviewed Nov. 26, 1952)

## Heidi

Zurich, Dec. 23. Praesens-Film release of Praesens (Lazar Wechsler) production. Directed by Luigi Comencini. Screenplay, Richard Schweizer, based on Johanna Spyri story; camera, Emil Berna; music, Robert Blum; editor, Hermann Haller. With Heinrich Gretler, Elisabeth Sigmond, Thomas Klameth, Willy Birgel, Anna Mey, Theo Lingen, Lisa Gunther, Carl Weir, Elsie Attenthorfer, Fred Tanner, Margrit Rainer, Walburga Gmueller, Axel Kubitzky, Traute Carlsen, Max Hutter, Armin Schwaninger, Lore Rammann. At Apollo, Zurich. Running time, 100 MINS. (Reviewed Dec. 31, 1952)

## Hiawatha

(COLOR) Moderately satisfactory companion feature best suited for family, juve trade, based on Longfellow poem. Hollywood, Dec. 8.

Monogram release of Walter Mirisch production. Stars Vincent Edwards, Yvette Dugay; features Keith Larsen, George Iglesias, Armando Silver, Richard Tolan, Ian MacDonald, Katherine Emery, Morris Ankrum, Stephen Chase, Stuart Randall. Directed by Kurt Neumann. Screenplay, Arthur Strain and Dan Ullman; based on poem by Henry Wadsworth Longfellow; camera (Cinecolor), Harry Neumann; editor, Walter Hanne; music, Arthur Strain. Previewed Dec. 4, '52. Running time, 79 MINS. (Reviewed Dec. 10, 1952)

## Ideale Frau Gesucht

(Ideal Woman Sought) (AUSTRIAN-MUSICAL) Vienna, Oct. 21. Union Film release of Saffra-Schubrunn production. Stars Wolf Albach, Retty; features Inge Egger, Waltraut Haas and Sual Nicoletti. Directed by Fritz Antel. Screenplay, Fritz Antel, Franz Beron, Julia Bornemann, Ed. Gunther Philipp; camera, Hans Thayer; songs, Willy Berkling; score, Johannes Schreier. At Hagen Kino, Vienna. Running time, 85 MINS. (Reviewed Nov. 5, 1952)

## The I Don't Care Girl

(MUSICAL-COLOR) Musical hodge-podge based on incidents in the career of Eva Tanguay. Hollywood, Dec. 23.

20th-Fox release of George Jesse production. Stars Mitzzy Gaynor, David Wayne, Oscar Levant; features Bob Graham, Craig Hill, Warren Stevens, Hazel Brooks. Directed by Lloyd Bacon. Written by Walter Bullock; camera (Technicolor), Arthur E. Arling; editor, Louis Loeffler; songs, Jesse, Joe Cooper, Ed. Daniel; dance staging, Jack Cole; Seymour Felix; musical direction, Lionel Newman. Previewed Dec. 18, '52. Running time, 77 MINS. (Reviewed Dec. 15, 1952)

## Il Brigante Di Tacca

(The Bandit of Tacca Del Lupo) (ITALIAN) Venice, Oct. 7. Lux Film release of a Cine-Lux-Rovere production. Stars Amedeo Nazzari, Cosetta Greco, Sara Tiz, Ed. Grangien, Aldo Bufi Landi. Directed by Pietro Germi. Screenplay, Federico Fellini, Pietro Germi, Tullio Pinelli, Fausto Tozzi, from novel by Riccardo Bachelli. Running time, 103 MINS. (Reviewed Oct. 29, 1952)

## Il Est Minuit

(It Is Midnight Dr. Schweitzer) (FRENCH) Paris, Nov. 25. Cocinor release of Nadia Film production. Stars Pierre Fresnay, Raymond Rouleau. Directed by Andre Haguet. Screenplay, Andre Haguet, based on a play by Gilbert Cesbron; camera, Lucien Joulin; editor, Charles Bretonne. At Colisee, Paris, Nov. 20, '52. Running time, 110 MINS. (Reviewed Dec. 10, 1952)

## Invasion U.S.A.

Strong exploitation entry asured of good grosses. Hollywood, Dec. 4. Columbia release of Robert Zuguth-Robert Smith production. Stars Gerald Mohr, Peggie Castle, Dan O'Herlihy; features Robert Rice, Tom Kennedy, Wade Craven, Erik Byrne, Eileen Collins, Aram Katcher. Directed by Alfred E. Green. Screenplay, Robert Smith; story, Smith-Frank Spencer; camera, John L. Russell; editor, W. Donn. Previewed Nov. 26, '52. Running time, 73 MINS. (Reviewed Dec. 10, 1952)

## The Iron Mistress

(COLOR) Film version of bestseller novel with Alan Ladd, Virginia Mayo. Average entertainment but okay b.o. Hollywood, Oct. 16. Warners release of Henry Blanke production. Stars Alan Ladd, Virginia Mayo; features Joseph Calleia, Phyllis Kirk, Alf Kjellin, Douglas Dick, Tony Caruso, Ned Young, George Voskovec, Richard Widmark. Directed by Gordon Douglas. Screenplay, James R. Webb, from novel by Paul I. Wellman; camera (Technicolor), John Setz; editor, Alan Crosland; music, Max Steiner. Previewed Oct. 14, '52. Running time, 109 MINS. (Reviewed Oct. 29, 1952)

## La Minute De Verite

(The Moment of Truth) (FRENCH) Paris, Nov. 4. Gaumont release of Franco-London production. Stars Michele Morgan, Jean Gabin, Daniel Gelin. Directed by Jean Delannoy. Screenplay, Delannoy, Roland Lodenbach, Jean Delannoy, Henri Jeanson; camera, Robert Lefebvre; editor, James Cuenet; music, Paul Misraki. At Colisee, Paris. Running time, 115 MINS. (Reviewed Nov. 12, 1952)

## Land Des Lachelins

(Land of Smiles) (GERMAN) Berlin, Nov. 11. Herzog Film release of Berolina-Film production. Stars Martha Eggerth, Jan Kiepura, Carlo Dorrato; features Ave Ninio, Axel Engelbrecht, Hubert Marischka, based on opera by Franz Lehár; camera, Kurt Schulz; music, Franz Lehár; musical direction, Alois Melchior; settings, Willi A. Herrmann and Heinrich Weidemann. At Apollo, Dusseldorf. Running time, 114 MINS. (Reviewed Dec. 10, 1952)

## La Presidentessa

(ITALIAN) Genoa, Nov. 4. Minerva Film release of Amato-Ecceles production. Stars Silvana Pampanini, Carlo Dorrato; features Ave Ninio, Marilyn Buford, Arnoldo Trieri, Luigi Pavese, Guglielmo Barnabò, Aldo Bufi Landi. Directed by Pietro Germi. Screenplay, Aldo De Benedetti, Costa Vianide, Hennequin and Weber; camera, Leonida Barboni. At Olympia, Genoa. Running time, 102 MINS. (Reviewed Dec. 10, 1952)

## The Last Mission

(Telefeno Apostoli) (GREEK) Pierre N. George (Grecian Film Centre) release of Finos Film Production (Filopion Film). Stars Maria Zambaki, Miranda Myrat and Vasilios Diamantopoulos. Screenplay, Nikos Tsiferou, based on his own novel. Directed by Tsiferou. Camera, Joseph Hep. At Costa Vianide, At Squire Theatre, N. Y. Oct. 1, '52. Running time, 81 MINS. (Reviewed Oct. 15, 1952)

## Last of the Comanches

(Color) Good entry for the twin-bill market. Columbia release of Buddy Adler production. Stars Broderick Crawford, Barbara Hale, Johnny Stewart, Lloyd Bridges, George Mathews, Hugh Sanders, Ric Roman, Chubby Johnson, Martin Milner, Milton Parsons, Jack Woody, John War Eagle. Directed by Andre DeToth. Screenplay, Kenneth Gamet; camera (Technicolor), Charles Lawton, Jr.; Ray Cory; editor, Al Clark; musical director, Morris Stoloff. Previewed Nov. 5, Dec. 19, '52. Running time, 85 MINS. (Reviewed Dec. 24, 1952)

## La Trattata Delle Bianche

(The White Slave Trade) (ITALIAN) Genoa, Nov. 4. Minerva Film release of a Ponti-De-Laudis production. Stars Maria Zambaki, Eleonora Rossi Drago, Vittorio Gassman, Tamara Lese, Marc Lawrence, Ettore Manni; features Barbara Florian, Sofia Lazaro, Bruno Rossini. Directed by Luigi Comencini. Story and screenplay, Comencini, Giacomini, Patrizi, Pietrangeli; camera, Luciano Trasatti; music, Armando Trovati. At Lux, Genoa. Running time, 106 MINS. (Reviewed Nov. 12, 1952)

## The Lawless Breed

(COLOR) Good outdoor action feature for general release, telling story of the early-west gunman, John Wesley Hardin. Hollywood, Nov. 28.

Universal release of William Julia Andams production. Stars Rock Hudson, John McIntire, Hugh O'Brien, Dennis Weaver, Forrest Lewis, Lee Van Cleef, directed by Raoul Walsh. Screenplay, Bernard Gordon, from story by Allan; camera (Technicolor), Irving Glassberg; editor, Frank P. Johnson. Previewed Nov. 25, '52. Running time, 81 MINS. (Reviewed Dec. 3, 1952)

## Le Fruit Defendu

(Forbidden Fruit) (FRENCH) Paris, Oct. 7. Cocinor release of a Film production. Stars Fernandel. Directed by Henri Verneuil. Screenplay, Jacques Companeez from novel by Georges Simenon; camera, Henri Alekan; editor, Gilbert. Previewed Nov. 19, '52. Running time, 106 MINS. (Reviewed Oct. 22, 1952)

## Leonardo da Vinci

(COLOR) Pictura Films release of Leonid Kipnis and Hermann Starr production. Directed by Luciano Emmer and Lauro Venturi. Commentary, Marcel Brion; narration, Albert Delahay; camera, Mario Craveri, Antonio Harispe, Andre Thomas, Boris Kaufman; music, Roman Vlad. Previewed in New York, Nov. 13, '52. Running time, 85 MINS. (Reviewed Nov. 26, 1952)

## Le Rideau Rouge

(The Red Curtain) (FRENCH) Paris, Dec. 9. Gaumont production and release. Stars Michel Simon, Pierre Brasseur, Monelle Valentin. Directed by Andre Barsacq. Screenplay, Jean Anouilh; camera, Maurice Barry; editor, Jean Feyta; music, Joseph Kosma. At Marbeur, Paris. Running time, 99 MINS. (Reviewed Dec. 24, 1952)

## Les Belles De Nuit

(Beauties Of The Night) (FRENCH) Paris, Sept. 23. Franco-London-Rizzoli production and release. Stars Gerard Philipe, Gina Lollobrigida, Martine Carol. Written and di-

rected by Rene Clair. Camera, Armand Thirard; editor, Louise Huteceur. Running time, 90 MINS. (Reviewed Oct. 15, 1952)

## Life Begins Tomorrow

(La Vie Commence Demain) (FRENCH) Arthur Mayer-Edward Kingsley production and release. Stars Jean-Pierre Aumont, Anne Laval, directed by Nicole Vedres. Screenplay, Vedres; camera, Fred Langfeld; editor, Marinette Cadix; music, Darius Milhaud. At 55th Street Playhouse, N. Y. Nov. 17, '52. Running time, 86 MINS. (Reviewed Nov. 26, 1952)

## Limelight

It's all Chaplin and deserving of stout b.o. United Artists release of Charles Chaplin production, starring himself. Charlie Bloom featured in story written, directed and scored by Chaplin. Camera, Karl Struss; production manager, Lonnie O'Neil; assistant director, Robert Alrich; editor, Joe Inge; musical asst., Ray Rasch. Tradeshown Sept. 13, '52. Running time, 135 MINS. (Reviewed Oct. 8, 1952)

## Made in Heaven

(Color) (BRITISH) Lightweight comedy, with no U.S. marquee names, spells small appeal for American market. London, Nov. 12.

GFD release of Fanfare British production. Stars David Tomlinson, Petula Clark, Sonja Ziemann, and John Gielgud. Directed by John Paddy Carstairs. Screenplay, George H. Brown and W. Douglas Home; camera, Geoffrey Unsworth; editor, D. J. Williams. At Odeon Marble Arch, London, Nov. 11, '52. Running time, 81 MINS. (Reviewed Nov. 26, 1952)

## The Man Behind the Gun

(SONGS-COLOR) Good Randolph Scott action feature, satisfactorily shaped for the general market. Hollywood, Dec. 18.

Warners release of Robert Sisk production. Stars Randolph Scott, Patricia Wymore, Dick Wesson, Philip Carey, Lina Romay; features Roy Roberts, Morris Ankrum, Katharine Warren, Alan Hale, Jr. Directed by Felix Feist. Screenplay, John Twist; from story by Robert Buckner; camera (Technicolor), Bert Glennon; editor, Owen M. Kegerian; music, David Buttolph. Previewed Dec. 9, '52. Running time, 82 MINS. (Reviewed Dec. 24, 1952)

## The Man Who Watched Trains Go By

(BRITISH-COLOR) Anglo-American whodunit may do for some U.S. theatres. Eros Films release of a Raymond Stross production. In association with Shaftel Productions. Stars Claude Rains, Marta Toren, Marius Goring and Anouk; features Herbert Lom, Louis Lomax, and Felix Aylmer. Directed by Harold French. Screenplay, Harold French; camera, Otto Heller; music, Ben Frankel; costuming, Hilda Harris. Previewed in market, London. Running time, 80 MINS. (Reviewed Dec. 31, 1952)

## The Maverick

Routine Wild Bill Elliott western for the program market. Hollywood, Dec. 23. Allied Artists release of Vincent M. Fennelly production. Stars Wild Bill Elliott; features Myron Healey, Phyllis Coates. Directed by Thomas Carr. Story and screenplay, Sid Thell; camera, Ernest Miller; editor, Sam Fields; music, Raoul Kraushaar. Previewed Dec. 18, '52. Running time, 71 MINS. (Reviewed Dec. 24, 1952)

## Meet Me at the Fair

(SONG-COLOR) Mildly entertaining, h-o-k-e-y comedy with songs; dances, Dan Dailey, Diana Lynn. Routine grosser. Hollywood, Dec. 5.

Universal release of Albert J. Cohen production. Stars Dan Dailey, Diana Lynn; features "Scat Man" Crothers, Hugh O'Brien, Carole Mathews, Rhys Williams, Thomas E. Jackson, Russell Simpson, Chet Allen, and William H. Miller. Screenplay, Irving Wallace; adaptation, Martin Berkeley, from novel, "The Great Companions," by Gene Markey; camera (Technicolor), Maurer; editor, Russell Schoengarth; musical numbers staged by Kenny Williams; songs, Stan Freberg, Kenny Williams and Marvin Wright. At 4th and 5th Ave. at 5th Ave. Crothers, Frederick Herbert and Milton Rosen. Previewed Dec. 2, '52. Running time, 81 MINS. (Reviewed Dec. 10, 1952)

## The Member of the Wedding

Literal screen translation of the hit play; limited appeal as a motion picture. Hollywood, Dec. 15.

Columbia release of Stanley Kramer co-production (associate producers, Edna and Edward Lewis). Stars Katharine Hepburn, Julie Harris, Brandon de Wille, Arthur Franz, Nancy Gates, William Hansen, James Edwards, Harry Bolden, Dick Cuthbert, and Gertrude Berg. Screenplay, Edna and Edward Anhalt, based on book and play by Carson McCullers; camera, Hal Mohr, using Garusto Technicolor; music, Robert Allen. Previewed Dec. 11, '52. Running time, 88 MINS. (Reviewed Dec. 17, 1952)

## Million Dollar Mermaid

(COLOR) Esther Williams in conventional b.o. pic on career of Annette Kellerman; spotty entertainment but merchandisable. Hollywood, Oct. 31. MGM release of Arthur Hornblow, Jr. production. Stars Esther Williams, Victor Mature, Walter Pidgeon, David Brian; features Donna Corcoran, Jesse White,

Marie Tallchief. Directed by Mervyn Le Roy. Screenplay, Everett Freeman; camera (Technicolor), George J. Folsey; editor, John T. Sweney, Jr.; musical direction, Adolph Deutsch; fountain and smoke numbers staged by Busby Berkeley; underwater choreography, Audreene Brier. Previewed Oct. 29, '52. Running time, 115 MINS. (Reviewed Nov. 5, 1952)

## Moglie Per Una Notte

(Bride for a Night) (ITALIAN) Genoa, Oct. 21. Dear Film release of a Riolandambretti production. Stars Gino Cervi, Gina Lollobrigida, Nadia Grey, Paolo Stoppa, Armando Francini. Directed by Mario Camerini. Screenplay, Franco Brusati, Mario Camerini, from play by Anna Bonacci; camera, Tino Giorlandi; music, Alessandro Cicognini. At Olympia, Genoa. Running time, 105 MINS. (Reviewed Nov. 5, 1952)

## Montana Belle

(COLOR-SONGS) Jane Russell - George Brent western with good b.o. prospects. RKO release of Howard Welsh (Robert Lewis) production. Stars Jane Russell, George Brent; features Scott Brady, Forrest Tucker, Andy Devine. Directed by Allan Dwan. Screenplay, Horace McCoy and Norman Krasna. From story by J. Coates Webster and Welsh; camera (Technicolor), Jack Marka; editor, Arthur Roberts; music, Nathan Scott. Tradeshown N. Y., Nov. 22, '52. Running time, 105 MINS. (Reviewed Oct. 29, 1952)

## Moulin Rouge

(COLOR) Distinguished production in striking color, starring Jose Ferrer. Demands strong selling. United Artists release of Romulus production. Stars Jose Ferrer, Jean Seberg, Suzanne Flon, Colette Marchand; features Katharine Kath, Claude Nollier, Muriel Smith. Directed by John Huston. Screenplay, John Huston and Anthony Veiller, adapted from novel by Pierre La Mure; associate producer, Jack Clayton; camera (Technicolor), Ossie Morris; editor, Ralph Kemmling; music, George Aurie. Previewed at Victoria Theatre, N. Y. Dec. 18, '52. Running time, 118 MINS. (Reviewed Dec. 24, 1952)

## Mr. Walkie Talkie

(SONG) Fairly amusing program service comedy for lowcase bookings. Hollywood, Nov. 25. Lippert Pictures release of Hal Roach, Jr. (Rockingham) production. Stars William Tracy, Joe Sawyer; features Margie Hines, Robert F. Kennedy, George Frank, Frank Jenks, Alan Hale, Jr., Wong Arcane. Directed by Fred L. Gulio. Screenplay, Edward Seabrook, George Carleton Brown, Walter Stiller. From story by Roy Luby; music, Leon Katzkin; songs, Katzkin and Tom Adair. Previewed Nov. 24, '52. Running time, 45 MINS. (Reviewed Dec. 3, 1952)

## My Cousin Rachel

Compelling performances and class presentation highlight film version of the bestselling novel; marketable ballyhoo angles for b.o. prospects. Hollywood, Dec. 22. 20th-Fox release of Nunally Johnson production. Stars Olivia de Havilland; features Richard Widmark, Martin Ronald Squire, George Dolenz, John Sutton, Tudor Owen, J. M. Kerrigan. Directed by Henry Koster. Screenplay, Johnson; from novel by Daphne du Maurier; camera, Joseph L. Shelle; editor, Louis Loeffler; music, Franz Waxman. Previewed Dec. 16, '52. Running time, 92 MINS. (Reviewed Dec. 24, 1952)

## My Pal Gus

Excellent comedy on father-son-schoolteacher relations for family trade. Hollywood, Nov. 7. 20th-Fox release of Stanley Rubin production. Stars Richard Widmark, Joanne Dru, Audrey Totter; features George Winslow, Joan Banks, Regis Toomey, Ludwig Donath, Ann Morrison, Lisa Golob, Robert F. Kennedy, Farrah Fawcett, Fay and Michael Kanin; camera, Leo Tover; editor, Robert Fritch; music, Leigh Harline. Previewed Nov. 5, '52. Running time, 83 MINS. (Reviewed Nov. 12, 1952)

## My Wife's Best Friend

Anne Baxter, Macdonald Carey toplining in coy, frivolous romantic comedy; average chances. 20th-Fox release of Robert Basler production. Stars Anne Baxter, Macdonald Carey; features Cecil Kellaway, Casey Adams, Catherine McLeod, Lelf Erickson, Frances Bavier, Mary Sullivan, Martin Milner. Directed by Richard Sale. Screenplay, Elsie Lennart; based on story by John Briard Harding; camera, Leo Tover; editor, Robert Simpson; music, Leigh Harline. Previewed Oct. 1, '52. Running time, 87 MINS. (Reviewed Oct. 8, 1952)

## Never Wave at a Wac

Fine escapist entertainment for general market. RKO release of Independent Artists (Frederick Brisson) production. Stars Rosalind Russell, Paul Douglas, John Wilson; features William Cing, Arleen Whelan, Lelf Erickson, Charles Dingle, Lurene Tuttle, Hillary Brooks, Regis Toomey, Frieda Lescor, Louis Lomax. Directed by Norman Z. McLeod. Screenplay, Ken Englund, from story by Frederick Kohner and Fred Strady; camera, Walter P. Reuther; editor, John Johnson; music, Elmer Bernstein. Tradeshown N. Y. Dec. 12, '52. Running time, 87 MINS. (Reviewed Dec. 17, 1952)

## No Holds Barred

(COMEDY) Good programmer for lower half of duals. Hollywood, Dec. 18. Monogram release of Jerry Thomas production. Stars Leo Gorcey features (Continued on page 16)



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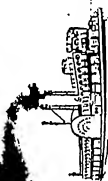
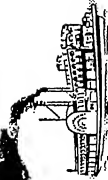


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BREAKING ALL-TIME  
OPENING DAY HOUSE RECORDS  
IN DOZENS OF THEATRES,  
ALL SIZES OF TOWNS!

THIRD PICTURE IN  
2 YEARS TO HOLD OVER  
AT MAMMOTH 5000-SEAT  
FOX THEATRE, ST. LOUIS!



**TYRONE POWER · PIPER LAURIE · JULIA ADAMS** in *The* **MISSISSIPPI GAMBLER** color by *Technicolor*

with JOHN MCINTIRE · PAUL CAVANAGH · Directed by RUDOLPH MATE · Story and Screenplay by SETON I. MILLER · Produced by TED RICHMOND · A UNIVERSAL-INTERNATIONAL PICTURE



Brotherhood Week's  
Silver Anniversary February 5-22



## No Summer Hiatus In M-G Economy

Hollywood, Feb. 3.

Metro reduced its 1953 production schedule from 38 to 30 pictures but there will be no studio shutdown or mass vacation this summer. Neither will there be a drastic slash in personnel although a number of "unnecessary" employees will be let out.

This is the result of a series of meetings held by the company's top executives, who decided it would be necessary to practice strict economy in all branches of studio operation but not to cut production budgets to the bone. High budgets will be reserved for films that call for lavish production.

The revised schedule calls for the production of two pictures in three dimensions, possibly in the new Cinemascope process.

Meetings were attended by Nicholas M. Schenck and C. C. Moskowitz, from the home office, and Dore Schary, Eddie Mannix, Ben Thau, Louis K. Sidney, J. J. Cohn and Lawrence Weingarten.

## 20TH IS DEFENDANT IN 50G 'WAR BRIDE' SUIT

20th-Fox was named defendant in a \$50,000 damage suit brought in N. Y. Federal Court last week by Roger H. and Marie H. G. Charlier, who claim the major wrongfully released a serial version of the screenplay to "I Was a Male War Bride" to Herz Dame, a German mag.

Under a 1947 agreement, the pair charges, they granted the company exclusive worldwide film rights to actual events in their lives as a basis for the picture's story. But by releasing certain versions of the script in excess of 75,000 words to Herz Dame in 1950, the Charlies assert, 20th breached the 1947 deal. They want \$25,000 for this alleged past violation. Another \$25,000 is sought for "unfair competition," the complaint states, arising out of publication of the serial under the name of Pierre Darnay.

A Cary Grant-Ann Sheridan starrer, "Bride" was first distributed in the fall of 1949. Charles Lederer, Leonard Spigelglass and Hagar Wilde did the screenplay, from an original story by Henri Rochard. Most of the picture was filmed on location in Germany.

## Expect FCC

Continued from page 4

It will hear statements from picture industry counsel "before determining whether to proceed further with this hearing."

Confronted with the Commission's notice, counsel for the Motion Picture Assn. of America said the agency's confusion is mostly one of terminology as to how a theatre TV transmission service should be established—on a common carrier, "special" common carrier, or "private" non-common carrier basis. However, said Vincent Welch, MPAA counsel, the situation will be cleared up and the hearings will go on.

Although he felt that the Commission's notice was rather "strong," Welch said that the position taken by the agency is fair and he agreed to the propriety of requiring a statement on the record from the industry as to what information it will offer to answer questions regarding the proposed service.

Among the questions which the Commission wants industry counsel to deal with before deciding on further hearings are:

1. Why cannot theatre TV operate through existing common carrier (A. T. & T.) facilities rather than through special channels?
2. To what extent will channels allocated for theatre tele be applied for, by whom, and when?
3. Aside from costs of transmission facilities, what other information will be provided which will enable the Commission to determine ultimate cost admission to a theatre patron?

4. What percentage of the time will programs be shown by theatre TV on a day-by-day basis?
5. Will theatre TV provide programs of only live events, in other words, programs that cannot "reasonably" be put on film?

## Saville Buys 'Chalice' For Israel, Italy Filming

Hollywood, Feb. 3.

Victor Saville, who recently bought the Mickey Spillane stories for filming, closed deal with author Thomas Costain for his bestseller, "The Silver Chalice."

He plans indie production in spring of 1954 on actual locations in Jerusalem, and Rome.

Story is about the search for a silver cup used by Christ and His disciples at the Last Supper.

## Fabian, Vincent Invest In Myerberg's Puppet Version of 'Hansel'

With filming of Michael Myerberg's puppet version of "Hansel and Gretel" scheduled to be completed around the end of April, financing for the venture has been arranged under a limited partnership. Papers filed with the N. Y. County clerk's office last week disclose that some 13 investors have contributed a total of \$62,000, and this capital may be increased to \$100,000.

Myerberg, who has produced several Broadway plays over the years, is general partner of "Hansel and Gretel Co." Also a limited partner, he's the biggest contributor with \$25,000 in the kitty. Si Fabian, head of Fabian Enterprises, provided \$10,000. Walter Vincent, president of the Actors Fund, is down for \$5,000.

Partnership papers state that the film is based upon "unique processes owned by Michael Myerberg Productions, Inc. of animating three-dimensional, non-live figures." Among the techniques employed is use of a ball-type joint which gives remarkable mobility and realism to the puppets.

Myerberg, incidentally, demonstrated his developments at a press preview held at his "pilot studio" last year when "Hansel and Gretel" was in its early stages. At that time Paramount reportedly was expressing interest in the project. But the producer last week emphasized that no talks with potential distributors have been underway and it's unlikely that negotiations will begin until the film is in the can.

Before turning to pic production, Myerberg produced such Broadway shows as "Skin of Our Teeth" (1942), "Lute Song" (1945) and "The Barrier" (1950).

## Big Mdse. Tie-Ins

### On Disney's 'Pan'

Most extensive program of tie-ins with manufacturers, publishers and allied groups in the history of Walt Disney Productions is underway for "Peter Pan," according to H. T. Heisser, manager of Disney's character merchandising division. He revealed that 52 outfits now are manufacturing "Pan" merchandise and 12 to 14 others likely will be added.

Window displays featuring "Pan" will appear in leading department and chain stores across the country. Simon & Schuster, Dell and other publishers are turning out "Pan" books, and RCA Victor is pressing special records tied in with the film.

## Schenck, Cohn

Continued from page 7

and kinds. It seems to me an effort should be made to develop uniform processes and screens so all product can be available to theatres. I hope the industry will coordinate its efforts and cooperate to this end."

Cohn held huddles with a contingent of homeoffice execs who were on the Coast to discuss Col's 3-D plans. Execs included executive veepee Jack Cohn, treasurer Abe Schneider, assistant treasurer Lee Jaffe, and N.Y. studio rep Paul Lazarus, Jr. Jack Cohn returned to the homeoffice Monday (2), and Schneider, Jaffe and Lazarus came back last night (Tues.).

With mass Hollywood entry into 3-D production, Dudley Roberts, Jr., prexy of Cinerama, whose process was the first to hit the market last year, declared yesterday that "We of Cinerama are delighted that we have precipitated a revolution in the motion picture industry, but we think the public is entitled to know that there is only one Cinerama."

## Minn. Amus. Files Countersuits Vs. 2 Indie Nabe Theatres

Minneapolis, Feb. 3.

In a surprise move, Minnesota Amus. Co. (United Paramount Theatres circuit in this territory) has filed countersuits, alleging similar conspiracy and damages against the St. Louis Park and the Hollywood, local independent neighborhood houses which made it a defendant, along with major distributors, in Federal Court antitrust conspiracy actions involving claimed clearance discrimination.

It's believed to be the first time that an affiliated circuit defendant in such a suit has struck back thusly at independent exhibitor parties to a litigation.

The St. Louis Park has asked \$2,250,000 treble damages; the Hollywood, \$540,000. The Minnesota Amus. Co. in its counter suits seeks the same amounts from the separately-owned independent theatres.

"In our answer to the actions, we deny all of the allegations," explained Mandt Tbrisson, counsel for the MAC. "We contend that no conspiracy existed, but if the court decides otherwise we are prepared to show that there was as much conspiracy on the theatres' part as that of my client and that the latter was equally damaged."

"The Minnesota Amus. Co. was operating the Granada when Messrs. Harolds Field and Kaplan came in and built their St. Louis Park in opposition and obtained earlier availability. Accordingly, the Granada was damaged and still suffers damage."

"We leased the Arion from the Rubenstein & Kaplan circuit and then that circuit went and built the Hollywood in opposition. In order to compete with the Hollywood in the matter of clearance it then became necessary for my client to expend a very substantial sum in improvements for the Arion, although it did not own the theatre. As a result, the Arion was damaged and still suffers damage."

In the St. Louis Park suit, the defendants also are invoking the statute of limitations in an effort to obtain dismissal. The St. Louis Park suit is a result of the inability of that theatre to obtain 28 days availability, the earliest here, without competitive bidding with another MAC theatre, the Uptown. Along with damages, the St. Louis Park now asks for a court order to compel distributor defendants to grant it day-and-date first-runs with downtown theatres here.

## Clooney III, P.A.s Off Cincinnati, Feb. 3.

Rosemary Clooney suffered an attack of flu Friday (30) and was confined to her suite in the Netherlands Plaza, causing cancellation of radio, TV and other engagements in connection with the unrollings of her first picture, "Stars Are Singing."

## Johnston, Coin

Continued from page 3

still picking a foreign rep, according to Arnall. He stressed that, under "different" circumstances, McCarthy would have been ideal for the job.

Whoever is chosen to the SIMPP post would, by the very nature of the business, have to work closely at times with Johnston, particularly in the negotiation of foreign deals. Some SIMPP members apparently feel that the personal friction between Johnston and McCarthy would be detrimental to any such collaboration.

Arnall outlined plans for a revitalization of SIMPP activities, which include a membership drive, the possible reopening of a SIMPP office in N. Y., etc. He plans to spend at least one week each month in N. Y. Commenting on the AFL Film Council's protests against production abroad, the SIMPP prexy asserted that the unions were overlooking the vital importance of the foreign market which is conditioned in part on U. S. filming activities abroad.

He said SIMPP was in good financial shape, which was partly due to the strong b.o. showing of indie product and partly to reduced SIMPP expenses during the past year. SIMPP now has 36 members, and expansion of that number is difficult because so many indie producers make pix only occasionally.

## Inside Stuff—Pictures

Mrs. Dwight Eisenhower ducked out on her first scheduled theatre appearance in the role of the nation's First Lady last Wednesday (28) night because of what was feared might have been an embarrassing situation. RKO earlier had announced that Mrs. Eisenhower definitely would attend the preem of "Never Wave at a Wac" at the RKO Keith's in Washington. When Mrs. Eisenhower decided to stay home, reasons given were that she had picked up a cold and that her personal friend, Rosalind Russell, star of the pic, wouldn't be present.

However, inside D. C. sources related this week that the Afro-American League had been threatening to picket the theatre on the night of the formal opening in a demonstration against Negro segregation. First Lady didn't want to get involved, it's said. It was later announced that the President and Mrs. Eisenhower would see "Wac" at a private White House screening Saturday night (31). RKO arranged for this. Miss Russell is in Boston appearing in the legit musical, "Wonderful Town," at the Shubert Theatre.

While paper work leading to a separation of Warner Bros. theatre and distribution outfits has been going on for about a year, activity leading to the establishment of different headquarters got under way this week. The new theatre company, to be known as the Stanley Warner Corp., will occupy the eighth and ninth floors of Warners' N. Y. homeoffice building. Theatre outfit will be a rent-paying tenant.

Installation of a separate telephone exchange is expected to be completed by Feb. 15, although S. H. Fabian will take over the operation on March 1. Harry M. Kalmine, probably with the title of executive veepee, will continue as operating chief of the theatre company. Most of the Warner theatre personnel will also remain with the new theatre corporation.

Example of rush to get three-dimension films before the public is the speed with which Warner Bros. is preparing the advertising campaign on "House of Wax," its initial 3-D film in the Natural Vision process. Although the pic is still in production, homeoffice ad department has almost completed the entire campaign although staffers neither saw rushes nor had stills available to work from.

Incidentally, WB, majority of whose product has recently been going to the Paramount, N. Y., reportedly has closed a deal with the theatre for the 3-D film, expected to be the first Broadway entry of a major studio.

Despite the amount of news coverage provided by TV stations, the great majority of theatregoers still demand newsreels as part of the film program, according to a survey conducted by Sindlinger Co., research analysts, in behalf of four newsreel outfits. Oscar Morgan, Paramount's newsreel-short subjects sales manager, told the Par sales meeting in N. Y. last week that 83.6% of the persons interviewed in a section of the Philadelphia exchange area by Sindlinger said it is incumbent on theatres to show reels. The remaining 16.4% were not regular theatregoers, Morgan added.

New deal given Fred Astaire at Metro serves to spotlight the tendency toward working out talent pacts in a manner to ease the income tax bite wherever possible. It's reported that Astaire signed to do one film a year for three years at a payoff of \$100,000 for each. However, instead of collecting the 100G each year, he'll receive \$50,000 annually for six years.

## 'Mermaid' Champ

Continued from page 5

pic still draws, especially when boasting a name star.

"Hans Christian Andersen" (RKO-Goldwyn) was sixth, making this good a showing although so far just out in a few key spots. However, the film was terrific on these few playdates. "Cousin Rachel" (20th) landed seventh position, only once getting above eighth place in the weekly ratings. "Ruby Gentry" (20th) displayed surprising strength two weeks out of three, to finish a strong eighth. Jennifer Jones starrer was third one week and fourth another.

"Bwana Devil" (Indie) took ninth money mainly on the basis of a sharp upbeat to second position the final week of the month as the tridimensional picture got a batch of new playdates. "Above and Beyond" (M-G) wound up 10th although really out in distribution only the final two sessions of January.

"Limelight" (UA), which never rose above eighth position in weekly ratings, was 11th while "The Promoter" (U), also high in ratings in December, finished 12th.

Five films fell into the runnerup category last month, one of the strongest being "Stop, You're Killing Me" (WB). This farce about a beer baron and gangsters apparently was held back by a somewhat misleading title. Others in runner-up class are "Blackboard, the Pirate" (RKO), "The Clown" (M-G), "Androcles and Lion" (RKO) and "I Don't Care Girl" (20th).

Array of new productions, unveiled late in the month, promises stout biz for first-runs in February. "The Jazz Singer" (WB) teed off very well at the N. Y. Paramount in mid-January in the lone engagement for far. "Come Back, Little Sheba" (Par), which drew crix raves, has proved a sock winner at the N. Y. Victoria, where premeed. "Mississippi Gambler" (U), smartly exploited and given terrific sendoffs in Mississippi River key cities, repeated its smash showing on launching at the N. Y. State. "Bad and Beautiful" (M-G) also looks like a comer. It wound up first the final week in January. "The Clown," also from Metro, launched early in the month, undoubtedly will be heard from ad-

ditionally. At first it was a toughie to sell but the distrib now is stressing the Red Skelton name.

"Niagara" (20th) shapes up as a potentially nice entry based on its showing on preem at the N. Y. Roxy. "Thunder in East" (Par), also new, inclined to be spotty at first, displayed enough stamina to finish ninth one week. "Meet Me At Fair" (U), just getting around as the month closed, was big enough to finish sixth one session.

"The Star" (20th) is doing well on its first two playdates. "K. C. Confidential" (UA) added some additional coin during the month, being a runner up pic one week. "Abbott-Costello Meet Capt. Kidd" (WB) wound up 11th one stanza. "Flat Top" (AA) took 10th spot one session. "Lawless Breed" (U) finished in the same position another week, racking up some sizable grosses.

"Four Poster" (Col), which found greatest success in smaller houses, copped 11th position one round. "Pony Express" (20th), "Happy Time" (Col) and "Belle Montana" (RKO) each was represented once in January on the runnerup list. "Moulin Rouge" (UA) continued its successful extended-run date in L.A.

## MPAA Still Trying

Continued from page 5

ber of basic factors, including production cost, earning potential, etc. It's hoped that Johnson, in taking a completely unbiased approach based solely on economic considerations, may help bring about a solution acceptable to all distributors.

Difficulty in the past has been to compromise on the apparently irreconcilable attitudes of the major and the smaller companies. Latter have nixed any formula based on domestic or overseas billings on the assumption that such an approach would inevitably favor the majors and in only a few instances would work to the credit of the smaller distrib. Conversely, in the case of Japan, Loew's and other majors argued that they should have at least one of the six permits since their pix are by far the largest grossers in that market.

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SATURDAY  
EVENING POST  
STORY OF  
FIGHTING  
MEN!**



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J. CARROL NAISH · JIM DAVIS · Screen Play by MARY MCCALL JR. · Based on the Saturday Evening Post story by LUKE SHORT

Directed by JOSEPH KANE

A REPUBLIC PICTURE

Film Reviews

Continued from page 6

Wherever She Goes

Daughter of a Tasmanian miner, Miss Joyce's efforts at a musical education were mainly thwarted by poverty, a handicap she overcame with a determination rarely displayed by a youngster. To pay for music lessons, the film shows, she played a mouth organ outside the local bar and at the mine pithead, gambling with the miners to buy sheet music, and forcing her way into a musical festival competition that earned her a scholarship. Miners, proud of their young genius, are seen raising a fund for Miss Joyce, and film concludes with a young pianist leaving for the city for the musical background that led to her success.

Although the film has many amateurish qualities in direction and acting, it nevertheless generates a degree of charm. Suzanne Parrett, a blonde, attractive teen-ager, plays the young Miss Joyce aggressively but not without appeal. Miss Joyce herself provides the musical soundtrack in selections by Liszt, Mozart and Grieg, a plus-factor for art house clientele.

Michael Gordon's screenplay, though detailing the ambitious quest of Miss Joyce, succeeds in revealing some aspects of life in Australian mining towns. Author's direction, however, is frequently slow-moving. George Heath's camera work is on the plus side.

Holl.

The Long Memory (BRITISH)

Taut British suspense thriller, with John Mills; looks like average U. S. grosser.

GFD release of a Europa British production. Stars John Mills, John McCallum, Elizabeth Sellars and Eva Bergh. Directed by Robert Hamer. Screenplay by Robert Hamer and Frank Harvey from novel by Howard Cleves; camera, Harry Waxman; editor, Gordon Bates; music, William Alwyn. At Leicester Square Theatre, London. Running time, 96 mins. Det. Inspector Lowther... John McCallum; Mrs. Pewsey... Elizabeth Sellars; Elsa... Eva Bergh; Jackson... Michael Martin-Harvey; Boyd... John Chandos; Fawcett... John Slater; Alice Geddie... Thora Birch; Boyd's Chauffeur... Harold Lang; Cleve... Henry Jones; Geddie... John Glynn-Jones; Blechley... John Horsley; Driver... Fred Johnson; Asprey... Laurence Naughton; Fisher... Peter Jones; Mickie... Christopher Beeny; Jones... Henry Jones; Delaney... Julian Somers; Shaw... Dennis Shaw; Scotland... Russell Waters.

"The Long Memory" is a conventional type of suspense thriller with a familiar plot tautly presented. With the name of John Mills for the marquee, it should qualify for steady grosses in the home market where it has the added virtue of a quota ticket. It falls into a more modest groove for American theatres, but may chalk up average grosses.

Film is an adaptation of a Howard Cleves novel, and its basic theme deals with the revenge motive. The script asks if revenge is really worth while even though one has counted the days through 12 monotonous years in goal?

In the pic, Mills gets a life sentence for a murder which he did not commit after three witnesses commit perjury. He serves his time but after 12 years comes out on parole obsessed with the necessity of wreaking vengeance rather than clearing his own name. He returns to the riverside scene of the original crime and gradually picks up the threads, eventually discovering that the man he was sentenced for murdering is carrying on a profitable dockside business under an assumed name. A piquant twist to the story is the fact that one of the perjurers is now married to a Scotland Yard detective who was working on the case and who still takes a keen professional interest in his activities.

Apart from some vagueness in opening sequences, the plot moves steadily and relentlessly, avoiding surprise twists. The isolated river side setting provides an intriguing background and a final chase on the muddy reaches of the Thames gives the film a punch finish. The suspense is only allowed to mount gradually, but that is in keeping with the plot.

Acting maintains an all-round standard of competence. John Mills sternly follows the path towards revenge, never relaxing in his mission. He even pushes aside the love of a refugee cafe girl (effectively played by Eva Bergh) to whom he has offered shelter. John McCallum turns in a reliable performance as the Scotland Yard man but Elizabeth Sel-

lars, as his wife, does not always rise to the occasion. John Slater gives a rich study of one of the perjurers while Michael Martin-Harvey does a nice job as a mysterious tramp. Other roles are adequately played. Harry Waxman has done a sterling job of lensing with some outstanding exteriors.

Myro.

Brownell

Continued from page 5

pointed out to the distrib reps that many exhibs feel that the pre-release system is a method to circumvent the consent decree, specifically the section preventing distributors from setting the admission price. TOA also stressed that while the proposed arbitration draft limited filmeries to two specials annually, it does not mean that the companies have to issue two such pictures each year.

TOA also deplored the national sales policies of companies, declaring that local managers did not have sufficient authority to make allowances for local conditions. This, TOA said, often resulted in hardships for small exhibs which could be alleviated if local reps were allowed autonomy in making adjustments in film rentals.

Meanwhile, Allied continued adamant in rapping the pre-release method and pushed efforts to have the Government take action against the distrib companies.

Resolution condemning the policy of pre-release pictures was adopted at a one-day session of Allied Theatre Owners of New Jersey meeting last week in Trenton. Terming the trend "a monkey-see, monkey-do" policy, the Jersey exhibs charged that Metro with "Ivanhoe" and Columbia with "Salome" had introduced a scheme whereby clearances are being extended beyond the usual periods. Warner Bros. also came in for a blast based on a report that the company would consider not less than a 50% bid on "The Jazz Singer" in bidding situations.

The special-handling method was termed "an illegal extension of clearance which, if generally adopted, will result in the closing of many theatres that until now have survived the depression in the movie industry." The Jerseyites reaffirmed the position of National Allied to call upon the Dept. of Justice to make a thorough investigation and "to take appropriate action to obtain injunctions against the discriminatory and destructive sales policy," which, in the view of Allied, is a violation of the consent decree and constitutes criminal contempt.

Reliterating its position on arbitration, Jersey Allied said that until distributors treated exhibs as customers "arbitration will not alleviate the frictions now existing." Prior to the biz meeting, Jerseyites lunched at Stacey-Trent Hotel with members of the N. J. legislature and discussed bills involving the film industry.

AT&T

Continued from page 4

sibly be achieved where the frequencies can be used only for a particular service."

The picture industry proposal, North said, is restrictive in character in that it narrows use of frequencies which are now allocated to common carrier service for telephone, telegraph, radio or TV broadcasting. Besides, said North, it is not necessary to reallocate these frequencies for theatre tele. The telephone company, he asserted, now furnishes transmission service for theatres. "We now know," he added, "that our present facilities are capable of transmitting a 10-megacycle signal (required for color), if that is what is needed, and it is our objective, as common carriers, to meet the requirements of theatre TV service as they develop. We are confident that we can do so."

AT&T, said North, is "certainly not opposed" to theatre tele. On the contrary, he testified, the company has cooperated with the theatre industry in developing facilities for their needs. Transmission of programs for theatres, he added, is "inherently the same" as for TV broadcasting, "though it would seem that a wider bandwidth is desirable."

North told the Commission that

recent tests by AT&T have shown that its present type of radio-relay system can handle 10-megacycle bandwidth specified by the picture industry. He said that certain modifications are required to do this and that more work will be done to transmit such a signal over long distances.

Emphasizing "important advantages" to the public in having the theatre service furnished by common carriers, North said the latter can utilize the same facilities for theatre TV in common with other services, thus effecting substantial savings in materials, money and manpower.

Frank Cowan, engineering staff manager for AT&T, testified that with present equipment it makes little difference whether a 10-megacycle signal or less is used.

Questioned by FCC general counsel Benedict Cottone, Cowan said he had doubts that picture industry engineering plans would work for color transmission but he "would not say they won't work."

'Adult' Yarns

Continued from page 1

tional. It's one of the story points in "I Confess," new Alfred Hitchcock pic which Warner Bros. has on its upcoming sked. John Huston's "Moulin Rouge," United Artists release, makes capital of its harlot characters. Paramount's "Come Back, Little Sheba," adapted from the legit, features Terry Moore and Richard Jaeckel in some startlingly suggestive love scenes. And the two adult leads (Burt Lancaster and Shirley Booth) make it clear that an illicit love affair forced them into marriage.

Immorality gets a workout in 20th's "Niagara," which focuses on a faithless wife (Marilyn Monroe). John Ford's comedy, "The Quiet Man," Republic release, in one instance places attention on the marriage bed.

"Streetcar Named Desire," taken from Tennessee Williams' play, was about as hard-hitting as pix come in the new cycle of such themes. The story of lust and nymphomania encountered eyebrow-raising in some quarters but was unrestricted in its distribution.

As part of the "maturity" in pix there's the decidedly an upswing in pictorial and verbal references to sex, but with the "shock" sufficiently removed to qualify the pix for general acceptability.

In line with this it's noted that there's not a single film from the major companies or any indie Hollywood producer of any standing on the current National Legion of Decency's list of 90 "condemned" pix. The "Class C" product emanated from small outfits and foreign sources.

That certain plot material can be conveyed in unobjectionable fashion was demonstrated in a couple of recent Paramount releases, both based on Theodore Dreiser novels. "Carrie," adapted from "Sister Carrie," spotlighted a broken marriage and illegal cohabitation. "A Place in the Sun," based on "American Tragedy," depicted an unmarried mother-to-be who is drowned by her lover.

In both of the latter films the tragedy of moral irresponsibility made for the strong story point; the immorality was there but not leered at.

As for the torrid romance stuff, or other ingredients akin to it, some Hollywoodites always have given it a play in as blatant a manner as they could get away with. Now, though, some importantly-placed film men admit they're injecting spice for the purpose of jazzing up their pix. "But we're not trying to get away with anything," one said. "We've found the way to get across an interesting idea involving Marilyn Monroe or Jane Russell, but without being boldly indecent about it."

Exhibs Wary

Continued from page 7

make up two test films to aid in the adjusting of projectors.

Need for standardization of only some aspects of tri-dimension is explained by the fact that, while several studios and indies have developed their own methods, none of them seems to differ radically at the projection end. Studios that have announced their own systems include Metro, Universal, Paramount and 20th-Fox. Prominent among the indie systems are Natural-Vision and the British-developed system of Stereo-Techniques.

20th-Fox Regearing

Continued from page 7

according to the announcement. In addition to its own program, 20th-Fox is making Cinemascope available to all studios.

Decision to set its sights for all-out utilization of the new process followed demonstrations held last week at the studio, attended by 20th-Fox toppers from both coasts, producers, directors, writers and technicians. Four showings were held at company's Western Ave. lot for approximately 250.

In addition to the system being viewed by 20th-Fox brass, including Zanuck, Skouras, W. C. Michel, executive veepee, and Al Lichtman, sales chief, heads from other studios and companies witnessed the demonstrations. These included, from Metro, prexy Nicholas M. Schenck, production chief Dore Schary, Charles Moskowitz and E. J. Magnix; Jack L. Warner from Warners; and Abe Lastfogel and Charles J. Feldman.

Advance Exhibit Glimpse  
Zanuck reported that exhibs will be given an advance glimpse of the new process in about eight weeks, when several completed sequences from "Robe" will be sent out as a sample of what is to come. So there will be no disruption of theatre operations pending the availability of Cinemascope product, the 20th-Fox production chief de-

sible the compression of wide-angle scenes onto 35m film, according to the company's description of Cinemascope. When the film is projected through a companion lens the distorted image assumes its former shape, "as a trick mirror reflection in a carnival fun house would straighten itself out if placed before a mirror with compensating distortions."

The lens, in effect, makes a 35m camera and a 35m projector, with which studios and theatres will be equipped, do the work of machines three times as big and makes possible the filming of scenery as the eye sees it. Projected into the wide, curved field that the eye favors, it creates a third dimensional illusion of real life.

Studio reports, in explaining Cinemascope, that the only extra equipment required in filming is the special lens attached to a regulation camera, while one or two extra mikes pick up the moving sound. In projection, it's said, a compensating lens is attached to an orthodox projector, converting images back to normal. Some re-wiring of theatre sound systems may be necessary to make the sound come from first one horn, then the other, as it comes from various places on the screen.

Special screens must be installed in theatres for use of Cinemascope, which will be concave to a depth of five feet, enough to "afford a feeling of engulfment without reflecting annoying light from one curved end of the screen to the other, as deeper curving screens do."

Consequently, there will be no distortion of images from any seat in a theatre, making one seat as good as another for the first time in film history. This means, too, that no theatre capacity is lost. When the Cinemascope screen was installed at the Broadway Theatre in N. Y., its regular 1,600-seat capacity was cut to 1,250 seats. Through the concave screen, Cinemascope is closest to Cinemascope of any other process, but, unlike this, which uses three projection booths for three different films, Cinemascope utilizes the single film and projector.

Screens will be of varying sizes, depending upon the various sizes of different theatres. Consequently, cost estimates for the screens will vary, with a maximum cost of \$25,000 ranging down to as little as \$5,000. This will include also the cost of rewiring and any changes to be made in the projection booth.

It's also said that screens may be masked off for conventional showing of pictures, to be made any size.

Costs upwards of \$25,000 for installation of a complete Cinemascope unit in theatres compares with \$75,000 which must be expended for installation of Cinemascope.

Twentieth-Fox, according to a spokesman, will launch a retooling program for theatres in 40 key cities throughout the country, so that one theatre in each city will be ready to show "The Robe" when it's released Oct. 1. Film will be released simultaneously in each city.

3-D Prod. List

Continued from page 7

To date he has talked it over with Milton Gunzburg, of Natural Vision, and Sol Lesser, part owner of the Stereo-Cine process.

Paramount is going to bat with the first 3-D tuncfilm, "Red Garters," to be made in the Paravision process, starting "as quickly as possible." Pat Duggan will produce, with Rosemary Clooney, Joanne Gilbert and Anna Maria Alberghetti.

Robert J. Lippert announced the release within three weeks, of a 15-minute short produced in the east by Jack Rieger, who reportedly has invented his own process. It will be projected on regular theatre equipment but will require the use of red and green Anaglyph glasses instead of the polaroid viewers.

C. J. Tevlin, RKO veepee, reported the studio has been studying various 3-D systems and has had conferences with Sol Lesser on the use of the Stereo-Cine and it is possible that process will be used when RKO takes the plunge.

'Robe' Only In 'Scope

Hollywood, Feb. 3.

"The Robe" will be filmed by 20th-Fox only in its new Cinemascope, and not in two versions. Some speculation had it that the picture also would be filmed in regular form, but this is discounted by the fact that picture would be far more costly in the two versions than in the single Cinemascope. The new form will cost the studio around \$4,000,000 for picture, and another \$2,000,000 probably would have to be added for a regular 2-D version.

Company is confident that its system will meet all demands. For this reason, it called off plans for making two other pictures in regular three-dimension, using its own tri-D system developed in its own plant.

clared that exhibs will be supplied as usual with films in studio backlog and now in production. Company has a total of 23 films in its backlog.

It's understood 20th plan to tradeshow one reel of Cinemascope "Robe" in N. Y. as early as Feb. 20.

Following start of "Robe," pictures in new process, in order of their start, will include "How to Marry a Millionaire," "12-Mile Reef," "The Story of Demetrius," "Prince Valiant," "Hell and High Water," "Sir Walter Raleigh," "River of No Return," "King of the Khyber Rifles," Irving Berlin's "There's No Business Like Show Business" and "The Egyptian."

All pictures will be shot in color, the studio to use Kodak color film for the process.

Cinemascope is described as "a device which employs a distortion and rectification principle to permit filming in color and projection on a screen two and one-half times the ordinary size so as to give almost life-like animation to the players. This creates the same feeling of audience participation as attendance at a performance by living players on the speaking stage."

The device was discovered in France by E. I. Sponable, N. Y. technical director for 20th-Fox, and rights acquired several months ago by Skouras from its inventor, Prof. Henri Chretien. Sponable developed its present technical perfection at the studio, assisted by Sol Halprin, studio's executive director of photography.

Requiring only one camera and one machine for projection, cost of filming is said by Zanuck not to run any more than orthodox pictures. However, without the need for closeups and elimination of all angle shots, it's understood that most pictures will be shot in 14 to 21 days, which, if anything, should somewhat reduce the budget cost.

Process, a lens which restores to its proper proportions an image previously distorted, makes pos-



your

JACK

and the  
Beanstalk

FOOD

133.2% INCREASE

HOUSE  
FURNISHINGS

105% INCREASE

APPAREL

102.3% INCREASE

FUEL

47.6% INCREASE

RENT

42.4% INCREASE

That's where your "JACK" is going!...Up-Up-UP...on the beanstalk of rising *living costs*...and Up-Up-UP...in the cost of *operating your theatre*. The Bureau of Labor Statistics records an increase of 90.8% in *basic living costs* since 1939...and Exhibitors Digest shows an average increase of 98.9% in the *cost of theatre equipment and supplies* since 1940.

We've been hit the same way, so we know how you feel about it...BUT...just for the record... Compare these costs with the negligible increase, IF ANY, you've given NSS during these years of soaring prices...and observe the real "break" your "JACK" has received from the Prize Baby!

## Clips From Film Row

### NEW YORK

Columbia has no plans to name a new exploitation manager, assigning the duties to director of special events Al Rylander. With shifting of Harry McWilliams, who reported to Rylander, to Screen Gems, Col's vidpix subside, Rylander's job has been enlarged. He'll be director of special events as well as exploitation manager and supervisor of the field force.

Arthur Davis' presentation of the Louis Jouvet-Françoise Rosay starrer, "Rumuncho," premeas at the 55th St. Playhouse early in March with Arlan Pictures distributing.

"Salome," Columbia's big special starring Rita Hayworth, has been booked into the Rivoli, N. Y. Pic will follow the run of 20th-Fox's "Man On a Tightrope," which in turn succeeds the current "The Star," starring Bette Davis.

### DALLAS

Tom McNeely named manager of the Beverly Hills Theatre, in Oak Cliff; formerly was manager of the Peck and the Airway.

Bill Burns, formerly a feature booker for Columbia Exchange here, switched over to United Artists exchange.

Vernon Watkins is new head at Theatre Enterprises, replacing Bob Davis, resigned.

Claude Ezell, first prez and founder of the Texas Drive In Theatre Owners Assn., announced he will resign at once because of ill health. Eph Charninsky, head of Southern Theatres Co., back in San Antonio from fifth annual managers and partners convention of Ezell & Associates held at Galveston, Tex.

Texas Showmen's Club, new non-profit charitable and social org for all show biz branches in Texas, formed here. Officers are W. A. Shafer, prez; S. G. MacGillivray, Mattie Longchart and Tobe McFarland, vespers; Margaret Sandell, secretary; and Archie Hensley, treasurer. New club will honor excess of Texas' fair with Jan. 29 dinner at the Baker Hotel during annual Texas exposition meeting here Jan. 28-30.

### ST. LOUIS

Turner-Farrar Theatres, Harrisburg, Ill., will add their second ozonix near Vienna, Ill. Organization also operates 15 houses in southern Illinois towns.

The Uptown, 730-seater, Mt. Carmel, Ill., undergoing facelifting; Keith Coleman, the owner, also operates the American, a 1,000-seater in the same community.

Owners of film theatres in Belleville, Ill., cooperated with biz men to entertain 150 soldiers stationed at Scott Field, Ill., at a dinner.

St. Louis Amus. Co. planning to relight its Maffitt, dark since last May.

Tom Canavan, former Altec rep in St. Louis, joined Fanchon & Marco as a sound and projection supervisor.

A. B. Jefferis, Piedmont, Mo., exhib and prez of Mid-Central Allied Independent Theatre Owners, treated at a St. Louis hospital.

### MINNEAPOLIS

Screen star Robert Cummings and his wife and former producer Jesse Lasky in from Hollywood to attend the St. Paul Winter Carnival.

Shelly Grengs, circuit owner, off to Florida after discharge from Mt. Sinai hospital where he underwent operation.

Metro trying experiment here of using considerably more copy in their large advance newspaper ads for "The Clown" and "Bad and Beautiful," being the first pic to get such treatment.

Robert Mitchum due here in person Feb. 4 when "Angel Face," in which he stars, opens day date at Minneapolis and St. Paul O'pheums.

Charlie Jackson, veteran Warner Bros. salesman, laid up by flu which has reached epidemic proportions hereabouts.

State of Minnesota must pay \$40,000 to Clem Jaunich's Sterling Theatre and 13 business concerns at Austin, Minn., for their parking lot space condemned for highway purposes. A district court jury made the award. Jaunich and the others sued when the state fixed \$25,000 as the price. S. P. Halpern, local theatrical attorney, was counsel for the plaintiffs. Testimony showed damage to the theatre because it is left with insufficient parking space for patrons.

Industry here is getting a little encouragement from recent reopen-

ing of a few shuttered theatres in the territory and from the enthusiasm generated when one local dark house resumed operations. After being dark for a half-year, the Alhambra, neighborhood house here, was reopened by a new operator and had holdouts on its opening day.

Having completed his work as company manager for Paul Gregory's legitier, "Don Juan in Hell," Ralph Ketterling is now handling field exploitation in the area for "Bwana Devil." Initial openings of the United Artists release are set for next Tuesday (10) in Milwaukee.

### DENVER

Dick Ivy, office manager and booker at Allied Artists, resigns to take similar job at Intermountain Film Exchange.

Clarence Olson, formerly United Artists branch manager in Salt Lake City, San Francisco and twice in Denver, named sales manager for Preferred Pictures, independent distributors.

Dave Warnock sold the Lake, Johnstown, Colo., to Merf Evans, who has been manager at Craig, Colo., for Gibraltar Theatres.

Robinette Chilton, recently operating a theatre at Raymond, Wash., and formerly with 20th-Fox at Seattle, added as Denver exchange salesman.

Don Hammer, who recently sold his interests in the Reelart franchises here and Salt Lake City, bought the Associated Film Exchange, renamed it Intermountain Film Exchange.

### CHICAGO

Phillip Lepinsky named head of Filmback Trailer animation department.

Arcadia, St. Charles, Ill., closed for the last two years, reopened by J. J. McFarland.

Also relighting is the Garfield by H. M. Franken.

Bradford, Bradford, Ill., also scheduled to shutter, being kept open in cooperation with town's merchants.

Judge John P. Barnes, Chi Federal District Court, set hearing date on the Rio Theatre anti-trust suit for April 6.

Telenews switched back to newsreel policy after six successful weeks of Tri-Opticon, three-dimensional shorts, with equipment being moved to Milwaukee for another theatre.

### TOLEDO

Thor Hauschild resigned as manager of the Paramount, 3,400-seater here, was replaced by Fred Lentz, formerly assistant to Jack Armstrong, general manager of the Schwyn Circuit, Bowling Green, O., which operates the house.

The Paulding, 668-seater and only film house in Paulding, O., closed its doors in protest against the village's 3% municipal admission tax, which Jack O'Connell, owner, called unfair and discriminatory. He said he would keep the house dark until the tax was repealed.

### PHILADELPHIA

Negotiations broke down between reps of the film exchange unions and distributors branch operations committee, when Local F-7 walked out on the meeting because its five reps would not be paid for the time spent in negotiating. Later eight reps from B-7 (backroom employees) met with distributors committee and presented demands.

The U. S. Tax Court here found for William Goldman in his suit against the Department of Internal Revenue, contesting the right of the government to levy taxes on two-thirds of the treble damages of \$375,000 awarded him in his first anti-trust suit.

### PITTSBURGH

Jack Kahn, pub-ad director for WB here since 1950, resigning March 1 to join the Dublin-Feldman ad agency as a vespier. He will be resuming an old association with Joe Feldman, partner in the outfit who quit WB last spring after more than 20 years to team up with Julius Dubin.

Bob Kimmel, booking manager for Bert Stearn's Co-Operative Theatre Service, appointed chairman of the Motion Picture and Associated Group in the downtown division for Red Cross drive in Allegheny County.

Avella, Pa., Theatre transferred

from Frank Babich to Camillo Clonni of the Blue-Moon Drive-In at Wellsburg. The house had been owned for many years until last season by Phil Brozier, now retired.

Rudy Navari, of the Eastwood Theatre; elected vespier of Penn Township Chamber of Commerce. Catherine Single, of theatre-owning Single family, assigned to basic training with the WAFS at Lackland Air Force Base in San Antonio.

Transfer of the leases on the Penn and Victor Theatres in New Castle to Norbert Stern and Associates here resulted in no changes of personnel. Louis Lutz remains as general manager of two houses, with Don Campbell as manager of Penn and Mrs. A. Todd of the Victor.

## Serious Theatres

Continued from page 1

lly responsible for the switchover of dramatic actors into variety performers, is now regarded as secondary. Many feel that Tallulah Bankhead could never have gotten the mass circulation from her drama excursions as she did in the vaudeville field. Bette Davis, who switched from a heavy desperado into a revue performer, has been signed for the Arthur Murray show at a salary reported to be \$10,000. Rosalind Russell recently got \$8,500 in cash along with other emoluments that brought her total take to around \$15,000 for one-night's salary on "All Star Revue."

The various comedy and variety shows, including Milton Berle program, "Toast of the Town," "Colgate Comedy Hour," "All Star Revue," "Your Show of Shows" and others are shelling out various amounts up to \$5,000 for film and legit names.

In contrast to this, the top tele-dramas are spending a top of \$2,500 for an hour's program and require a more strenuous job.

A headliner may prefer to work the dramatic item, but when it's pointed out that a drama requires up to 10 days' rehearsal as against three days for a variety show—and then there's the considerably better coin involved—it doesn't take long to twist the star's wrist in favor of vaude.

Only drawback in working this field is that a serious performer cannot take too many dates on variety shows since material is not too readily available. On the other hand, a dramatic tele-session can be done more frequently without wearing out the welcome in that field.

Virtually all top level performers have already made variety show appearances or are being submitted for same. Included are Joan Blondell, June Haver, Rex Harrison, Lilli Palmer, Sarah Churchill, Maria Riva, Merle Oberon, Gertrude Berg, Paulette Goddard, Faye Emerson, Dennis King, Fred MacMurray, Charles Laughlin, Verónica Lake, Roland Young, Constance Bennett, Don Ameche, Boris Karloff, Basil Rathbone, Ronald Reagan, Gene Lockhart, Gregory Ratoff and many others.

From the concert field a great many serious singers have been recruited for variety shows. Included are Ezio Pinza, Margaret Truman, Lily Pons, Mimi Benzell and Helen Traubel.

On the other end of the scale, comedian Jackie Miles has essayed several serious roles. On "Omni-bus" recently Bobby Clark and Bert Lahr, usually associated with comedy, performed seriously in a Saroyan work.

## Cinerama

Continued from page 7

on its first full-length picture would get under way shortly.

Meanwhile, Cinerama, Inc., the company holding the license to manufacture equipment for use in the exhibition expansion program of Cinerama's Productions, has named Herbert Barnett executive vice president. Barnett, a projection and equipment engineer, will resign as assistant to the president of General Precision Equipment Corp. and assume his new post on Feb. 15. He is currently proxy of the Society of Motion Picture and Television Engineers.

Hazard Reeves, proxy of Cinerama, Inc., left for the Coast Saturday (31) for confabs on technical and equipment matters related to Cinerama.

## Amusement Stock Quotations

(N.Y. Stock Exchange)

For the Week Ending Tuesday (3)

1952-'53	Weekly Vol. in 100s	Weekly High	Weekly Low	Weekly Close	Net. Change for week
High Low					
123 1/2 8 1/2 ABC	73	10 1/2	10 1/2	10 1/2	+ 1/8
42 1/4 33 CBS, "A"	56	42 1/4	40 1/4	41 1/2	+ 7/8
42 32 1/4 CBS, "B"	30	42	40 1/4	41 1/2	+ 5/8
135 1/2 107 1/2 Col. Pic.	117	135 1/2	119 1/2	133 1/2	+ 1 1/2
9 1/2 8 Decca	48	9 1/2	9 1/2	9 1/2	+ 1/8
48 41 1/2 Eastman Kdk	223	44 1/2	44 1/2	44 1/2	+ 1/2
18 1/4 11 1/4 Loew's	791	12 1/4	11 1/4	12 1/4	+ 1
5 1/2 3 1/2 Nat'l. Thea.	448	5 1/2	4 1/2	5	0
30 1/2 21 1/4 Paramount	151	28 1/2	26 1/2	27 1/2	+ 1
36 1/2 26 1/2 Philco	154	34 1/2	33 1/2	33 1/2	+ 5/8
29 1/2 23 1/4 RCA	377	27 1/2	26 1/2	26 1/2	+ 3/8
4 1/2 3 1/4 RKO Picts.	83	4 1/2	3 3/4	3 3/4	—
4 1/2 3 1/4 RKO Theats.	36	3 1/2	3 1/2	3 1/2	—
5 1/2 3 1/4 Republic	67	5 1/2	3 1/2	3 1/2	—
11 9 3/4 Rep., pfd.	24	11	10 1/2	11	+ 1/4
16 1/4 10 1/2 20th-Fox	1198	16 1/4	14 1/2	16 1/4	+ 2 1/2
21 1/4 11 1/2 U. Par. Th.	352	14 1/2	13 1/2	14 1/2	+ 5/8
15 1/2 11 Univ. Pic.	64	14 1/2	14	14 1/2	+ 5/8
65 57 Univ., pfd.	1.7	63	62 1/2	63	+ 1/4
13 1/4 11 1/2 Warner Bros.	384	13 1/4	12 1/2	13 1/4	+ 5/8
38 1/2 68 Zenith	44	38 1/2	37 1/2	37 1/2	—

### American Stock Exchange

19 1/2 15 Du Mont	122	16 1/2	16	16 1/2	+ 1/8
3 1/4 2 1/4 Monogram	33	3 1/4	3 1/4	3 1/4	+ 1/8
27 1/4 20 1/4 Technicolor	91	26 1/2	25 1/2	26	+ 3/8
3 1/4 2 1/4 Trans-Lux	40	3	2 1/2	3	+ 1/8

### Over-the-Counter Securities

	Bid	Ask	
Cinecolor	1 1/4	2 1/4	+ 1/8
Cinerama	3 1/4	3 3/4	+ 1/8
Cheapeake Industries (Pathe)	3 1/4	4 1/4	+ 3/8
U. A. Theatres	5	6	+ 5/8
Walt Disney	8 1/2	9 1/2	+ 1/4

(Quotations furnished by Dreyfus & Co.)

## 3,500 Theatres for TV—If

Continued from page 3

the lack of enough theatres to offset the tremendous coin necessary for putting on a theatre TV production. Limited number of theatres available is also the reason for the hefty b. o. tab required for a single event.

Aim of course, is to line up sales outlets equal to those required for a feature film. Thusly, it's pointed out, a major theatre TV event could be sold at a price ranging from \$1.20 to \$2, or equal to the cost of a top film attraction. Under present ideal conditions, a maximum of about 100 theatres could be lined up for large-screen presentation. However, with limited cable facilities it's doubtful that a producer could succeed in corraling more than 50 or 60 tele-equipped houses. This, of course, has been the main reason for the high cost factor and the reluctance, on some occasions, of theatre chains to signing up for an event.

### More Producers, Distributors

With a substantial increase in the number of tele-equipped theatres, it's figured that there will be entry of more producers and distributors of exclusive theatre video events. There are now three in the field, with only one, Theatre Network Television, having any actual experience in lining up and presenting an attraction. TNT has displayed major championship fights, a telecast of a Metopera performance, and an off-hours sales confab for Lees carpets. Teleconference and Closed Circuit TV, latter recently formed, have yet to put on an event. Their prospectus reveals, however, that they are mainly interested in offering off-hour time to industrial firms. Teleconference had Bendix lined up for a sales show, but it never came off, falling by the wayside when the costs exceeded Bendix's budget.

Despite recurrent talk that exhibs are interested in acting as producers of theatre TV events, strong doubt is expressed in exhib and other industry circles that this will ever come about. Chains formerly allied with production companies are extremely wary of entering into such an arrangement, fearing their entry into production and distribution would constitute a violation of the consent decree. Indie exhibs, too, are fearful of organizing an outfit for the presentation of events, feeling that unpleasant competitive factors could evolve, conceivably resulting in Government intervention. General consensus is that an independent outside org could best handle the events, with the exhibs buying them much in the same manner as they purchase films.

With expansion of theatre TV, it's felt that the subsequent-run houses would play as an important role as the key first-run houses. The second-runs, it's figured, would provide the volume of seats to

bring about the presentation of events at a tariff within the budget of the ordinary filmgoer.

Theatre men note that there are many events currently available, but their offering has been prevented by the inability to line up enough seats to provide for the hefty guarantee price being asked. N. L. Halpern's TNT has been approached several times by Broadway producers on the possibility of offering a legit show, but the cost angle nixed it. Before Halpern is able to present an event, it frequently entails long study. The deal with the Metopera, for example, was scrutinized for almost a year before it was offered to theatres. Despite the high costs involved and occasional b.o. losses, exhibs continue to clamor for TV attractions, the feeling being that these events create interest and bring people into theatres who don't ordinarily come for the regular film fare.

## M-G Leads Race

Continued from page 3

rights to its new Cinemascope system and is already discussing various angles of foreign exhibition. The Cinemascope, using a curved wide screen and no glasses, gives the illusion of a tri-dimensional effect. Universal, too, is mulling foreign possibilities once the first pic for its 3-D system is completed.

Foreign market already has been ahead of the U. S. in terms of 3-D technological development. Stereo-Techniques, Ltd., has been showing its own 3-D system (with glasses) for some time in Britain; the Germans reportedly have developed one or several tri-dimensional systems; the French have had the Cinemascope principle of compressed photography for so many years that the invention is now in the public domain, and the Russians, too, have a 3-D system.

## Skiatron

Continued from page 4

agreeing to let films go to Telemeter, the same concession would have to be made to the Skiatron system. "If we are refused that equality, we'll just have to take the matter to the Justice Department and establish what our rights are," he declared.

Levey added that he has had assurances from Asa Bushnell, chairman of the National Collegiate Athletic Association's TV committee, that events during the course of Subscriber-Vision's Phase II run would be made available as test material.

# Picture Grosses

## PORTLAND, ORE.

(Continued from page 9)

"Fargo" (AA). Good \$7,000. Last week, "Hellgate" (Lip) and "The Jungle" (Lip), \$7,500.  
 Paramount (Evergreen) (3,400; 65-90)—"Flat Top" (AA) and "No Holds Barred" (AA). Fancy \$3,000. Last week, "Stop, You're Killing Me" (WB) and "Mr. Walkie Talkie" (Indie), \$7,000.  
 Roxy (Hamrick) (1,125; 65-90)—"Ride Man Down" (Rep) and "Tough Girl" (Rep). Mild \$3,500. Last week, second-run films.  
 United Artists (Parker) (890; 65-90)—"Desperate Search" (M-G). Sad \$3,300. Last week, "Thunder in East" (Par), \$6,800.

## 'BAD' BRIGHT \$12,000 IN K.C.; 'LAWLESS' 14G

Kansas City, Feb. 3.  
 Only standout in an otherwise dull session is "Bad and the Beautiful" okay at the Midland. "Four Poster" at Kimo is picking up and looks good for several weeks more. "Lawless Breed" in four Fox Midwest houses is nice. However, other first-runs are so-so.

Estimates for This Week  
 Kimo (Dickinson) (65-85)—"Four Poster" (Col) (6th wk). Good \$1,800. Goes a seventh. Last week, same.  
 Midwest (Loew's) (3,500; 50-75)—"Bad and Beautiful" (M-G). Oke \$12,000. Last week, "K. C. Confidential" (UA) and "Strange Fascination" (Col), \$11,000.  
 Missouri (RKO) (2,650; 50-75)—"Hellgate" (Lip) and "Outlaw Women" (Lip). Mild \$5,000. Last week, "Battle Zone" (AA) and "Torpedo Alley" (AA), ditto.  
 Paramount (Tri-States) (1,900; 50-75)—"Tropic Zone" (Par). Fairish \$6,000. Last week, "Thunder in East" (Par), \$6,000.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 50-75)—"Lawless Breed" (U) and "Black Castle" (U). Fine \$14,000. Last week, "Pal Gus" (20th) with "Ride the Man Down" (Rep) at Tower and Granada, \$16,000.  
 Vogue (Golden) (550; 65-85)—"Stranger in Between" (Indie) (2d wk). Okay \$1,600. Last week, same.

## MINNEAPOLIS

(Continued from page 8)

"Breaking Sound Barrier" (UA) (2d wk), \$3,200.  
 Lyric (Par) (1,000; 50-76)—"Desperate Search" (M-G) and "Apache War Smoke" (M-G). Passable \$4,000. Last week, "Night Without Sleep" (20th) and "Hour of 13" (M-G), okay \$4,000.  
 Radio City (Par) (4,000; 50-76)—"Don't Care Girl" (20th). Mild \$7,000. Last week, "Meet Me at Fair" (U), nice \$9,000.  
 RKO-Orpheum (RKO) (2,800; 40-76)—"Man Behind Gun" (WB). Fairish \$6,000. Last week, "Against All Flags" (U), good \$7,000.  
 RKO-Pan (RKO) (1,600; 40-76)—"I'll Get You" (Lip) and "Chief Pontiac" (Indie). Sour \$3,500. Last week, "The Thing" (RKO) and "Mighty Joe Young" (RKO) (reissues), \$5,000.  
 State (Par) (2,200; 50-76)—"Tropic Zone" (Par). Light \$4,000. Last week, "Torpedo Alley" (AA), \$4,500.  
 World (Mann) (400; 55-\$1.20)—"Cousin Rachel" (20th). Giant \$6,500. Last week, "Four Poster" (Col) (2d wk), good \$4,000.

## New York Theatres

### RADIO CITY MUSIC HALL

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1118 S. Michigan Ave., Chicago, Ill.

## 'LAWLESS' OKE \$9,500

## IN OMAHA; 'RUBY' 4½G

Omaha, Feb. 3.  
 Three new bills are falling to lift biz this week although "Lawless Breed" shapes okay at the Orpheum. "Ruby Gentry" off to a modest start at the smaller Brandels.

Estimates for This Week  
 Brandels (RKO) (1,100; 20-76)—"Ruby Gentry" (20th) and "Storm Over Tibet" (Col). Mild \$4,500. Last week, "April in Paris" (WB) and "Face to Face" (RKO) (WB) (2d wk), \$5,000.  
 Omaha (Tristates) (2,100; 20-70)—"Outpost in Malaya" (UA) and "First Legion" (UA). Modest \$7,000. Last week, "Don't Care Girl" (20th) and "Four in a Jeep" (UA), \$8,000.

Orpheum (Tristates) (3,000; 20-70)—"Lawless Breed" (U) and "Black Castle" (U). Oke \$9,500. Last week, "Flat Top" (AA) and "No Holds Barred" (AA), \$10,000.  
 State (Goldberg) (865; 25-76)—"Above and Beyond" (M-G) (2d wk). So-so \$4,000. Last week, fancy \$6,000.

## 'Bad' Rugged \$13,000, Seattle; 'Venice' 8G

Seattle, Feb. 3.  
 This week brought the closing of the Palomar, formerly the Pantheas and one-time hot spot for vaude in this region. Its demise coincides with the decline of vaude. Now the owners may convert into a bowling alley. Best bet this session is "Bad and Beautiful" which shapes great at Music Hall. "Thief of Venice" looms good at Coliseum.

Estimates for This Week  
 Blue Mouse (Hamrick) (800; 65-90)—"Meet Me at Fair" (U) and "Marshall Cedar Rock" (Rep) (m.o.). Good \$3,500. Last week, "April in Paris" (WB) (4th wk), \$3,200.  
 Coliseum (Evergreen) (1,829; 65-90)—"Thief of Venice" (20th) and "Dangerous Assignment" (Indie). Good \$8,000. Last week, "Breaking Sound Barrier" (UA) and "Fangs of Arctic" (AA), \$8,200.  
 Fifth Avenue (Evergreen) (2,366; 65-90)—"Happy Time" (Col). Mild \$6,000. Last week, "Flat Top" (AA) and "Tangier Incident" (AA), \$6,300.

Liberty (Hamrick) (1,650; 65-90)—"Clown" (M-G) (3d wk-4 days). Oke \$3,500. Last week, okay \$6,800.  
 Music Box (Hamrick) (850; 65-90)—"Man Behind Gun" (WB). Mild \$3,000. Last week, "Face to Face" (RKO) fair, \$3,300.  
 Music Hall (Hamrick) (2,283; 65-90)—"Bad and Beautiful" (M-G). Great \$13,000 or better. Last week, "Man Behind Gun" (WB), \$7,200 in 8 days.  
 Orpheum (Hamrick) (2,600; 65-90)—"Androcles and Lion" (RKO) and "Sword of Venus" (RKO). Fair \$8,500. Last week, "Meet Me at Fair" (U) and "Marshall Cedar Rock" (Rep), \$7,500.  
 Paramount (Evergreen) (3,039; 65-90)—"Ruby Gentry" (20th) and "White Corridors" (Indie) (2d wk-5 days). Slow \$4,000. Last week, \$10,400.

## CLEVELAND

(Continued from page 8)  
 White Hunter" (Lip). Okay \$5,000. Last week, "Road to Bali" (Par) (4th wk), \$4,500.  
 Palace (RKO) (3,300; 55-85)—"Four Poster" (Col). Fair \$9,000. Last week, "Flat Top" (AA) and "Torpedo Alley" (AA), \$9,500.  
 State (Loew's) (3,450; 55-85)—"Bad and Beautiful" (M-G). Lofty \$18,000, and may hold. Last week, "Thunder in East" (Par), \$8,000.  
 Stillman (Loew's) (2,700; 55-85)—"Above and Beyond" (M-G) (m.o.). Held at good \$7,000, following nice \$8,000 for second downtown week.

## British Equity

(Continued from page 1)  
 pediciously and that he had received the fullest cooperation from the union.  
 Another indication of the healthier understanding between managements and the union has been the way in which labor permits for U. S. members of the "South Pacific" cast have been renewed. Last year it was tough and go whether Equity would agree to an extension and eventually they okayed a further three months. When the applications for renewal were made recently, they authorized a six-month extension without any opposition.

## 2-D Still Popular

Hollywood, Feb. 3.  
 Flat pictures will be with us for quite a while, regardless of the advent of 3-D and other new processes. That was the consensus expressed at the first of a series of roundtable meetings between the Screen Producers Guild and Hollywood newspaper scribes.

General opinion was that a combination of good writing and good acting, properly assembled by a producer, will continue to be the basis of good entertainment, no matter what projectional process is used.

## 'Limelight' Opens At 65 N.Y. Houses Including 31 RKO

Charles Chaplin's controversial "Limelight" will open as scheduled in 65 New York theatres today (Wed.), the outlets including RKO's entire neighborhood chain of 31 spots. Day-dating with RKO are Skouras, Randforce and Century locations.

RKO's engagements of the pic were seen significant because Howard Hughes, in answer to a letter he had received from an American Legion rep, said last week he was exerting "concerted effort" to induce the circuit's management to cancel the film. Although he has a controlling block of stock in the company, Hughes explained that he was enjoined from participating in the chain's affairs under court decree. The actual extent of Hughes' efforts to curb the pic were not disclosed.

Chaplin pic already has concluded an 11-day run at RKO's Albee, Brooklyn first-run, in addition to bookings at Skouras houses in Rockland County, N.Y. There were no demonstrations against the film in any of these situations.

So far as Hughes was concerned, it's understood that RKO chain reps took the position that they had contracted for the film and were under legal obligation to play it.

## Legion Most Active

(Continued from page 3)

units and that they tend to pattern their decisions to the reactions caused by local activity.  
 One exhib complained that his small Legion post had notified him of its objection to a "Limelight" booking on the day the pic was to open, and that he had been hard up finding a substitute bill on such short notice. Several exhibs, while emphasizing their personal dislike of Chaplin's politics, stressed they didn't think the theatres should condemn him or "Limelight" before the comedian's case had been judged by a court.

### D. C. Rap by Vets

Washington, Feb. 3.  
 Strong stand against "Limelight" (UA) and Charles Chaplin has been taken by seven veterans' organizations here.

The D. C. Department of the American Legion announced that it will picket the Little and Plaza Theatres when the film opens there. The other groups joined with the Legion in attacking Chaplin and objecting to the picture, but said they had not decided whether to take positive action such as picketing.

Samuel Roth, operator of the two midtown suresaters, refused comment at the announcement of the veterans, given at a joint press conference last Saturday (31). "Limelight" is scheduled to open immediately after the run of the British import, "The Promoter," now running at his two houses.

In addition to Legion officials, meeting was attended by reps of the Veterans of Foreign Wars, Amvets and Catholic War Veterans. Joined in the opposition, but not represented at the meeting are the D. C. units of the Disabled American Veterans and the American Legion Auxiliary. In their joint statement, the seven scored "Chaplin's long record of association with Communist Fronts and causes, and his openly expressed contempt for the U. S."

# Investment Trust Head Raps Col's Method of Stock Options to Execs

## Rosenblatt New England

## Drive-In Assn. Prexy

Boston, Feb. 3.

The first meeting of Drive-In Theatres Assn. of New England was held here last week to elect officers and set up working committees to lay groundwork for the organization. Officers elected were Ted Rosenblatt, as prexy; Edward Linder, secretary, and Julian Rifkin, treasurer. Board of Directors is comprised of Ray Canavan, Ned Elsnor, Henry Gaudet, James Mahoney, Donald Sweeney and James Speirs.

Two committees were named, the first to investigate advantages and possibilities of institutional billboard advertising, and the second to consider the chances of placing association plaques at each ozoner.

## LAWRENCE OF ARABIA IN DAVE ROSE FILMING

Following negotiations with the estate of T. E. Lawrence (Lawrence of Arabia), indie producer David Rose expects to clear film rights to "Revolt in the Desert" within the next few weeks. Book is a condensation of "Seven Pillars of Wisdom," which in turn is based upon exploits of the British archeologist and soldier.

Inasmuch as Cinerama Productions early last month announced plans for filming "Wisdom" in its third-dimensional technique, it would appear that some conflict may develop between the two projected versions. However, before leaving New York for the Coast yesterday (Tues.) Rose said he had never been approached by anyone from Cinerama.

Rose, who recently completed "Sea Devils" for RKO release, revealed that "Revolt" will be filmed on location in the Middle East, principally around Damascus. Meantime, the producer is also readying "The African Rifles" to go before the cameras in Kenya, British East Africa, the end of April.

American stars for "Rifles" as well as a director will be sought by Rose in a three-week Hollywood stay. He then returns to Britain via New York.

## RKO Bd. Meeting

(Continued from page 3)

(2) and is spending this week acquainting himself with the company's operation and its exec personnel. He's expected to hop to the Coast at the weekend for huddles with Hughes and the board meeting.

Meanwhile, the first change under the new regime occurred last weekend with the resignation of Richard Condon. He joined the outfit as ad-pub-exploitation director last October under the short-lived Arnold Grant regime. Other changes now are expected, with Perry Lieber, in charge of publicity and exploitation, in N. Y. from his Coast office for work on the reorganization.

Condon is expected to enter legit production. He has written a few plays, one of which, "Mother's Day," is skedded to be staged in the spring.

## 20th's 3-D Helps

(Continued from page 3)

been selling far below their book value.

Martin, whose organization has extensive interest in the textile field, said he had bought 5,000 shares of Columbia Pictures on Friday (30) and also made a substantial buy in 20th-Fox the same week. "Even without the developments in third-dimension," he stressed, "film stocks are a good investment."

Indicative of its activity in the financial realm, the Martin company only last week announced that it owns 81,000 shares of Phillips Jones Corp. (Van Heusen shirts). Block represents 32% of the 258,036 common outstanding. Martin is also in the market for another 50,000 shares of P-J common.

Columbia Pictures' practice of granting options to certain officers to buy common stock issued from the company treasury is looked upon with disfavor by Lester Martin, who heads the New York investment trust of Lester Martin & Co. This custom, he asserted this week, dilutes the value of shares outstanding and thus benefits neither the corporation nor its stockholders.

Martin, who says he holds 15,000 shares of Col common, won an order from Justice Samuel Hofstadter in N. Y. Supreme Court last week directing the company to make its stock book (list of stockholders) available for inspection. In granting permission, the court pointed out that Martin's demand complied with state law. Jurist also noted that a letter of Martin's attorneys stated his purpose was to consult with other shareholders in regard to the firm's business to be taken up at next Monday's (9) annual meet.

His protests over Col's stock option methods, Martin disclosed, were laid before exec-veepee Jack Cohn last week. In the course of a luncheon with the official on Friday (30), the investment trust topper suggested that it would be far more practical for the company to acquire its stock at "depressed" prices on the open market. Shares so purchased could then be held for subsequent distribution to option-holders.

Among those handed options in the Col officer fold are Abe Montague, veepee and general sales manager; treasurer Abe Schneider, foreign chief Joseph A. McConville and producer Irving Briskin. All these rights were granted the individuals by the company as inducements for extending employment contracts.

Montague was granted the right to purchase 10,000 shares of Col common at \$12 per. For inking an Oct. 14, 1946, employment agreement Briskin won an option of 3,500 shares. When the same pact was extended for a seven-year period from Jan. 1, 1951, he drew a 5,000-share option. Likewise, Schneider was granted a 12,500-share option when he inked a new ticket on March 4, 1949. These rights are exercisable at certain periods varying between \$11 and \$15 per share.

Despite his legal move in winning an okay to inspect Col's stock book, Martin said he's not contemplating a minority stockholder suit against the company. Through his discussions with Jack Cohn, he added, he feels that the management has been briefed insofar as his views on stock options are concerned.

### Drop Defiance Tax

Defiance, O., Feb. 3.  
 City council, which had reduced the 3% tax on theatre admissions last May to 1½%, has eliminated the tax altogether.  
 Move was effective Jan. 31.

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## SAG's Re-Use Pay Plan Is Teleblurb Bombshell; Sponsors May Kick In, Trim Live Shows to Get Extra Coin

Principle of repayment for re-use, which seems a certainty in the new Screen Actors Guild contract covering teleblurbs, will usher in a new era in film commercials.

Negotiations between the union and film producers recessed last week, with the industry bargainers feeling they'd obtained the best possible terms SAG would yield. However, the terms are causing consternation among advertisers. American Assn. of Advertising Agencies reps met Monday (2), and asked for another week to mull the situation and see whether the upped costs could be accommodated by their budgets. The 4A's feels that the increased talent costs for commercials may force bankrollers with tight budgets to drop some live shows. It looks like a 50-50 chance for the tentative terms to go through.

Costs of the plugs will be raised considerably. It's estimated that the increase to the biggest bankrollers will be about \$1,500,000 a year. Some advertisers have claimed that they will switch to live plugs, instead of celluloid inserts, on their live shows. However, it's not too likely that live selling will replace canned commercials, although it's probable that fewer thespians will be used in each blurb.

Film spots will continue to be used for chain breaks, station identification spots and blurbs which are placed around the country on a market-by-market basis. In these cases the advertiser needs a sales message with production values not easily obtained on local outlets. Of course, some spenders may turn to a greater use of direct selling by the talent on local participation shows.

In the field of network shows, the possibility of increasing live blurbs is greater. But even here the backer would have to pay the live commercial fees, and consequently would probably find it more economical to continue with film. It's pointed out that in the radio field, the principle of re-

(Continued on page 34)

## Frye's 500G Biz On Musical Vidpix

Studio Films topper Ben Frye has racked up sales of his musical vidpix library of over \$500,000 since Dec. 1, when he augmented the library by the purchase of the Snader Television shorts. Sales, handled by United Television Programs, in which Frye is a partner and exec veepee, represent nearly all of his purchase price in the Snader shorts, \$600,000.

Sales include five renewals of old Snader contracts, four new deals in established markets and 18 sales in new markets. In two of the key markets, Los Angeles and Atlanta, two stations have bought the library, marking an abandonment of the "exclusive" basis on which the Snader library was sold. Departure by UTP from the "exclusive" policy has brought on a court suit in L. A. Current deals simply call for use of the library for two years by purchaser, with no exclusivity guaranteed.

## PROCKTER 'BIG STORY' FOR THEATRE RELEASE

Hollywood, Feb. 3. "The Big Story," long time topper on radio and now TV, is to be filmed by Bernard Prockter for theatrical release. Here from N.Y. to pilot a story line comedy starring Walter Brennan, Prockter said his independent picture venture is completely financed but no release set.

Pilot of "Story" goes before the cameras tomorrow (Wed.) at Motion Picture Center, with Will Jason directing from Jerry Brewer's script. Before leaving N. Y., Prockter sold "Quick as a Flash" to Thor washing machine over ABC. Dramatic inserts will be filmed in Hollywood.

### Nice Work

Proposed Screen Actors Guild contract converging teleblurbs would increase pay for some thespians appearing in the film spots so much, that some producers and directors say they're thinking of joining the union.

Under the most favorable conditions, a performer working one day and lensed in three commercials could earn over \$7,000 if the blurbs are given unlimited use by a big spender for a full year. "At that rate," said one megger, "I'd be smart to cast myself in spots designated for a big ride. If Alfred Hitchcock can do it, why can't I?"

## Bing Succumbs, Plans 1-a-Month Telefilm for GE

Hollywood, Feb. 3.

Bing Crosby has finally agreed to do television for General Electric, thus ending his long holdout against the medium. The Groaner's own vidpix company, Bing Crosby Enterprises, will handle production of the telepic starring Crosby, but producer of the series will most likely be Bill Morrow, his AM producer-writer.

Crosby's telepic shows will probably be on a once-a-month basis, and Young & Rubicam hopes to get the first of the series on the air in May. Consequently every effort is being made to begin production immediately, since Crosby plans a European trek soon.

Agency reps, Morrow and Crosby were discussing possible pattern for the series in Palm Springs the past week. Huddles centered on whether Crosby's series should be musical variety or dramatic, and if it is variety, arrangements will be made for audience to be on hand to register applause and laughter, a la "I Love Lucy."

Crosby vidpix will be on CBS-TV. The Groaner has made only two TV appearances, one to emcee an Olympic telethon with Bob Hope, the other a brief guestier for Hope on the Colgate Comedy Hour.

## Vidpix Crew to Quebec For 'Vacationland' Shots

A Robert Lawrence Productions crew is in Quebec, Canada, filming another program in the "Vacationland America" series featuring John Cameron Swayze and his family.

Outfit has wrapped up first seven quarter-hour vidpix, which will go on NBC-TV Sundays at 5:30 p.m., starting April 5, under sponsorship of Fram Corp., via VanSant, Dugdale & Co., Baltimore agency.

## Drive Vs. Foreign Vidpix Hypoed By 'Andersen'

Hollywood, Feb. 3.

Networks, the Assn. of American Advertising Agencies and prospective sponsors have been asked by the Hollywood AFL Film Council not to buy the "Tales of Hans Christian Andersen" series produced in Denmark, and distributed in this country by Interstate Television, TV subsid of Allied Artists. Series has been put on the group's unfair list in the latest move in its drive against vidpix produced outside the U.S.

Dolph Thomas, chairman of the union committee in charge of the drive, disclosed yesterday (2) that talks had been held with Interstate proxy G. Ralph Branton regarding the series, and that he had said he had money invested in the vidpix, and wanted to get it back. Thomas expressed considerable surprise at Branton's Friday announcement that he had inked for 13 more "Andersen" telepics.

Reps of the series involved immediately struck back, claiming they weren't even notified. Attorney Harold Geffen, repping KEM, American affiliate of Scandinavian-American Productions, Danish film which made "HCA" series, said "I don't know the AFL position; yet, but they must not take the position of banning pictures of this type." He said the films were shot in Copenhagen by a Danish company to gain authenticity, but it didn't deprive a single American worker of a job, was financed by Danish coin and not frozen funds. Geffen said he intends to meet with Brewer, adding "the unions can't step on all these foreign countries, not when 53% of picture revenue comes from them."

Reliterating the union's policy against vidpix made abroad, Thomas said it was the AFL belief this was done for only one reason,

(Continued on page 40)

## Larson Says Market May Break In '53, Giving TV Product of Majors

Market for recent-vintage films for television showing is beginning to break wide open, in the opinion of G. Bennett Larson, WPXI general manager. The New York Daily News station exec, who returned from the Coast last week after buying a package of 36 films released during the 1947-1951 period, said that thus far the situation holds true for independent productions, but that there's a possibility the majors may change their attitude before the year is up.

Bennett, whose film acquisitions in the past month have totaled 91, told VARIETY he is currently being offered films at the rate of about five per week, and has reached the position where he has to turn down offers because he can't play off those he has rapidly enough. He said he had additional deals cooking on the Coast, but had to hold off on them until he can play off the films he's currently got.

WPXI exec attributes the break in the market, which he says has occurred in the past five months, to pressure on the indie producers. Films were originally produced through bank financing, and initial runs didn't make enough to pay off the banks, he says. Now, backers of the productions want the rest of their money, and the only way the producers can get it

in a hurry is to sell to television. Situation doesn't hold for the major distributors because they finance their own productions and because they've got to cope with exhibitor pressure.

WPXI has evolved a satisfactory way of playing off the pix, said Larson, through its "First Show," which shows the same picture five times a week at the same time. Since it requires several showings of a film to pay off the cost and show some profit, a formula to ward off audience resentment against multiple showings had to

(Continued on page 40)

### Current Product on TV

Hollywood, Feb. 3.

KTLA has closed deal with Robert L. Lippert for a batch of most-recently-made films ever sold to teevee. Package of 26 pix, made in 1951-52, sold for \$80,000. Some are still playing theatrical dates, so the station will get them at the rate of two a month.

Lippert's tele subsid, Telepictures, will turn over to KTLA all trailers and other publicity matter used in the theatrical release. Pix include "Little Big Horn," "Savage Drums," and "Return of Jesse James."

## Boxing to Get Int'l TV Showcase: Schubert Pacts for O'Seas Bouts

### Burt Balaban Exits Par TV To Form New Vidpic Firm

Burt Balaban, director of programming and production for Paramount Television, exits the company Feb. 13 to form a new firm, Princess Pictures, Inc. Outfit will produce films for TV with Balaban as prez and exec producer and Gene Martel, former producer of screen tests for Paramount, as producer and director. Princess will groove its product for syndication and will handle its own sales and distribution. Company will have no connection with Par, president of which is Balaban's father, Barney Balaban.

## Rosenbaum Sets Coast Windup On Snader Troubles

Col. Samuel R. Rosenbaum, arbitrator in the hassle over the Snader Telescription properties, leaves for California in three weeks to make preliminary decisions in repayment of investors in the now inoperative firms. He'll air charges of the partners against each other, determine how much they may have to contribute towards repayment of investors, and find a formula for settling the claims of the two groups of investors.

Col. Rosenbaum revealed that he's set a price of \$300,000 on the package comprising the 39 Dick Tracy films and 13 Korda features. United Television Programs, which he assigned distribution rights for the package, will buy the films in 90 days, providing title legalities can be worked out.

Preliminary investigation by the arbitrator shows that all of the \$800,000 still due the investors in the Snader firms won't be available from proceeds of the properties, and he may force the partners to contribute.

One phase of his decision last week was to remove Lou Snader from partnership in the Snader Telescription Sales Co., which will now change its name, and to give Snader sole ownership of Snader Telescriptions, the producing company, which is currently lensing the Liberace series for Guild Films.

### NLRB Weighs Vidpix Writers Bargaining Bid

Hollywood, Feb. 3.

Petition of Television Writers of America for single bargaining units, representing TV scripters at four vidpix companies, was taken under advisement by NLRB after an official hearing at which TWA was opposed by the Authors League of America and the Screen Writers Guild.

Latter asked for multi-employer bargaining units at the companies, consisting of Don Sharpe Enterprises, Joan Davis Productions, Filmcraft and Russell Seeds Advertising Co. TWA contends there is no reason for multi-employer units. Both sides were given three weeks to file briefs.

### Claims Vidpix Breach

Los Angeles, Feb. 3.

Suit for \$17,550, charging breach of contract, was filed by Alfred Apeka, Hawaiian singer, in Superior Court against John J. Franklin and Franklin Television Productions.

Plaintiff declares he signed a pact as emcee and entertainer in 52 musical featurettes to be telefilmed in Hawaii. He claims he was paid for the first 13 films but not for the other 39.

Boxing, currently occupying a major portion of video programming, will get a larger share via films of foreign bouts planned by indie packager Bernard Schubert. Schubert has pacted with European promoters to film bouts in France, Germany, Italy, Belgium and England, and is currently negotiating with a network for spring showing of the films.

Schubert, just returned from Paris, closed a deal with French boxing promoter Gilbert Benaim for filming of a minimum of 15 fights in European arenas. Among the boxers to be filmed are Charles Humez, middleweight contender; Ray Famechon, featherweight contender and Hans Neuhaus, heavyweight aspirant. Number of American boxers will be featured in the Benaim bouts.

In England, Schubert signed Daily Express writer Peter Wilson to handle selection and reporting of bouts in London, Nottingham, Manchester, Glasgow and Leicester. He's pacted with British promoters Reg King, Belle Vue, Charles Black, George Grant, Stan Baker, Albert Hall and Joe Jacobs.

Schubert, who is aiming at 36 fight films per year, will use American technicians to film the bouts and an American sportscaster to do the commentary.

Among the arenas and spots from which the shows will originate are Paris' Palais des Sports and Salle Wagram; the Palais des Sports in Brussels, Liege and Lille, respectively; Milan's Stade Vigorelli; the Stadio Roma in Rome and Westerfall Stadium in Germany.

## Gering Sets Italy Vidpix Venture

Novel scheme for luring top foreign film stars for American vidpix has been worked out by indie producer Marion Gering. Gering, who returned from Italy over the weekend, leaves again for Rome in time to start shooting three of the pix March 1.

Gering, who heads GL Enterprises, TV and film production outfit here, has set up a corporation in Rome with Dr. Sandro Pallavicini, head of INCOM, the Italian newsreel outfit. Under the deal, English-speaking Italian film stars and American feature players will be used to produce series of suspense-type half-hour vidpix for distribution here. Additional shooting will enable the firm to combine groups of three and four vidpix into full-length theatrical features for distribution in Europe, with the native stars speaking their own language and Italian dubbed in for the American-filled roles.

Among those Italian stars pacted are Valentina Cortese, Gina Lollobrigida, Silvana Pampanini and Lea Padovani. Americans set for the telepic include Akim Tamiroff and Francis Lederer. Aubrey Wisberg has completed eight scripts with Continental backgrounds for the series, to be called "Theatre of the Doomed."

Gering and Pallavicini are currently negotiating with a French producer for the same kind of a deal. First three pix will be shot in three weeks, on location in Italy, and will be edited in Pallavicini's new four-stage studio in Rome. Use of a central character or animal will enable producers to

(Continued on page 40)

## TASHLIN SIGNS FOR NBC 'DAISY' TELEPIX

Hollywood, Feb. 3.

Frank Tashlin, Co. has inked a deal to produce 30 half-hour telepics for NBC, and began testing this week for two unknown femmes to play leads in the series tagged, "Oops, It's Daisy."

Lester Link, v.p. of the firm, set the deal. Film is now organizing its production crew, and begins shooting in a few weeks. Tashlin will produce on a partnership basis, and will direct and write the first telefilm, and function in a supervisory capacity for the remaining 29.

# 'STRANGE THINGS HAPPENING'

## Turnabout

Significant in the overall reorganization pattern at NBC is the heavy accent on ex-CBS administrative talent now functioning in top areas at the web. This is in sharp contrast to the heavy NBC-to-CBS migration of a few years ago, although in that instance it involved the cream of the performing talent (Jack Benny, Amos 'n' Andy, et al.) rather than administrative talent.

Frank White, the new NBC prexy, is ex-CBS treasurer and prez of Columbia Records. William H. Fineshriber, who joins White at NBC as v.p. and general manager, was a program exec at CBS. Davidson Taylor, Jr., who heads up public affairs programming for NBC, was William S. Paley's top program man at Columbia. Taylor's predecessor in CBS programming was Douglas Coulter, who at the time of his death two weeks ago, was an NBC-TV exec producer. Worthington L. (Tony) Miner, one of the vets in CBS television who achieved distinction with "Studio One," is now on the NBC-TV payroll.

Manie Sacks, who until his recent ascendancy to the RCA Victor helm, was chief troubleshooter and pactee for top NBC-TV talent, is ex-CBS' Columbia Records.

## Radio-TV Rakes in Coin From Investment, Brokerage Houses

Past couple of months has registered a marked increase in the number of investment and brokerage houses using radio and television for advertising purposes.

Rise parallels the expansion of the mutual fund business, and is especially noteworthy in view of the fact that stations permit advertising of only an institutional nature. Brokers can't advertise specific stocks or bonds or mutual funds, but can only point out advantages of that type of investment and the advantage of using the brokerage house in question.

Latest addition to the ranks in B. G. Phillips & Co., which picks up the Tuesday night 15-minute segment of WABD's "Headline News Edition" effective Feb. 10. Pact, set through Hirsch-Garfield agency, marks the firm's first radio or TV venture.

On AM, Financial World magazine has bought a 15-minute Sunday morning segment over WOR for a discussion show on financial world starting Sunday (8). WOR, incidentally, has three other financial programs currently on the air, Bache & Co.'s "Today's Business," United Business Service's "Your Investment World," and Kidder, Peabody & Co.'s "Your Money at Work."

Kidder, Peabody a couple of weeks ago pactee for spots on WOR's Barbara Welles' daytime session and WNBC's nightly Skitch Henderson airtel. Investment firm also had a heavy Christmas TV pitch in December.

Bache & Co. will also pick up a one-shot show over WOR early this month to mark expansion of its offices. Bache and Financial World pacts are handled by Albert Frank Guenther Law agency. Doremus & Co. agents Kidder, Peabody.

## N.Y.-to-L.A. Trek For 'Studio One'

Harry Ackerman, CBS-TV's programming chief on the Coast, was in New York last week for huddles with programming veepee Hubbell Robinson, Jr., and among the areas of discussion was the sifting of the TV network's program rosters to determine which New York-originating shows could be shifted to the new CBS-TV City on the Coast. (The new edifice gets some stepped-up activity this week and next when the Alan Young and Ken Murray shows preem on alternate-week basis.)

It's likely that the Westinghouse-sponsored "Studio One" will be the first of the major CBS-TV productions to make the N.Y.-to-L.A. transition. Thus far, there has been no major dramatic showcase emanating from the Coast on a live basis. Shift of "Studio One" would mark the initial attempt to vest such a property with top calibre film names, thus giving it the same stature on TV that "Lux Radio Theatre" has enjoyed in radio for nearly a score of years.

## '53 SCORECARD ON NBC VS. CBS

By GEORGE ROSEN

Far greater significance than a mere catchphrase can be attached to the now widely-quoted "strange-things-are-happening" tag line associated with Red Buttons, CBS-TV's newest comedy click. The implications go much deeper, spelling out, in fact, some revealing conclusions in the deep-rooted NBC vs. CBS rivalry for topdog status in the competitive TV picture.

The recent emergence of both the Buttons and Jane Froman shows as commercial entries on the CBS-TV roster (both representative of the Columbia pattern of modest-budgeted programming), coupled with the approaching demise of the \$50,000-a-week "All Star Revue" (a major casualty in the NBC-TV super-production technique), throws into sharp focus the conflicting, widening philosophies attending the rival operations.

The brand new echelon shuffle at NBC, where the high command accent is almost exclusively on the administrative aspect, pinpoints to an even greater degree what's been happening in the competitive race between the networks.

If, as is reported, RCA board chairman, David Sarnoff, has decided to play a more dominant role in the affairs of NBC, behind the move is seen some anxieties over the manner in which his major rival, CBS' William S. Paley, has forged ahead into a new sphere of influence and affluence without involving the network in the kind of long range top-coin commitments (on talent and program patterns), that have characterized NBC deals over the past few years.

### Chief Irony

CBS-TV, on the basis of latest calculations, has managed to pull out in front with more sponsored hours per week than NBC (chiefly because of a more favorable daytime and Sunday afternoon commercial picture). The Columbia web has parlayed its "I Love Lucy" and sundry items of the situation comedy genre into a cost-per-thousand rating payoff that's racking up a far more enviable record than the returns accruing from such \$50,000-\$60,000 NBC items as "Comedy Hour" and "Show of Shows," despite the latter shows' high rating position. Clincher, too, has been the emergence of a \$13,000-budgeted (small potatoes in TV) CBS item, "Suspense," into the Top 10 bracket.

And the ironic fact that CBS not only borrowed from NBC's participation-sponsor formula in throwing its Jackie Gleason show against "All Star Revue," but wound up taking the audience play away from the star-rotating program (cueing its demise), hasn't particularly contributed toward easing the NBC anxieties.

This has been in the face of NBC's superior affiliate facilities, particularly in the enviable one-station markets where NBC has enjoyed a virtual monopoly on some of the nation's prize stations.

That Gen. Sarnoff doesn't intend to sit back and let the Columbia boys run whole hog in TV (or, for that matter, radio, where CBS now has pulled way out in front on billings), is, of course, an accepted premise.

### Big Question

However, with Frank White installed as the new prexy; with William H. Fineshriber, his ex-Mutual aide, moving in as v.p.-general manager; with Jack Herbert as the v.p. in charge of radio-television, and with David Adams' slated for the administrative veepee role, the operational functionaries represent a high-powered administrative quartet, probably one of the slickest in broadcasting.

But the question being projected is: Where are the showmen at NBC? Sylvester L. (Pat) Weaver, who for the past three years has spearheaded the web's creative programming efforts, has now become vice-chairman of the NBC board, (Continued on page 38)

## N.Y. Baseball Clubs in Middle Of Rhubarb on Radio-TV Coverage

### Centerpiece

The NBC board room, one of the most elaborate layouts on the "echelon floor" at Radio City, N. Y., headquarters, is being converted into offices for Sylvester L. (Pat) Weaver, NBC vice chairman of the board. Thus, he'll be flanked on the one side by Frank White, the web's new prexy, and (during the periods of its occupancy) by the office of ex-board chairman Niles Trammell, which is being reserved for the exclusive use of David Sarnoff, RCA's generalissimo. Weaver moves in about the middle of February and the board room is now undergoing extensive alterations.

Where the board meets henceforth is now the \$84 question at NBC.

## 'Omnibus' Status For Next Season Remains in Doubt

Despite the flurry of excitement which the Ford Foundation-inspired "Omnibus" series occasioned in TV circles this season, there's some doubt as to whether the 90-minute program will return to the CBS-TV airline; when it winds up its '52-'53 semester May 3. All the present sponsorship commitments expire as of that date. These include Willys, Greyhound Bus, Remington Rand, Scott Paper Co. and American Machine & Foundry Co.

Whether or not Ford Foundation will drop the show will probably be determined at an executive session late in February. Program, costing \$60,000 a week to produce, has been a profitable venture client-wise, with its five-way participating sponsorship wrapup, and its acceptance generally is reflected in the fact that CBS-TV was able to pact 45 stations for a live pickup of the Sunday afternoon stanza. However, feeling is that, on a production level, the program generally has been unable to maintain the initial high potential, despite its laudatory aims.

Because of the still-existing possibility that "Omnibus" may return in the fall, CBS-TV is peddling the 90-minute segments in a bid to keep the station lineup intact.

## NORMAN BOGGS INTO TOP MUTUAL BERTH?

Norman Boggs, exec of the Don Lee network on the Coast, is reportedly being considered for a key berth in the Mutual web's Gotham headquarters. It's speculated that he'll be brought east from the western branch of Tom O'Neil's General Tele-radio empire to take over some of the duties to be surrendered by William Fineshriber, when the latter leaves the post of MBS exec v.p. to join Frank White, his old boss, at NBC.

Boggs, who in 1949 had been brought to N. Y. from Ralph Atlass' midwest stations to streamline, WMCA, left the Nathan Straus indie couple of years ago to join Don Lee. He's Number 3 man in the Coast setup, under Willett Brown and Ward Ingram.

### Garroway's New Deal

Dave Garroway has signed a new pact with NBC, committing him to the early-morning "Today" show for another year. Garroway's 1953 salary, it's understood, calls for \$2,500 a week,

Bill Veeck hit a pop fly, and the Gotham baseball clubs, the advertisers and the stations who televise and broadcast the games are frantically waiting for the ball to come down. That's the N. Y. AM-TV baseball picture to date—sponsors have all been pacted, the stations are set to start operations, almost all the broadcasting talent is set, but everything's still up in the air.

Current crisis stems from demands by the St. Louis Browns and Cards for a cut in television and radio receipts of the other clubs. As a result of the refusal of the Yankees, Giants and Dodgers to accede to these demands, following is the N. Y. video and AM situation:

1. The Yankees have decided to cut 13 games out of their home TV schedule and televise them from the road. They've also decided not to broadcast (AM) their 22 games with Veeck's St. Louis Browns, either from Yankee Stadium or from St. Louis.

2. The Giants have eliminated the telecasts of 11 home games with the St. Louis Cards from their schedule, and will pick up the 11 games from the road. No change has been announced in radio plans—Giants will broadcast the full season's 154 games.

3. The Dodgers, according to club prexy Walter O'Malley, are studying the situation carefully, but so far, have reached no decision on televising road games. Club still stands on its previous commitments of televising home games and broadcasting both home and away.

All this is viewed among all (Continued on page 40)

## Dave Adams Upped To Key NBC Role

When the NBC board of directors meets for its monthly session Friday (6), David Adams will be appointed a veepee, operating on an administrative level. (Board will also officially announce designation of William H. Fineshriber, prexy Frank White's ex-teammate at Mutual, as v.p. and general manager of the AM-TV networks.)

Adams thus moves into a major operational role at NBC. He has been engaged in special projects for the web, and played a key part in blueprinting the NBC re-integration pattern which brought the AM and TV networks under a single administrative umbrella.

## HENRY WHITE EXITS CBS-TV PROGRAM DEPT.

Henry White has exited CBS-TV as business manager of the programming department. He plans to return to independent production. (Prior to joining CBS about three years ago he was partnered with Dick Gordon in World Video.) Succeeding White at CBS will be Louis Stone, who has been in the business affairs department.

### Barkley's 9.0 Teeoff

Ex-Vice President Alben Barkley's "Meet the Veep" show on NBC-TV nearly tied CBS-TV's "Omnibus" rating on his first time out Sunday (1), according to a special Trendex nose-count in six cities where the two shows are competitive.

Veep hit a 9.0 rating (with a 21.4% share of audience) against the 9.8 rating (and 23.3% share) for the higher-budgeted "Omnibus" show was devoted entirely to a Metop version of "Fledermaus."

Top dog in the period in the six cities covered (N.Y., Chi., Washington, Cleveland, Baltimore and Columbus) was ABC-TV's "Super Circus," with a 21.2 rating and 50.5% share of audience.

### Brrrr!

There were plenty of red faces around CBS-TV last Thursday (29) when the Garry Moore daytime show, sponsored by the Deep Freeze makers, ran into audio trouble for a couple of minutes. The stand-in announcer filled the time by expressing the regrets of the client, but unfortunately tagged it as Frigidaire—a rival company.

Deep Freeze boys practically blew their top.

Following day, Moore did a two-minute filmed bit for insertion in the kine going to stations that pick up the show on a delayed basis.

## Miami's Big Push As TV-Originating Centre for Comics

Miami, Feb. 3.

Miami Beach City officials, hotel association representatives, Chamber of Commerce toppers and Southern Bell Telephone execs will meet this week (Thursday) to discuss ways and means of expanding coaxial cable facilities to enable winter telecasts by the bigger TV names who commute here for the sun between programs. Personalities such as Arthur Godfrey, Walter Winchell, Martha Raye and Milton Berle were among names mentioned by the publicity-minded groups involved.

Conclave stems from a drive inaugurated by Beach Public Relations Director Hank Meyer last week in local newspapers questioning Southern Bell's inability to supply guaranteed northbound cable facilities, pointing up unsuccessful attempts by Godfrey and Winchell to beam their programs from here.

Civic group couldn't understand telephone company's explanation that only one cable was in operation and that they could not guarantee continued telecasts if the facility broke down, pointing up (Continued on page 38)

## TODAY'S \$1,000,000 BIZ ON BOOKS FOR '53

That the NBC-TV early-morning "Today" show has hit the big time is evidenced from the fact that this far client commitments for '53 exceed the \$1,000,000 mark. Approximately \$250,000 of that amount represents contracts pactee during January.

Short-term sponsorship pattern evolved for "Today" permits for frequent turnover in bankroller deals with an annual billings potential of about \$5,000,000. At the present rate it's strictly a black ink operation.

## Now Small Agencies Get Innings As TV Spenders Seek 'Personal' (Services, Corner-Cutting Ad Men)

A number of video bankrollers are currently on the prowl for new agency affiliations, seeking to bring their billings into small agencies which, they feel, will give them more service and more personalized activity.

The development is a counter-trend to the growing number of mergers among small and medium-sized agencies, who are finding that the high cost of servicing tele clients prods them into consolidations as a means of making operations more profitable. In recent months, Owen & Chapell was absorbed by Kenyon & Eckhardt, J. D. Tarcher and Cecil & Presbrey blended, and other agencies joined forces to solve the problems created by video's drain on ad budgets.

While many advertisers are seeking the greater specialized services (such as research, publicity and the multi-faceted detail work TV entails) which are available from bigger agencies, a number of spenders take the opposite view, that they "get lost in the shuffle" in a bigger agency.

According to this line of reasoning, an advertiser with perhaps \$1,000,000 annually to spend, won't get as much attention in an agency where he's "client number 6" as in a smaller firm where he's "client number 1, 2 or 3." It's argued that in a top-drawer agency the time buyer, for example, is too busy working on all accounts to devote full attention to any one client. An opposing view is that the time buyer in the bigger agency, with the weight of several accounts, has more pull and that consequently a small advertiser will do better

(Continued on page 34)

## CBS Talent Quest In 'Radio Omnibus'

CBS Radio will audition a new hour-long stanza, an "Omnibus" of new talent designed to showcase new faces, on Feb. 12. Concept of Norman Frank, network program supervisor, is to provide a vehicle on which new signers, variety acts, instrumentalists, actors, writers and directors will get exposure.

Stanza will not be an amateur show, but will be devoted to pros and semi-pros, or persons in one phase of show business who want to try out in another field. There will be no contest, no competition, no prizes. Talent will be paid.

While show is aimed at AM, it's also expected to serve as a dry-run for new TV performers. Frank will produce.

## PET MILK, DUNHILL INTO 'ALL STAR' TIME

With the Saturday night "All Star Revue" fading in April, allocation of the two half-hour segments shapes up thusly: Philip Morris, on behalf of its Dunhill kingsize cigarettes, will probably move into the 8 to 8:30 slot with its Robert Cummings' "My Hero" vidpix series, now seen at 7:30 p.m.

Pet Milk, one of the "All Star" participating sponsors, has put in an order for the 8:30 to 9 p.m. for its own half-hour program, still to be selected.

## Bayuk Expands in TV, Buys WABD Fisticuffs

Bayuk Cigars expands its stake in television by picking up co-sponsorship of Monday night fights from Brooklyn's Eastern Parkway Arena via WABD, DuMont's flagship in N. Y. Contract runs for 52 weeks, effective Monday (2).

Cigar firm has been carrying ABC-TV's new Saturday night boxing series solo, but splits down the middle with Johnson's Wax starting April 25.

WABD pact was set through Elington & Co. agency.

## Mister (& Mrs.) Plus

Somebody at Mutual must have gotten his signals mixed. Web, which is airing a special Mr. and Mrs. panel show Feb. 7 as part of its "Wife Week" promotion, has invited Irving Mansfield and his wife, actress Jacqueline Susann, to appear on the show. Mansfield is a CBS staff producer.

## 15,000 Stores Set Kate Merchandise Hoopla on NBC-TV

NBC-TV has lined up 15,000 food stores in over 150 chains to participate in its "Kate Smith Week" merchandising plan, Feb. 26-March 5, the first major merchandising effort to be launched by a TV network. Stores in 60 cities covered by the daytime tele show responded so well that web upped its sights from the 10,000 retailers originally sought.

All the Smith's sponsors whose products are sold in food outlets are cooperating in the project: Block Drug, Nescafe, Gerber's baby food, Procter & Gamble, Simoniz, Minute Maid and Doekins tissues. Idea behind the campaign is to plug the show and its advertisers in the stores, with the retailers benefitting via increased traffic and the tieup with a national tele star. On the show itself, and through chain breaks before and during the special week, Miss Smith will urge her dialers to visit the cooperating stores.

In the stores over 750,000 pieces of point-of-sale material will be displayed, plugging both the show and the products. Campaign is multifaceted, with various NBC departments—publicity, promotion, exploitation advertising, research, sales and audience promotion—integrating their efforts. Operation is headed up by Fred N. Dodge, merchandising director.

Ted Collins, producer of the program, is mapping several special features for the week. Affiliated stations are also tying in on the promotion.

As a result of the stimulus from the food promotion, merchandising department has received inquiries from other industries and sponsors and will follow suit on other shows.

## Godfrey's Global Tour Of U.S. Bases; Albert, Moore Set as CBS Subs

Eddie Albert will take over the Arthur Godfrey morning stints on CBS (AM & TV) from Feb. 9-20, while Godfrey makes a world tour of U. S. strategic air command bases with General Curtis LeMay. It will be the first time in seven years that Robert Q. Lewis hasn't subbed for Godfrey on his daytime shows. (Latter is involved in a multiplicity of his own shows). Move is part of the buildup the web is giving Albert, who is now a CBS contractee.

Garry Moore will take on the Godfrey "Talent Scouts" telecasts while Godfrey wings around the globe. Moore will also do one of the Wednesday evening "Friends" TV-ers, with Victor Borge a possibility for the other "Friends" telecast.

## CBS Drops 'Line-up'

CBS Radio is dropping "The Line-up," currently beamed Wednesdays at 10 p.m., after the Feb. 18 broadcast. The Spring Byington series, "December Bride," will take the slot on Feb. 25.

"Bride's" present 6 p.m. Sunday period will be taken over by the new American Bakers dramatic series, as yet untitled, effective Feb. 22.

## WKAB-TV in Mobile Parlays Broken Camera Into Charity Bonanza

Mobile, Feb. 3.

What started out as an emergency on WKAB-TV, Mobile's new UHF station, turned out to be a multifold blessing last Thursday (29) night. When both of the station's film cameras broke down, the station put on a five-hour live impromptu show that resulted in \$1,100 for the March of Dimes and a sharp indication of the type and strength of reception of WKAB's signal.

When Tom 'n' Jack, staff entertainers, took to the air after the breakdown, they broadcast a call for professional help. Entertainers volunteered their aid, and the show developed into a pitch for the March of Dimes. After five hours, 408 listeners had phoned in contributions with their names and addresses.

Perusal of the addresses showed that the 1250-watt signal carried strongly as far as 15 miles from the transmitter sight, the station's first indication of what kind of signal it emitted. Station will have 265,000 watts in March.

## Now It's ID's In WCBS Pkge. Plan

WCBS, N. Y., is launching a new package plan based on the increasing demand by advertisers for saturation campaign. Gotham key of CBS Radio has packaged identification announcements (ID's), which are limited to five seconds, or 18 words, which get the cost-per-thousand-dialers figure down to 15c-20c.

ID's cost one-half as much as station breaks, or \$100 in Class A time, \$62.50 in Class B and \$50 in Class C. They earn days-per-week and consecutive-week discounts, of 15% if 14 are used per week, 25% if 21 are used weekly and 30% if 35 are used weekly. If 24 are used in a two-day span, a flat 50% discount is offered.

A package of 14 ID's in Class A time can be had for \$952, with each spot averaging a rating of 4.2. Total weekly listener impressions is 4,837,996, bringing the cost per thousand to 20c, according to WCBS sales topper Henry Untermyer.

## Morris Agency's 37G Suit Vs. Dennis James

Dennis James, TV emcee and announcer, failed to pay \$37,963 for services rendered in his behalf, the William Morris Agency charged in a suit brought against him in N. Y. Supreme Court this week. It's claimed that he reneged on \$1,722 worth of commissions in the period from September through November in 1952 and also owes \$36,241 incurred for placement at various other times.

Morris Agency, whose original complaint was dismissed by Justice Steuer last Wednesday (28), was permitted to file an amended complaint by Monday (2). Court first tossed out the suit on James' motion that "no facts" were cited in the two causes of action. His attorney also characterized the papers as replete with "insufficiency."

In granting James' motion for dismissal, Justice Steuer held that "brevity is a highly desirable quality in a pleading but when it is arrived at by omission of all the facts on which plaintiff relies it ceases to be a virtue." Court then added that the Morris Agency could serve an amended complaint upon payment of \$10 costs. Wilzin & Halperin reps the talent office.

## Sarnoff's Drexel Award

Philadelphia, Feb. 3.

David Sarnoff, chairman of the board of Radio Corp. of America, received the annual engineering and science award of Drexel Institute of Technology. (29). Sarnoff was cited for "pioneer and epochal contributions to radio and television" by Drexel's Federation of Engineering Societies.

Annual Engineer's Day address was made by Dr. E. W. Engstrom, v.p. in charge of the RCA Laboratories, at Princeton, N. J.

## 'What's Your Id, Kid?' Chi Agency Uses Psycho Treatment on Shows, Clients

Chicago, Feb. 3.

Television has apparently complicated the life of the ad agency lads in more ways than one. It's no longer a matter of selecting a TV show, knocking out a set of good commercials and then sitting back and watching with the happy client as the sales curve shoots up.

Those "easy" old ways may be lost forever to the percentagers, thanks to video and its powerful clout on the viewers' emotions. In short, TV salesmanship is more than skin deep, and the smart agency spends a lot of time probing around in the subconscious looking for the "real" reasons people buy things. This means, in the words of Edward Weiss, prexy of Weiss & Geller and leading exponent of the motivation school of huckstering, that the ad man of today has to have more than a nodding acquaintance with such fields as psychiatry, psychoanalysis, psychology, sociology and anthropology.

## Literati Broadcast Snags to Be Eased With New Setup

New amendment to the copyright law, providing that every broadcast reading of a copyrighted poem, story or other literary work require a license, has created problems for AM and TV stations, authors and publishers. To help stations with some of the problems involved, a new service has been formed in N. Y., tagged Literary Clearance, Inc.

Stations needing clearance of music and songs can get it through Broadcast Music, Inc., or the American Society of Composers, Authors & Publishers. But no central body exists for clearing into on poetry or other literary material. And the new amendment, which went into effect Jan. 1, makes it a copyright infringement to air such copyrighted material without permission.

It's a comparatively small field, but almost all stations use some material that comes under the new ruling. LCI will serve as a research outfit (for a \$3-per-item fee) telling the station whether any story, poem or article is free for broadcasting or requires a license. If a license is needed it will obtain one for a \$2 service charge. The service is for non-dramatic use of material and doesn't cover licensing for dramatic performance.

New amendment is proving a headache to publishers, who don't know whether to charge for permission to broadcast a poem, or how much to charge. Further, in many cases it's not clear whether the publisher has the right to grant permission or whether the author retains that right. Hinterland stations don't know whom to contact, although the networks can turn the matter over to their literary clearance departments.

## Chuck Wagon Safari Turns Into Major Promotion for KPRC

Houston, Feb. 3.

What started out last year as a gag has turned into a top promotional stunt for KPRC and KPRC-TV here. Pat Flaherty, station's news director; Reese Lockett, arena director of the Houston Fat Stock Show and some 200 others saddled up Saturday (30) for a 70-mile trip to bring Gov. Alan Shivers' official state flag down the Old Salt Trail to the annual show.

Whereas Flaherty and Lockett rode the trail with a lone cowhand last year as a gag, this year they not only had 200 riding along with them, but broadcast the trip via radio and teevee. In each town along the route, they were honored by local Chamber of Commerce groups and the citizenry. The chuck wagon safari ended yesterday (Tues.) outside the KPRC studios.

Top station execs, incidentally, made the trip too—but in an air-conditioned Cadillac.

## Leftwich's Scout Show

Ed Leftwich, TV producer-director of "Bride and Groom" and "Live Like a Millionaire," is packaging a new dramatic adventure series, keyed to principles of the Boy Scouts and Girl Scouts.

Titled "Sandy Wright, World Scout," projected series will be produced under auspices of the Scout organizations. Pilot film will be lensed shortly.

This means the agency brain-trusters will have to expand their vocabulary to embrace such words and phrases as narcissism, Oedipus complex, frustration tolerance, aggression transference, and id. Or, as one observer put it after hearing Weiss expound his thesis at the Chi TV Council last week: "Maybe the big agency of the future will be FMM&H, for Freud, Mead, Menniger and Hooton."

## Emotional Drives

Weiss makes a strong case for his thesis that the emotional drives are too frequently overlooked in attempting to get people to buy things. This is especially true in video salesmanship, he believes, when too often not only are the blarney misdirected but the show itself causes the wrong "emotional climate."

Crime shows, for example, sometimes miss the mark for particular advertisers because of their panic stimulus. Weiss points out the panic syndrome is marked by memory loss, so obviously stirring up the TV audience to even a

(Continued on page 40)

## Drees Vice Hodges At Pabst Ringside

Chicago, Feb. 3.

Jack Drees has been pacted by Pabst to work the Wednesday night CBS-TV boxing bouts when Russ Hodges' checks off to handle the telecasts of the New York Giants baseball games. Hodges leaves the Pabst show March 4 to cover the spring training sessions.

The suds firm's regular winter fisticuff schedule winds up June 10 with the possibility that it may again work out a deal with the International Boxing Club for a series of warm weather bouts to tide it over the summer as was done last year. Pabst has been holding onto its choice Wednesday CBS-TV slot the year around.

Drees continues with his Monday night local boxing show via WENR-TV beamed from the Rainbo Arena and his regular studio sport shows on the same station.

## FCC'S \$4,000,000 TV STATION TRANSFERS

Washington, Feb. 3.

Approximately \$4,000,000 worth of TV property changed hands last week when the FCC okayed transfers of WMBR and WMBR-TV in Jacksonville, Fla., and WLTV (TV) in Atlanta, Ga. The Florida stations were purchased by the Washington (D.C.) Post for \$2,470,000. The Georgia station was sold to Crosley Broadcasting Corp. for \$1,500,000.

Crosley currently owns video stations in Cincinnati, Dayton and Columbus and applications for stations in Indianapolis are pending.

Meanwhile, Avco's recent policy of concentrating on broadcasting and manufacture of home appliances was carried a step further in New York last week when it disposed of its stock in the N.Y. Shipbuilding Co. for a reported \$2,100,000.



# 'NUF CABLE TO HANG TV WEBS

## D.C.'s Hottest Double-Feature

The entire broadcasting industry has its eyes centered in Washington for the year's biggest and most important radio-TV "double-header." Two major decisions are on tap and both will have a vital bearing on the industry for years to come. The broadcaster, sponsor, set-manufacturer, agency man and, in fact, everybody with a stake in radio and television, are alerted to the imminent "double feature" attraction that will mean so much to so many.

In order of their overall importance:

(1) Will, as so many now think, Robert F. Jones, the ex-FCC Commissioner move back into the Government regulatory body and take over as chairman? If so, the clean sweep could be so all-encompassing as to shake the agency and the industry to its very foundation, with possibility of the whole TV allocations scheme being tossed out the window and subjecting video to a "second freeze" era while a GOP-dominated Commission substituted its own allocation formula.

With President Eisenhower's State of the Union message practically dictating a "go ahead" for elimination of pro-Truman policies within such Governmental agencies as the FCC, FTC, etc., the broadcasting industry, it's assumed, can look for some radical changes, including perhaps a switch to Jones' first-come-first-served policy on handing out TV allocations.

Although there's been some conjecture as to whether Jones would be willing to return to the FCC and a \$15,000-a-year berth (his resignation and setting up of a law practice last year was prompted by a desire for a more lucrative income), it's understood that he'd be favorable to the FCC chairmanship nod. In view of his previous dissent on the allocations policy, evolved by his FCC compatriots, it's considered entirely within the scheme of things that Jones would want to inject his own policies and reevaluate the allocations picture.

### Turmoil on Tap

Any such action would have the effect of throwing the entire industry into complete turmoil. TV station applicants with millions of dollars invested in transmitters, equipment, and, in fact, with their whole future careers at stake, would be stalemated and tossed into a bedlam of confusion and uncertainty.

(2) The reported "any minute now" FCC okay on the merger proceedings involving American Broadcasting Co. and United Paramount Theatres (despite extended "Tobey-or-not-Tobey" stalemate), will have the effect of saving the ABC broadcasting operation by practically a hair's breadth. The still-prevailing Democratic-controlled FCC has been overwhelmingly in favor of the amalgamation (which will pour \$30,000,000 in fresh coin into the network's coffers); the industry as a whole has been rooting from the sidelines for an FCC affirmation of the merger as a healthy, competitive step in the broadcasting economy.

Unless it becomes a fait accompli before a Jones-led GOP control sets in, it's anybody's guess what will happen. As a former member of the Commission, Jones has put himself on record as opposing any such tie. And operating in a new sphere of influence as chairman of the all-important Committee on Interstate Commerce, Sen. Charles W. Tobey, the New Hampshire Republican, whose recent intervention has been the major stumbling block on the merger, would undoubtedly throw his support Jones' way.

It practically narrows down to a matter of days—whether the AB-PT deal goes one way or the other.

## CBS Video Press Gets an Overhaul

Dave Jacobson, CBS-TV public relations director, has revamped the network's press information department, naming Arthur Perlis as his administration assistant and setting up a six-man "power squad" for the handling of key shows. Group will hold weekly sessions to kick around the different areas for shows.

"Power squad" consists of Mike Foster, whose primary assignment will be newspapers, in addition to his functioning as director of press information; Jack Goldstein, handling exploitation; Dorothy Loeffler, assigned to magazines; Hank Warner, who will be in charge of publicity operations handling the pressagents servicing the shows; Perlis, who continues in merchandising and Jacobson as co-ordinator.

## Taplinger Exits K&E For Hirshon-Garfield Job

Sylvan Taplinger, for past 3½ years with Kenyon & Eckhardt agency, has resigned post of member of K&E AM-TV plans board to become director of expanding radio tele department of Hirshon-Garfield.

Taplinger will handle Jacques Kreisler-sponsored "Tales of Tomorrow" on ABC-TV, and new moppet TV-er to star Tex Antoine, just bought by U. S. Time on WNBT, N. Y., Saturday ayems. H-G is dishing with DuMont web for newscasts for Phillips Investment Co. and Clipper Craft Clothes is also mulling a plunge into TV. Exec replaces Bob Lewine, recently resigned to become ABC-TV eastern program director.

## Jacoby to BBD&O

Frank Jacoby has ankled NBC as a network teevee director to join BBD&O's tele production department. Jacoby was with NBC for three and one-half years. He'll handle "Late News" and "Keep Posted" for BBD&O as a starter.

## Multiple Storer Applications For TV Cue FCC Nix

Broadcasters or prospective broadcasters can't file more TV applications than can be granted under the FCC's five-station limit, the agency ruled last week in an important policy decision.

Ruling was made on a petition by WSTV, applicant for channel 9 in Steubenville, O., protesting a competitive application in the Wheeling, W. Va.-Steubenville area by the Storer Broadcasting Co., which owns four TV stations. Since Storer is also bidding for an outlet in Miami, Fla., WSTV requested that it be required to choose one application or the other.

In holding that Storer's two applications are "inconsistent and conflicting," the Commission said that to rule otherwise would enable applicants to "flood" its processing lines with applications which could not be granted. "Such multiple applications," the agency said, "would delay the processing of applications which could otherwise be granted. Hearings would be required to be held on the applications of such multiple applicants in situations where we could not grant such applications. A holding that the (Storer) applications . . . are inconsistent and conflicting is essential from the point of view of the just" (Continued on page 40)

## NEW AFFILIATES COST 'EM MONEY

The television webs, which once were roasting the FCC for its freeze on new station construction, are now wishing that the Federal agency wouldn't authorize new outlets so quickly. The reason is that the signing of new affiliates puts the skeins on a financial hook in terms of cable costs.

Normal affiliation contract calls for the network to pick up the tab for the cable, in return for which the outlet agrees to carry about 24 hours of web commercials monthly without compensation. However, if the web's coaxial bill for the channel in a hypothetical East Slippery Rock is \$2,000 a month (figure varies, of course, with the length of the leg) and advertisers buy only a few hours of network airers on the station, coming to \$500 (after discounts and agency commission) the skein is on the hook for the \$1,500 difference. That's one of the factors cueing web reluctance to ink new stations.

The other side of the coin is the webs' desire to expand their coverage and get affiliations which have good future potentials. To a large degree the station relations boys have to weigh the future income potentials against the prospect of an immediate outgo for cable-relay facilities. Some of the new telecasters aren't linked to the cable and take the web programs via kinescope recording, so for them cable-cost is not a factor. However, as American Tel. & Tel. spreads its facilities and new stations enter the picture, the problem will become more acute on two counts: (1) the bigger nick taken by AT&T; and (2) the greater drain on the spenders' budgets.

### CBS' Discount Structure

CBS-TV has a discount structure which takes into account the size of station lineup. Discounts run from zero (for less than five station-hours per week) to a maximum of 15% (for 90 station-hours or more per week), on a sliding scale. This arrangement is a lure for bankrollers to expand their lineups. However, it also means that as spenders add new (and, in many cases, small markets) they earn bigger discounts, which in effect slightly cuts the web's take from the older affiliates.

Philosophy at CBS-TV appears to be that new affiliates should not be added "indiscriminately." The web feels that many factors must be studied before a new channel is brought into the CBS fold.

However, new affiliates are being inked. Last week CBS-TV announced five new affiliates, NBC-TV signed three and ABC-TV two. Some webs, it's understood, have evolved new "flexible" formulas (Continued on page 38)

## Stanton's Foundation Role Accents Radio-TV Sphere of Influence

Naming of CBS prexy Frank Stanton as chairman of the board of the new Center for Advanced Study in the Behavioral Sciences, established with a grant from the Ford Foundation, underlines the importance placed on radio and tele as communications media. It's figured that problems of communication will have a key place in the center's work on human behavior.

Stanton was tapped for the post not only because of his work as CBS topper but also because of his past studies in psychology, and teaching at Ohio State University. The Center will aim at increasing the number of scholars dealing with problems of behavior, furthering opportunities for advanced study, encouraging collaboration across departmental lines and making available new materials for use in graduate schools.

New Center has an appropriation of \$3,500,000 over a six-year period. Funds will be used principally to gather 50 top-rank scholars to study at the Center each year.

## KLZ Gets Denver TV Nod in First Post-Freeze Competitive Case

### Huberle, USA

Philadelphia, Feb. 3. Charles Vanda's "Action in the Afternoon," CBS-TV production, which premed this week, utilizes a permanent large-scale setting of a town, comparable to a Hollywood pix studio background.

As a nod in the direction of CBS programming veep Hubbell Robinson, Jr., and his chief aide, Harry Ommerle, the TV town carries the name of "Huberle."

## CBS' Bid to Get Off Zenith Hook On WBKB Buy

Chicago, Feb. 3.

CBS reportedly has made informal overtures to the FCC with a proposal that could pave the way for a fast consummation of its pact to buy United Paramount Theatres' WBKB as an adjunct to the overall UPT-ABC merger.

CBS, it's understood, has pointed out to the FCC that if it were to revise its allocation order which has WBKB switching from Channel 4 to 2, the dilemma posed by Zenith Radio's application for Channel 2 might be resolved. Zenith has promised a legal battle if the commission approves the CBS purchase of WBKB and then shifts it to Channel 2. Zenith has been using that channel experimentally for about a dozen years and argues it would be denied even a hearing on its application if CBS were to inherit the frequency automatically through its WBKB Channel 4 buy.

UPT agreed to peddle WBKB's (Continued on page 40)

## CBS RADIO RENEWALS TOTAL \$11,700,000

Renewals of 18 programs by 10 sponsors on CBS Radio involves gross annual billings of \$11,700,000, according to network sales veepee John Karol.

Bankrollers involved are Procter & Gamble for "Brighter Day," "Guiding Light," "Young Dr. Malone," "Ma Perkins," "Road of Life" and "Rosemary"; Lever Bros. (Arthur Godfrey "Talent Scouts," "Lux Radio Theatre" and segments of Godfrey's a.m. show); Wrigley's ("Gene Autry" and "Life With Luigi"); Carter Products ("City Hospital"); Longines-Wittnauer ("Symphonette"); Metropolitan Life ("Allen Jackson News" and "Dave Vaile News"); Campana ("Bill Shadel News"); Mars Candy ("People Are Funny"); Toni ("Fun For All") and General Foods ("Renfro Valley Sunday Gathering").

Contracts at the web are renewed automatically at the end of each 13-week cycle unless the chain is notified 30 days before terminal date. However, at the end of the year, a written renewal must be secured. Latter clause is a new wrinkle, since in past years an actual renewal was not required at the end of the fourth 13-week cycle.

## Leonidoff Packaging Easter Show for TV

Leon Leonidoff, senior producer of the Radio City Music Hall, N. Y., stage productions, who produced the Christmas Day show on NBC-TV which was sponsored by General Motors (with Arthur Godfrey "lend-leased" from CBS for the one-shot), is currently packaging an Easter show as a TV commercial network entry.

It's being peddled to the agencies for sponsorship.

Washington, Feb. 3. In the first decision to be issued on a post-freeze case involving competitive TV applications, FCC hearing examiner James D. Cunningham yesterday (Mon.) recommended that Channel 7 in Denver be given to radio station KLZ and that the bid of Denver TV Co. be denied.

The decision is subject to oral argument before the full commission and attorneys for Denver TV said they will request the same promptly.

Because theatre interests are involved in both applications and because the case is the first in which the question of radio vs. non-radio interests has been raised, the Commission's final decision on the examiner's report will doubtless set a policy on these issues.

Aladdin Radio & Television, Inc., which operates KLZ, is one-third owned by Theodore R. Gamble and Frank H. Ricketson, Jr., theatre operators. Gamble has been liquidating his holdings in 28 theatres in Wisconsin and Ohio.

Denver TV is 34% owned by John M. Wolfberg who, with his father, operate Broadway and Paramount Theatres in Denver as well as four drive-ins. Actor James Stewart holds a 20% interest in Denver TV.

Examiner Cunningham found Aladdin to be the "superior" applicant by virtue of its deeper roots in the community, its greater participation in public service and civic affairs, and the degree of integration of its ownership and management.

Cunningham held that there was insufficient evidence presented on the issue of conflicts between theatre operators and TV to support a finding that exhibitors of motion picture film, whether large or small, are unqualified as TV licensees.

Regarding Denver TV's contention that it would be more in public interest to favor a non-radio applicant, for TV over a radio applicant, the examiner asserted:

"While the commission has in the past denied the applications of newspaper owners who were in competition with non-newspaper owners for the same radio facilities, it does not appear from a review of its decisions in competitive" (Continued on page 40)

## NBC-TV's Chant: 'We Want Mollie'

A new flurry of interest is evidenced at NBC-TV, which may find Gertrude Berg's "The Goldbergs" again occupying a choice time segment on the web's TV lanes. Enthusiasm engendered over the Mollie Goldberg integration into the Milton Berle "Texaco Star Theatre" a couple weeks back, which drew "best yet" accolades from the network brass, has sparked the revival of interest in taking Mrs. Berg off the sidelines and getting her before the cameras pronto.

Twice this season the "Goldbergs" was scheduled as an early-evening NBC-TV attraction, but in both instances the network plans were snagged by inability to clear sufficient stations, despite sponsorship commitments. This time NBC intends to wrap up a more favorable time slot.

## Lum 'n' Abner Back

Hollywood, Feb. 3.

After an absence of three years, "Lum 'n' Abner" is returning to radio. They'll tape five 15-minute shows weekly, starting Feb. 16, for ABC radio web.

Airer won't be heard here, with the show being fed east from Chicago. Stanzas will be launched as a sustainer.

# If AM's Dead, Sticks Haven't Found Out Yet, Sock McNeill Trek Proves

— Chicago, Feb. 3.

If radio and the few remaining radio-only headliners are ready for the sarouf, as some TV-happy enthusiasts would have it, the word hasn't seeped out to the sticks. At least that's the conviction of Don McNeill's ABC "Breakfast Club" contingent, which has just returned from a whirlwind two-week p.a. junket along the Pacific coast from Vancouver to Hollywood. (Show is back at its Chi berth, with Peter Donald substituting for McNeill, who flew over to Honolulu with his spouse for three weeks.)

Again on this trip, as was the case with the excursion through the south last year, the big problem was trying to find room for all the fans that wanted to see the show at the various stops. The crew played nine shows in eight cities and it was strictly SRO at every stop.

The fact, the demand for ducats generally ran five-six times over the supply, causing something of a public relations hassle at each town. The total seating capacity was just over 25,000 at the eight stops. The harassed station managers of the ABC affiliates hosting the broadcasts were so swamped with advance requests, that several of them wired McNeill to lay off plugging the trip.

The turnouts for these road treks are eye-openers for the clients and agencies who have pieces of the hour-long early morning show, which is in its 20th year. And they are especially significant, in view of the fact that there has been a gradual fall-off of the program's studio audience the past couple of years here at its home-base. Show last year was moved from its longtime berth in the Civic Opera building to the Morrison Hotel's Terrace Casino in the Loop in an attempt to boost the live audience, a necessary part of the format.

## TV Set Output Up In '52, But Fewer Radios, RTMA Reports

Washington, Feb. 3.

Factories turned out more TV sets last year and fewer radios, the Radio-TV Manufacturers Assn. reported last week. Association's production figures for 1952 put TV turnout at 6,096,279 sets as compared with 5,384,798 sets in 1951, and radio output at 9,711,236 as against 12,627,362 in previous year.

While the trend of TV production (except for the Korean war boom year of 1950 when output reached nearly 7,500,000 sets) has been steadily upward, RTMA reports show that radio turnout during the last six years (except for 1950) has been almost steadily downward. From a postwar peak of over 20,000,000 sets in 1947, radio output has fallen by more than half. During the same period TV set production has risen from 178,000 sets to 35 times that figure.

That television viewing is making radio sets last longer seems to be borne out by the RTMA data, which shows that output of home type radios has dropped considerably in the last three years, while production of portables has been fairly well maintained. However, an important factor in the reduction of radio turnout is the falling off in auto sets from 4,740,000 in 1950 to 2,730,000 last year.

## Elman's DeeJay One-Shot

Minneapolis, Feb. 3.

Violinist Mischa Elman made his first and what may be his only appearance as a radio disc jockey while in the Twin Cities for a Bonds for Israel concert.

Fiddler made the bow in a unique half-hour show on U. of Minnesota radio station KUOM. Program included many of his own records, with Elman giving the commentaries on them.

Two of records played and commented on by Elman are collectors' items. The one, Massenet's "Elegy," was recorded 40 years ago by him and the late Enrico Caruso. The other, "Ava Maria," was performed by the same pair when Elman was only 15 years old.

## Gunsmoked Beef

A complaint that one of its shows is "well-produced, perhaps too well produced," was received last week by CBS Radio, anent its "Gunsmoke," adult western. Beef came from the chamber of commerce of Dodge City, Kans., locale of the oater.

Letter said that the airer is "an intelligent, realistic mirror" of Dodge City's early days and that citizens are "proud of its rough and tumble history" which "saw enough excitement to keep Errol Flynn, Roy Rogers and Gene Autry in plots for the rest of their natural lives." But it wants to underline the fact that the scripts deal with "the Dodge City that was, not the Dodge City that is," and has petitioned the web to give Kansas Gov. Edward F. Arn a guest spot on the show to tell the story of the city's current progress.

## Gen. Taylor Envisions Comm'l & Educ'l TV In 'Cross-Pollination'

Commercial television and educational television will benefit from "cross-pollination," with educators opening new vistas for the commercial operator as well as borrowing techniques from the latter, Gen. Telford Taylor told the N. Y. chapter of American Women in Radio & TV Saturday (31).

Taylor, general counsel for the Joint Committee on Educational TV and a former FCC counsel, told the femmes attending the all-day conference that N. Y. State, whose board of regents is mapping a network of 10 educational outlets, holds the key to the future to educational TV, and will serve as a guide for other non-commercial tele stations.

Edgar Kobak, former MBS head and now prexy of Advertising Research Foundation, called for an attack on the ills of the broadcast industry and strict adherence to the standards of good practice, particularly in the realm of rates. He said that women should be more "self-assertive" in taking their rightful place in the AM-TV industry.

The growing influence of the radio and television critic was discussed at a panel session in the afternoon. Panel comprised Ben Gross, N. Y. Daily News, Jo Coppola, Newsday, and Bert Briller, VARIETY, with Virgilia Peterson, fennec of DuMont's "Author Meets the Critics," as moderator.

Plans for the forthcoming National AWRT convention in Atlantic City this spring were outlined by Edythe Meserand, convention chairman.

## NABET Sets Agreement With ABC, NBC Webs

Atlantic City, Feb. 3.

National Assn. of Broadcast Engineers and Technicians and ABC and NBC networks reached an agreement here last week, raising wages, reclassifying certain job categories and reducing the length-of-service escalator clauses.

Current pact was to expire on Jan. 31, 1954, but has been extended one year to '55. Pact was negotiated by Mort Weinbach for ABC, Joseph McDonald for NBC and George Maher, for NABET (CIO). Union membership will vote on its terms in a secret mail ballot.

## 'Greatest Man' Yanked

Walt Frammer's "Greatest Man on Earth" is being dropped by ABC-TV after the Feb. 19 broadcast. Web is releasing the quizzer, permitting Frammer to take it to another network.

Show two weeks ago installed Vera Vague (returning to show biz after a five-year retirement) as fennec. It's beamed on Thursdays at 8 p.m. ABC-TV is looking at panel shows to put into that niche.

## WNEW Sets Ad Campaign On Klavan & Finch, Block; 'Pamper Yourself' Theme

WNEW, N. Y. indie, which has thus far maintained a wait-and-see attitude on the new team of Gene Klavan and Dee Finch since Klavan replaced Gene Rayburn on the morning deejay airer, is now giving the pair its first big promotional push.

Station has set a three-way campaign tied around a "Pamper Yourself" by relaxing and listening to "Anything Goes," the pair's 6-9:30 a.m. airer. Courtesies on the station throughout the day will push the show, while station is using a full-page ad in the N. Y. Journal-American this week pushing the same idea. Theme will also be integrated into program material.

Sidelight on the campaign is the fact that WNEW is building the title of the show as much as the personalities. Reason is, of course, that the station doesn't want to spend money to build up a personality and then have him grabbed off by another station, as happened in the case of Rayburn. Same policy will hold for a full page ad being set for Martin Block, in which Block's "Make Believe Ballroom" gets equal billing with Block himself. Block, incidentally, celebrated his 18th year with the "Ballroom" yesterday (Tues.).

Station reports a heavy response to one of the Klavan routines that started as a gag but now has built up a heavy following. Deejay has developed certain characters to deliver spiels for various sponsors. Now each of the characters is identified with its own sponsor and the routines are a regular part of the show.

## NBC-TV'S 'LEND-LEASE' OF 'AMAH!' TO CBS-TV

NBC-TV has granted a special dispensation to CBS-TV for the use of a portion of Gian-Carlo Menotti's "Amahl and the Night Visitors" on the Feb. 15 installment of Ed Sullivan's "Toast of the Town." Sullivan is devoting a full hour's show to a tribute of the recording industry, which will feature an eight-minute sequence from the Menotti opera.

NBC-TV holds a three-year exclusive on the production rights to the Menotti work, and agreed to the CBS-TV performance only on condition that Menotti was engaged to stage the work. Menotti himself agreed, but in turn on condition that Kirk Browning of the NBC-TV staff, who has directed "Amahl" in its three previous performances, ditto on the "Toast" engagement.

## 125 'Premieres' Scheduled For WNYC Music Festival

New works by American composers will highlight the 11-day annual WNYC American Music Festival beginning Feb. 12. The N. Y. city-owned station will premier 125 works on some 150 live and recorded programs.

Program scheme calls for 15 remotes from public concerts set up by the station. Most of the concerts will be by collegiate and music school groups, with the exception of folk concerts, which will feature artists like Burl Ives and Oscar Brand.

Festival kicks off with a Town Hall concert afternoon of Feb. 12, with Mayor Vincent R. Impellitteri opening the proceedings. Seymour N. Seigel, station's director, set up the festival.

## Kathi Norris to WNBT

Kathi Norris has returned to WNBT, N. Y., with a five-minute insert on NBC-TV's "Today" at 8:55 a.m. Cross-the-board stanza is backed three times weekly by Madaglia d'Oro coffee.

Miss Norris may also be tapped by WNBT program chief Dick Pack for a second strip at 7:55 a.m., angled for the growing number of women who work and incorporating a merchandising sales hook. Outlet is also on the prowl for a kid strip to be inserted at 7:25 a.m., on the theory advanced by NBC v.p. Charles R. Denny that a morning popper stanza may lure the youngsters to turn on the set for the entire family.

## From the Production Centres

### IN NEW YORK CITY . . .

Al Durante, J. Walter Thompson flack, left Monday (2) for a week-long looksee on the Coast . . . Bill Kaland, WNEW program topper, off on a two-week vacation in N'Orleans . . . Stephen F. Temmer, veepee of Gotham Recording, lectures on technical aspects of documentary radio and taping at the Columbia U. Dramatic Workshop Feb. 13 . . . Bill Murray, ex-Colgate, joins CBS Radio Spot Sales . . . Red Barber wings to Europe Monday (9) . . . Jay Jostyn ("Mr. District Attorney") steps into title role on ABC's "Top Guy" Feb. 12 . . . Bing Crosby and son, Lindsay, have contributed their services to an edition of "The American Trail," transcriber of Veterans of Foreign Wars . . . Jean Hersholt, star of "Dr. Christian," arrived in Gotham Saturday (31) en route to Washington . . . George Weissman, formerly assistant to the prexy of Philip Morris, upped to v.p. . . . Thrush Joanne Wheatley added to ABC's "American Music Hall," Sunday evening hour . . . New number for CBS is Plaza 1-2345—the digital sequence the brain-child of prexy Frank Stanton.

While actress-singer Kyle MacDonald does seven days in "Gentlemen Prefer Blondes" at Wilmington and a week's night club appearances, WOR will air her shows on tape . . . Helen Glasser, secretary to WOV manager Ralph Weil, vacationing in South America . . . Schwab & Beatty agency moving its radio-TV department to new quarters . . . WOR's Barbara Welles to address the New England District convention of the Advertising Federation of America in Boston Feb. 16 . . . Harry Luke, WICC, Bridgeport, announcer, honeymooning in the Pocos . . . Mutual's "Man on the Farm" program celebrates its 15th anni on Feb. 14.

Ernie Shomo, of CBS Radio's central division; Bill Miller and Al Bland, WBBM (Chi) toppers, and Phil Lewis, WCCO (Minneapolis) sales manager in town for confabs with CBS Radio spot sales . . . Elizabeth Lawrence of "Nora Drake" now running on "Aunt Jenny" . . . John DeProspero, executive officer of WNYC, who has been with the municipal station since 1937, marks his 35th anni in N. Y. City's service this week . . . Ralph Paul, of "Strike It Rich," off on a two-week vacation in Haiti . . . Zangwill Golobe, ex-WOR and Fred Ziv, named exec v.p. for Forjoe station reps . . . Ferry-Morse Seed Co. will sponsor CBS Radio's "Garden Gate" for 14 weeks, starting Feb. 21, for ninth straight spring.

Frank Pulaski added to NBC's "Barrie Craig" . . . Folk singer Oscar Brand celebrating his seventh anni on WNYC . . . Actor Ben Hammer just finished a run as lead in "Noone," off-Broadway play . . . Flack Jack Perlis back from six weeks in Havana and Florida . . . Austin Goodrich, CBS Stockholm correspondent, cabled the web he's father of a boy weighing 5,350 grams (translation: 11 lbs.).

### IN HOLLYWOOD . . .

Milt Rosner, whose frau is Sara Berner, the radio comedienne, is now handling the list for Nat Goldstone agency. Succeeds John Ettlinger, who prefers telex to teletext . . . Thelma Kirchner taking time out until March from management of KGFF to recover from surgery . . . KMPC's Stan Spero became a first time father . . . Dick Schunk named sales manager of John Foole's station in Fresno when Bob Klein moved down to L. A. in a like capacity at KLCAC-TV . . . This must be a new trick to influence listeners to dial KBIG. The Catalina station's Melody Masters quartet makes personals at churches . . . This kid-Ray Lewis, at KFI, is wasting his time if he can live up to the title of his oil-sponsored show. It's called "Golden Gags" . . . Only show starring two honorary mayors is "My Little Margie." Hizzoner of Palm Springs is Charles Farrell, and Gale Storm is the mayoralty miss at Van Nuys, suburban to Hollywood . . . Shirley Reed, one of radio's first femme ventriloquists, has put away "Bedelia" and is working straight comedy roles . . . On his weekly sabbatical, Art Linkletter and the missus will loaf on a fruit boat out of New Orleans . . . His package partner, John Guedel, prefers to take his pleasures in his fleet of foreign cars, the latest addition being a Rolls Royce.

### IN CHICAGO . . .

Hugh Stump, manager of the Frisco CBS Radio Spot Sales office, switched to the Chi CBS spot department . . . Jeff Wade, prexy of the Geoffrey Wade agency, and radio director Jack Farnell off to the Coast for a gander at the shop's radio-TV properties . . . Ken Laird, Tatham-Laird veepee, named chairman of the mass communications committee for Brotherhood Week. Carroll Marts, Mutual's Chi veepee, and Tom Elvidge, assistant WGN program director, will co-chair the radio-TV committee . . . WMAQ's platter-chatter specialist Norman Ross taking a month's hiatus in California . . . Dick Harley, ex-WEDC, added to the WIND announcer stable, replacing Dan Sorkin now working the freelance circuit . . . Ruby Chevrolet picked up a nightly half-hour slice of Sid McCoy's midnight disk show on WENR . . . WGN-Mutual commentator Robert F. Hurleigh spearheading the radio-newspaper committee of the Boy Scout's fund raising campaign . . . Hal Tate working a Sunday morning disk session on WAIT . . . Preferred Risk Mutual has resigned WGN's "Songfellows" for another 13-week ride Saturday nights . . . Jim Lounsbury has taken over WJJD's 1:30 to 2:30 p.m. record strip

### IN PITTSBURGH . . .

Mitzie Steiner, WDTV star, and Josephine Vicari, assistant to Florence Sando of "Ask the Girls," will be featured in the Playhouse production of the Broadway musical, "Best Foot Forward" . . . Incidentally, Helen Rauh is guiding the "Girls" panel show while Miss Sando and Arthur Manson, M-G exploitation man in Canada, are honeymooning for three weeks . . . Jay Gould, former radio announcer turned cameraman, and Packaged Programs have parted company . . . Bill Adler, TV Digest publisher, and his wife are off on a week's cruise to Nassau . . . Clarence Reid is the new scripter on "The Penny Special." KQV's daily wake-up program at 7:15 . . . Ted Okon is now producing the weekly Saturday night "Polka Party" on Channel 2 . . . Pat O'Connell has landed the announcer's spot on Bill Culen's "Professor Vex 'N' No" here and does the commercials live. She was formerly on the Duquesne Brewing Co. radio-TV staff . . . Hilary Bogden, WJAS announcer, will be in the singing chorus of the Pittsburgh Opera Co.'s "Tosca"

### IN PHILADELPHIA . . .

General Tire dealers of area will sponsor Monday night fights on WFIL-TV. Dittman-Kane Agency set the deal . . . Bobby Shantz, diminutive Philadelphia Athletics pitcher, received Sports magazine's "Man of the Year" award on George Walsh's WFIL-TV sports show (30) . . . Jim Leaming, WIP sports director, is off for a vacation in the Catskills before heading South with the baseball clubs . . . Frank Brookhouser, Philadelphia Evening Bulletin columnist, had his WIP broadcasts upped from three to five nights weekly, beginning Feb. 2 . . . Walter J. Smith, in charge of KYW's recording service, has been promoted to sales rep. . . . George James has resigned from WVFA, at Valley Forge Military Hospital, to join production department at WCAU-TV . . . Phil Edwards Associates, Inc., local packaging agency, has been named exclusive representatives for WHUM (AM and TV) in Reading, Pa.

# 20th ANNUAL *VARIETY* SURVEY OF RADIO-TELEVISION SHOWMANAGEMENT

## It's SHOWMANAGEMENT Time.

For the 20th Year, *VARIETY* is conducting its annual survey, seeking the outstanding leaders and station operations who have made the most notable contributions in broadcasting. *VARIETY* wants to single out the imaginative leaders in TV who have played dominant roles in helping the medium achieve its present stature; those who have helped parlay video into one of the major forces on the American scene. *VARIETY* recognizes that, for all its progress and profound effect on living habits, TV still remains a pioneering medium, always on the prowl for new techniques, new patterns, new formulas in entertainment. It still doesn't know all the answers. Thus in appraising the contributions of the TV entrepreneurs and creators, *VARIETY* wants to single out those who are helping to chart new paths of progress for the medium and are applying the highest professional standards.

Similarly *VARIETY* wants to re-appraise the radio scene; to recognize the leaders and stations helping to perpetuate AM as big box-

office; to ferret out those radio broadcasters, stations and personalities who during the past year contributed the most toward re-patterning the medium to a new era and who demonstrated that radio is still an effective and potent force in entertainment, education and sales. We want to know about these shrewd and realistic showmen and businessmen who refused to write off their own great medium, but applied ingenuity and resourcefulness in retooling for the future.

As usual, *VARIETY* has set no categories for awards. They may range from recognition for programming, promotion, public service, to sales effectiveness, technical advances and all-round managerial skill. Above all, showmanship will be the predominant factor in keynoting the 1951-'52 appraisals.

We will also reprise our Phi Beta 'Variety' key awards for outstanding personalities in both radio and TV. So tune up. The overture is March 15. Don't make a fuss over orchestrating your contribution. Keep it short and concise. How it sounds is more important than how it looks.

Address Reports to  
**RADIO-TV EDITOR**

*VARIETY*

154 West 46th Street  
New York 36, N. Y.

**Deadline for Entries is March 15**



# Television Followup Comment

A couple of "firsts" combined Sunday (1) to make "OmniBus" a very attractive program. It was the first time the full hour-and-half was devoted to one subject, the Johann Strauss operetta, "Fledermaus." For another, it was the first effort of the Metropolitan Opera in producing a work directly for TV, staged in a TV studio. Experiment came off very well, for a colorful, tuneful and engaging session.

Credit, shared by many, goes to Met asst. manager John Gutman, for his neat excision job in cutting the three-act opera down to 62 minutes of song and dialog; to the Met's stager, Dr. Herbert Graf, who directed the performance; to Bob Banner, the TV director, who did some neat integrating of action, song and setting; to Philadelphia Orchestra maestro Eugene Ormandy, who conducted the Met Opera orch, and gave the opus a warm Viennese touch, and to the sprightly cast of English-speaking Met singers, who sang and enacted the opus with vim.

Flavor of the work was completely retained in the condensed version, even though one missed such important arias as Rosalinda's Czarinas. Condensation made for fluidity of movement and better integration of music and story; the usually draggy third-act jail scene had the right length; in fact, the work was an improvement over the opera-house presentation in many respects. Aside from the ballroom scene, "Fledermaus" is an "intimate" opera, lending itself admirably to TV use. The nice imaginative presentation Sunday proved it. On the other hand, the ballroom scene had a spaciousness, sweep and movement that a big stage couldn't better.

Lois Hunt made a saucy, pert Adele, singing her "Look Me Over" air with flair, and filling her vocal and thespic chores in ace fashion, for standout performer. Brenda Lewis made a charming as well as fetching Rosalinda, and Jarmila Novotna a dashing Orlovsky. Charles Kullman, as Eisenstein, and Thomas Hayward, as Alfred, headed the male contingent, being as good farceurs as they were singers.

Production, as a whole, showed care and planning, right from the start, when Met choreographer Zachary Solov danced about, introducing the various principals involved, while Ormandy led the orchestra through a brisk performance of the delightful overture. It was a much happier arrangement than having the camera pan on a bunch of pot-bellied fiddlers or puffing tuba-players during the usual overture.

Bron.

Something new was added last week (28) on CBS-TV's solid if not always inspiring "Arthur Godfrey and his Friends" show. With Godfrey giving his personable best as the m.c., the program was turned into an attractive showcase for 12 songs, 10 of them originals turned out especially for this occasion by Joan Edwards and Lyn Duddy.

Result of the tune fest, while somewhat wearying in its overall effect, was nevertheless enjoyable and made for a bright TV hour. Numbers were staged simply but in most cases effectively, and with one or two exceptions were performed with zest and the usual display of vocal talent. If this particular stanza ran a little long, it wasn't the fault of anyone in particular. A full 60 minutes of song, even if broken up by Godfrey's amiable and amusing patter and a couple of novelty numbers, is a considerable dose for TV, especially when there's a minimum of imagination behind the camera-handling.

Since viewers on the Godfrey show are primarily interested in one Mr. Godfrey, last week's show wisely concentrated on the maestro and gave him the honor place in the talent lineup. He carried off his chores with the same ease and good humor that's made him the high rated fave. If his jokes at time were mildly off-color—the one at the finale sounded like a real ad lib—surely no one could object.

As for the rest of the Godfrey crew, they came through in fine ensemble form. The Edwards-Duddy tunes, one to fit the mood of every month of the year, were of varying quality, with one or two of them shaping up as potential hit material. Among the rest were several that must have had the audience asking itself: Where have I heard that song before?

The June bit, for instance, called "Everything, That's Yours

Is Mine," a nice, bouncy number of good ear appeal, came as close to the old-timer, "I Can't Give You Anything But Love, Baby," as anything could have. Godfrey did a neat intro, scored again in "If It Wasn't For Your Father," and contributed a final "Appreciation" in topnotch style.

Lineup of tunes included the Mariners doing "Look Ahead"; Marion Marlowe gave out with "I'm in Love Again," a catchy ballad which benefited from fine delivery; Frank Parker came through with the lively "It's the Irish in Me," with Godfrey helping in the patter; Haleloke did "Easter in Walikiki," a cute number which gave her a chance to do a short hula.

Next came Godfrey with a recital of "If It Wasn't For Your Father." Bit has a nice humorous quality reminiscent of a vaude routine; Janette Davis and Julius LaRosa teamed for "Everything That's Yours Is Mine," which had an effective wedding-cake backdrop; Lu Ann Simms somehow fumbled the ball in her rendition of "Rockaway Beach," one of the two new-originals on the show.

LaRosa followed up in the impressive "Summer Symphony" and then came Miss Davis in "Give a Cheer," a lively football tune; Parker and Miss Marlowe did "It's Autumn Again," a lyrical ditty that should go far. Their number was given welcome relief with a brief exhibition of ballroom dancing; Godfrey then did "Appreciation" and the McGuire Sisters harmonized the pleasing "First Snow of Winter." All songs are published by Duet, with the exception of "Father" which comes from Chapell.

Sponsors—Pillsbury for the first half, and Chesterfield for the second—came off second best in plugs in this round, with Godfrey obviously anxious to get the show on the road and hurrying through his cake-mix spiel. Chesterfield commercials were more relaxed. Larry Puck produced. Hift.

When those big boffs don't come early Bob Hope can sense a rough evening, which can be attributable (1) to an unresponsive studio audience or (2) material with a blunted edge. His opening monolog generally gets him away to a whopping start but on this outing the writers didn't do right by their boss. He had to haul and tug, mug and stall to get his auditors in the mood.

It wasn't that Hope lacked his usual sharpness, but there must have been a paucity of explosive gags when he had to fall back on making light of the flu epidemic. The pace picked up when Monte Montana rode in on his palomino to tell about his roping of Ike at the Inaugural parade.

After saying that getting guest stars for TV is becoming a large problem, Hope brought on Nelson Eddy who immediately caught the spirit of the buffoonery and played along with every gag, including a be-bopper with all the hep habiliments. He took readily to humanizing the treatment and proved he has a refreshing comedy flair to augment his fine singing voice. The breakup skit when Hope and Eddy tore apart each other's cars touched off howls that picked up again in the be-bop finale.

A skit with Hope and Bob Sweeney as GI's stranded on an island in the Pacific had its moments but must have played better on paper. Hope took advantage of Margaret Whiting's facile talents and had her swapping lines with him and handling intro's which she accomplished with finesse. Her vocals have strong pop appeal and she's one singer who activates more than her tonsils. In short, she knows how to handle herself.

Blackburn Twins and Marion Colby were run on for a "hoof and mouth" turn that was gay and lively. Hope's running gag "Is she still writing for Red Skelton?" must have carried its own connotation but was lost on the air. Production number as a backup for Miss Whiting just didn't come off like they do back east. Too much of the sameness of other shows with six or eight dancing fellows doing the same weaving routines. There was need for more inventive choreo. Helm.

The Kate Smith Show's "Cracker Barrel" 14-minute session via NBC-TV Monday (26) featured a lively, politically revealing and sometimes provocative exchange between the easy, knowing Ted Collins and Congressman Leo W.

O'Brien, of Albany, who also does a weekly commentary over WRGB-TV, Schenectady, and a nightly news analysis on WPTR, Albany.

A network debut for the long-time head of the INS Bureau in the state capital, it indicated that he possessed potentialities for web telecasting, if that could be fitted into the pattern of a Representative in Washington. The Congressman (only Democrat from upstate reelected) appeared slightly nervous and tense in spots, but this probably was due to being on the unfamiliar receiving rather than sending end of the questions. He answered Collins' interrogations—serious, kidding or a combination of both—quickly, articulately and authoritatively; photographed attractively, except in the extreme closeups.

His most interesting comments were that television's impact in his and the Presidential campaign was great; the Democrats should move "a little to the right" nationally; likelihood existed President Eisenhower would obtain more solid Democratic than Republican support in the international phase of the new Administration's program; the split between the Northern Western Democrats and the Dixiecrats was not greater than between the Taft and Eisenhower wings of the GOP.

The Congressman also declared that he had continued his weekly TV commentary (via WRGB, and the outlets carrying Miss Smith's program) during the recent heated campaign without "a telephone call, letter or post card of protest," and refrained from any mention of his candidacy. Asked by Collins whether service as a Congressman did not give him an "edge" in commentary, O'Brien replied, "It could if I were to take advantage of it, but I don't." Jaco.

Jimmy Durante was the same old enduring Jimmy Durante on his NBC-TV "All-Star Revue" Saturday (31), heading up a stanza that pleased all the way. He was on-camera virtually the full 60 minutes, even handling one of the commercials. Latter was for Johnson & Johnson plastic bandages, and had some sock yocks as he immersed the product in a bowl of water (plastic wasn't affected, but his cigar disintegrated) and wound the blurb by taping the announcer's kiss with one of the surgical strips.

Comic opened the show with arm in a sling and bandages on his noggin, another integrated plug for the J&J participating bankroller. He followed with an informal segment, mounting a big highly-mobile camera crane for "dive-bombing" bit. Scene was funny, and the glimpse of TV's technical trappings at work had good audience values.

Guest list was led by Ezio Pinza, who despite a little stiffness got into the swing of things nicely. Sketches were built around the idea that Durante, years ago, had discovered Pinza (when his name was "Lauritz Melchior") and coached him to Metop fame. It also joined Fifi D'Orsay and Durante in a laugh-getting skit, and pleased in a French hunting song he had previously done on his own NBC-TV series. A delightful piece of Durante shenanigans was the department store sequence.

Ben Wrigley, the rubber-limbed comic dancer, was effectively integrated into a Durante routine with the five singing-termping Cover Girls. While Wrigley has been used on other vaudeos, his loose-jointed novelty stepping made a sprightly turn as he cut in on the Schnoz's femme partners.

Pinza also warbled "I Want to Be Eddie Jackson," in an act with Durante and Jackson, with the basso doing a takeoff on the cack-walking partner. Regulars Jules Buffano, Jack Roth and Candy Candido were also involved in the proceedings, which were produced and directed by Joseph Santley. Bril.

WOR-TV's "Broadway TV Theatre" has the advantage that, when it stages a good production, it has the satisfaction of being able to see it repeated four times during the week. Conversely, there's the disadvantage of being stuck with a cropper across-the-board. It's in the category of the "just fair" productions, however, that a dilemma appears. One wonders whether the production is worth the hour and a half daily that it's given, even figuring that it's got a fresh audience each night.

That's the case of last week's presentation of the 1920 Broadway whodunit, "The Acquittal." As TV fare, it was okay; it didn't lag much

in the 90-minute span. But the story was by no means an earth-shaker.

Drama concerned a reporter's determined attempt to discover the murderer of an old friend. Friend's business manager was acquitted of the crime, but reporter believes him guilty. The reporter, John Baragrey, works through Judith Evelyn, wife of the acquitted man (Peter Cookson), and finally gets Cookson to confess to the crime. Although Cookson can't be tried again for the murder, Baragrey shakes him down for all his money and turns it over to the wife, to whom Cookson had been unfaithful.

Performances were good all the way around. Miss Evelyn, who as the wife knew of her husband's guilt all the time, managed to look bleak and distraught, something she's expert at. Baragrey was smoothly inquisitive as the reporter; Cookson slick as the husband; Joan Wetmore convincing as the other woman, and Geoffrey Lumb highly proper as a lawyer.

Warren Wade's adaptation of the Rita Weiman play was smooth and Martin Jones' staging excellent. Robert Blum's camera direction was sharp and fluid. Chan.

"Welcome Travelers," which holds down the midafternoon weekday slot on NBC-TV out of Chicago, has shaken down into a smooth functioning lure in the hearts and flowers idiom that has proved so successful on the morning radio version of the same Tommy Bartlett-emceed show. Catering strictly to the apparently bountiful supply of Mr. and Mrs. Prys, the half-hour program provides a peek into the lives of usually just ordinary folk who have offbeat yarns to unfold. The looksees into the various family closets takes on even greater punch via TV.

As on the radio show, the visitors are carefully screened in advance and under Bartlett's and Bob Cunningham's adroit interrogation the tales of woe or success play off with lots of interest. On last Friday's (30) segment emphasis was on the hardship-with-a-happy-ending angle. One young couple told how the distaff half was completely paralyzed with polio shortly before they were due to get hitched, and how she recovered in time to walk to the altar. Another young man described his feelings after partially recovering his sight after being blind 26 years. The third was a middle aged widow who was off to make a new start in the world after her grocery store folded. The fourth was a family who have carved out a successful career by inventing and manufacturing surgical instruments. In each case they were all quite uninhibited about unwrapping their personal dramas before the tele audience. Each interview wound up in big smiles when their lush gifts were brought out.

Under Tom O'Connell's production and Don Meier's camera direction the earlier production bugs have all been ironed out. Meier uses lots of tight shots on the parties being interviewed which helps focus attention on the individual true-life stories.

Procter & Gamble backs the last half of the show Mondays through Thursdays with Nash-Kelvinator buying in on the Friday portion next month. Ekco Products has the first half on Mondays. Dave.

Mike & Buff are nice people and CBS-TV should stop pushing 'em around. For the past couple of months net has kicked their telebag stanza around the afternoon time circuit and has meddled with their format, cutting it, at times, down to 15 minutes. Team's got a half-hour mid-afternoon slotting now and CBS would be wise if it just left 'em alone.

New series which teed off Monday (2) again displayed the couple's slick and ingratiating tele techniques. They're an attractive duo with a solid sampling of grey matter which they're not ashamed to reveal to tele's matinee mob. Discussions are lively and sustain interest. Guests on preem were mystery-meller penner Mickey Spillane and Claire Glass, editor of a mag for teen-agers, Compact. The Spillane sesh was a little strained mostly due to the author's tough-guy narrative which dominated the first half of the stanza. Mike & Buff, however, managed to keep it in line via deft conversational parries. Session got a nice assist from Johnny Winters who whipped up some neat vocal sound effects to accomp. Spillane's storytelling. Program was standout in its sec-

ond portion with Miss Glass and several teenagers voicing opinions on problems pertinent to their age group. Mike & Buff kept it all on a high level plane that had as much entertainment as educational values. The 30-minute stanza gives 'em plenty of room to move around. Gros.

Irene Wicker's fables for moppets teed off a new half-hour series on WJZ-TV Sunday (1). Miss Wicker has the workover of youngsters down pat and "Little Lady Story Time," tag for the series, should hold the toddlers glued to their sets.

On the preem show, Miss Wicker took over the perennial "Snow White and the Seven Dwarfs" and whipped it into an appealing 30-minute offering. Stanza's format has Miss Wicker in the narrator's slot with kid actors demonstrating the action in pantomime. It's all pegged for moppet enjoyment and it hits the mark. Miss Wicker projects plenty of warmth and she relates the tales and sustains interest with trick voicings to represent such varied roles as the innocent Snow White, the selfish Queen, the happy dwarfs, etc. The pantomiming tyros seemed a bit awkward at times, but on the whole they brought a neat visual appeal to the stanza.

Plugs for Helen Persl's Little Lady Toiletries also were grooved for the moppets and hit home. Gros.

Jerry Lester, the man who made Dagmar a household word, is now one of the regulars on "The Name's the Same" via ABC-TV, and speaking of names, he's not exactly George. His brand of humor is a little too boisterous and too sharp with the guests, who aren't trained to answer his jibes. "A little less irrepressibility would help, as well as warmer approach to the participants."

At times during Tuesday's (27) show, emcee Robert Q. Lewis had to bring Lester back from some discursive ad libbing to get on with the game. Lester can be funny, as he showed on the demised "Broadway Open House," and his mugging is amusing, but his manner calls for more self-control—unless the format is to be tossed out.

The Mark Goodson-Bill Todman package nevertheless stands up as a pleasant entry. As a variant on the celeb-moniker guessing, one puzzler is a name connoting action (i. e. Carass, on this edition). Another change of pace is provided by the "I'd Like to Be" segment, with the panel having to ferret out that June Havoc, if reincarnated, would choose to be Cleopatra. Miss Havoc, incidentally, did a sock job in attempting to parry the interrogation of Meredith Willson. Latter and Joan Alexander, as other panelists, register as likeable folk, with Lewis keeping things rolling smoothly and personably.

Nelson Case did a nice job on the Johnson's wax product commercials. Swanson Foods, which has the alternate week, gets an effective brief plug in the windup. Bril.

"Kraft TV Theatre" on NBC-TV last week (28) tackled a difficult subject and handled it well within its dramatic limitations. Basic story premise was so good that the pat treatment it received in its execution couldn't kill the spark. Performances fluctuated but impressed on the overall.

Idea of showing the impact of rejection by an expert on two aspiring concert artists held the seed of much dramatic conflict and many of these elements were given the full treatment by producer-director Stanley Quinn. Program lagged at times but wound in a very effective—if utterly corny—finish.

Jack Lemmon and Ray Rizzo, both talented young pianists, play an audition for master Anatol Winogradoff. Both are discouraged from continuing their piano studies. Lemmon, through sheer willpower, makes the grade. Rizzo, high-strung and neurotic, gives up, goes on a bender and ends up playing in a restaurant.

Moral was driven home with little regard for the inner conflicts of the principals. Show had a nice pace and included some nimble piano-fingering by Billy Nalle. Lemmon's performance was top-notch and he was given able support by Sallie Brophy as his wife, Theodore Newton as his teacher and Winogradoff as the venerated "expert" whose fallibility is exposed. Hift.

## Vidpix Reviews

**GENERAL ELECTRIC THEATRE**  
("Wedding Day")  
With J. Carroll Naish, Gisela Werbesirk; Jerome Cowan, Erin O'Brien Moore, Basil Ruysdael  
Producer: Gil Ralston, Arthur Ripley  
Director: Sheldon Leonard  
Writer: Carey Wilber  
30 Mins.; Sun., 9 p.m.  
**GENERAL ELECTRIC**  
CBS-TV, from New York  
(BBD&O)

GE is inserting six vidpix into the Fred Waring timeslot on CBS-TV while the Pennsylvanians go on a two-month trip (he'll be picked up for remotes on Feb. 15 and March 8). The celluloid series has earmarks of being quality product. Initial entry, "Wedding Day," is a delightful little opus, short on story line and action, but excellent in terms of characterization and warmth.

Yarn deals with a German-American couple who are being written up in the town's paper on the occasion of their 60th wedding anniversary. It's discovered by the editor, however, that they never were actually married; as immigrants, unfamiliar with red-tape, they'd thought getting a license was all they needed. The son suggests that they have the nuptials at the anni party, but at this point the septuagenarian mother, acting the single girl, demands that her husband court her. The old man, of a stubborn bent, feels that wooing and sentiment is "just foolishness," and balks at playing the swain. In the end, he relents and tells his frau that though her hands are wrinkled and her lips thin, her actions and words has inspired real love.

It was a tender vehicle, with understanding of people. Outstanding was the thesping of Gisela Werbesirk, who turned in a sock performance as the mother. J. Carroll Naish, who has been doing Italian roles (Luigi), was good as the German-born father. Teleplay was effective in using Germanic phrases and idioms in a natural manner.

While the story was simple and obvious, it had a welcome directness and colorful portraits of the old couple. Production was somewhat talky, but nevertheless held interest. Supporting cast included Jerome Cowan as the son, Erin O'Brien Moore as the daughter-in-law and Basil Ruysdael as the local editor.

Middle commercial was done live, in the peripatetic, Alistair Cooke "Omniibus" manner, pointing up some of the varied research projects GE has worked on.

Bril.

## SCHLITZ PLAYHOUSE OF STARS

With Joseph Schildkraut, others  
Producer: Meridian Pictures (Wm. Self)  
Directors: Roy Kellino, Ted Post  
30 Mins.; Fri., 9 p.m.  
**SCHLITZ BREWING CO.**  
CBS-TV, from H'wood  
(Lennen & Newell)

The suavity, polish and thesping talents of versatile vet Joseph Schildkraut surrounded by a good cast give more impact to "Point of Honor" than it deserves. Why scripts pegged on Iron Curtain countries should usually tax a viewer's credibility is one of the conundrums of TV's formative life.

It could be that truth is indeed stranger than fiction, as per this one's casting of Schildkraut in role of a major of police who's not a member of the governing politico party and who, while giving lip-service to the totalitarian regime, double-crosses it in the case of "Europe's most wanted war criminal." Latter turns out to be, instead, a refugee who is air-smuggled out of the country via the contrivance of Schildkraut and the doctor of the ref in one of the neatest transfers of the week. Meantime, the war criminal, first alleged as the ref's murderer, is discovered as having been really done in by the latter.

Among abracadabra are altering and extension of tattoo brandings and U.S. fliers' participation in the smuggling. Schildkraut & Co., salvage the story from low depths to a modicum of swiftly artficial logic.

After the play proper, Schildkraut appeared for a trailer on the coming up show and, for some reason that didn't add up, did an "auf wiedersehen" signoff completely out of character with both his role and himself as a person. Some sources, however, might accept this as the equivalent for "au revoir" or "so long."

Trau.

**ACTION IN THE AFTERNOON**  
With Creighton Stewart, Jack Valentine, Harrise Forrest, Phil Sheridan, Kris Keegan  
Producer: Charles Vanda  
Directors: William Bode, John Ullrich  
Writers: Don Pringle, Paul Pierce, Hugh Best and freelancers  
30 Mins.; Mon.-Fri., 3:30 p.m.  
CBS-TV, from Philadelphia

Philadelphia television's most ambitious venture, the "live" western "Action in the Afternoon," premed initial installment (2) from WCAU-TV's studio and grounds in suburbs. Hollywood lot setup allows for indoor and outdoor shots, and WCAU-TV has reconstructed a traditional frontier town, called Huberle, Mont., in the period of the 1890s.

Settings include such standard western edifices as general store, Cooper Cup bar, hoosegow, blacksmith shop, bank and newspaper office. Station is ideally situated in hilly country, and time of first yarn is set in February to match the bare trees and wintry terrain. Initial day's story (to be continued) revolved around a high stakes poker game and served to introduce the townsfolk.

First installment gave pretty good tour of Huberle, along with leading on its populace. Not breaking with tradition, the baddies are the strangers who stick up the bank. The heist is tied in neatly with the card game, as the greedy banker backs up a local who is holding a straight flush, at usurious interest rates. While he is arranging this sharp card-table coup—the bandits get away with the big haul. Opening day's casualties were one dead, one wounded. Each week completes a chapter.

The large cast of staffers corralled from less actional pursuits in the afternoon carry special interest for local viewers. Horses and stagecoaches are employed for added visual effect. Production-wise "Action" is top drawer and opening segment held interest and serial assets should rustle up sponsors. "Live" shooting adds to pleasurable clarity.

Hero Jack Valentine, complete with guitar, sings a number much better than most of his fellow crooning-riders. The gifted Tommy Ferguson Trio (between nitery and TV work one of the busiest of local combos) entertain in the saloon sequences. A good running gag was a fight between two lugs, who battle all through the segment, getting nowhere.

"Action" is an idea of Charles Vanda, v.p. in charge of television at WCAU and the man responsible for station's five other web originations. Difficult to say western serial has won its spurs on basis of one segment; but what was shown had professional sheen, in spite of pickup cast.

Gagh.

**FUN AND FORTUNE**  
With Ed Harvey, Kay Sheeler, Tommy Ferguson Trio  
30 Mins., Tues. & Thurs., 2:30 p.m.  
Participating  
WCAU-TV, Philadelphia

A marketing show with \$10,000 in cash prizes and a 1953 Ford as a top award is enough to insure an afternoon audience from the "something-for-nothing" following. Plums go to organizations sending in most labels for advertised products. On show caught, the Reorganized Church of the Latter Day Saints competed as a group against the Gloria Chapter, Order of the Eastern Star.

Shots of the studio gave plentiful evidence that the ladies turn out in force. There's much audience participation of the "So you think you can act," "So you think you can sculpt" variety, in which the group representatives compete for brand name awards—watches, compacts, wallets, purses. A couple of commercials are worked in with "So you think you can sell." The oldest grandmother receives a gift, as does the youngest. Also the lady wearing the most amusing hat.

Ed Harvey reads mailed-in announcements from church and other groups. He is assisted by Kay Sheeler, who announces the contestants and the name of the group (each time). Harvey follows style for these giveaways playing up to femmo participants, throwing in bad puns and otherwise endearing himself to the girls. Show, apparently, pulls from a wide area, with its loot and unfailing gimmicks—emptying pocketbooks, middleaged dance contests, etc. Value of group attendance is strong, with organization having combined meeting, party and potential profit, plus advantage of being part of an audience where everyone knows one another. Tommy Ferguson Trio is solid in the musical interludes.

Gagh.

**LIFE IN CLEVELAND**  
With Paul Bedford and guest interviewees Robert Carpenter, Robert Surgenor, Nick Orti, John Katic, George Stanko  
Producer: Edward E. Wallace  
Director: George Cyr  
Technical Director: Howard Spiller  
30 Mins.; Mon. 7 p.m.  
**CENTRAL NATIONAL BANK**  
WNBK, Cleveland

(Fuller & Smith & Ross)  
The long-projected Life-NBC O & O series opened (26) with one of the most dynamic programs ever brought into the living rooms of a Greater Cleveland audience. It was a thrilling and unique sight-and-sound educational approach to the heartbeat of this community's economic life: the production of steel.

WNBK took a three-camera crew into the Republic Steel Co.'s open hearth operations for a live, on-the-scene presentation of the tapping of a gigantic furnace. Although WNBK once before, as part of a "Today" pickup had made a similar presentation, this new showing was, in effect, a night-time classroom for adult education in the story of steelmaking.

To meet programming specifications, Republic Steel officials went all-out in providing the tapping of a furnace. A mistake would have meant a loss of \$50,000. The stanza opened with the showing of film clips depicting the story of the mining of the ore; of its shipment down the lakes; its unloading and moving to the mill and into the hearth. Voice behind the film was that of capable Paul Bedford who also did the on-the-scene narrating and interviewing.

Tapping of the furnace was set for 7:05, but an unexpected problem arose when the "bazooka"—a six-foot electrically-charged lance injected into the hole to release the steel bath—failed to explode. At this point, Bedford, interviewing Robert Carpenter, superintendent of Republic's open hearth in Cleveland, virtually turned the mike over to Carpenter, who detailed the explosive moments that followed. A worker with an oxygen-type lance approached the furnace to expedite the explosion, but as he approached the furnace, the "bazooka" went off its afterpiece missing the worker by inches, although the worker did suffer minor concussions.

This incident, plus the explosive noise that followed the opening of the furnace was perhaps the first time that a live presentation of the hazards of steel making were brought to an audience whose economic existence is so dependent on steel.

Subsequent interviews by Bedford with Robert Surgenor, charge of the melter; Nick Orti, who oversees the furnace used; John Katic, pit foreman, and George Stanko, who directs charging of the furnace, were perhaps the first-hand accounts in the educational report of steel making.

On the visual side, viewers were shown a stirring and graphic account of the molten ore pouring into the huge bucket that would soon be emptied into the channels that provide for the making of auto bodies, tanks and refrigerators.

Location of the three cameras played a vital role in powerful and persuasive program. One camera was at the pit or back side of the furnace; a second camera was at the front, or the side where the furnace was charged, while the third camera was on a catwalk, about 40-feet above ground, and at a level with the tap hole. It was the latter that vividly brought home the tremendous heat, emotion and gripping story that is steel.

For the production and planning crew under Ed Wallace, the technical side under Howard Spiller, and to Bedford, the overwhelming success of the initial stanza will be an inspiring challenge to the upcoming programs both here and in other cities.

Central National Bank which picked up the tab for the series used George Roberts for the brief, across-the-desk-type approach. The commercials could be better integrated into the overall program.

Mark.

**HAPPY BIRTHDAY**  
With Lucille Bliss; guests  
Producer-writer: Miss Bliss  
Director: Pete Miller  
15 Mins.; Thurs., 5:45 p.m.  
**CIRCUS PEANUTS**  
KRON-TV, San Francisco  
(BBD&O)

This is a simple little charmer eye-brightened by moppets who have birthdays during the week of the show. Hostess Lucille Bliss has a remarkable knack for making the tots at home.

Normally, she plays it straight, but she can put on linguistic pressure with delightful ease. She's noted for her vocal trick-voiced

(Continued on page 38)

**YOU ARE THERE**  
With Walter Kronkite, Don Hollenbeck, Charles Collingwood, Edward Binns, Hans Von Twardowsky, Frank Marth, Moultrie Patten, Tom McDermott, Albert Bergh, Lt. Jack McKenzie  
Producer: Charles W. Russell  
Director: Sidney Lumet  
30 Mins., Sun., 6:30 p.m.  
**ELECTRIC LIGHT & POWER**  
COS.

CBS-TV, from New York  
(Ayer)

The visual dimension has now been added to the former "You Are There" radio series, which was one of the prize packages on CBS rosters over a span of several seasons. It's now been converted into a TV show, with the Electric Light & Power Cos. picking up the tab for the half-hour Sunday afternoon showcasing. As a visual documentation of historical or momentous episodes, it makes a fitting back-to-back attraction for the Ed Murrow "See It Now."

Whether or not the vidversion of "You Are There" can capture and excite the imagination to the degree that the radio show succeeded in doing, remains a moot point. There was a "sky's the limit" dimension and scope afforded in the slickly-treated radio stanza in permitting a conjuring up of whatever the listener wanted to imagine. Within the audio limitations of say, Hannibal crossing the Alps, the CBS production gave such free play to the mind as to eliminate any doubt about the CBS audience "being there."

Oddly enough, the TV show, which premiered Sunday (1) with a re-creation of the 1937 Hindenburg Zeppelin disaster at Lakehurst, N. J., seemed to reduce rather than heighten the potential dimensions of "You Are There." It seemed hampered and restricted, with limited space in which to move around.

Obviously, wherever possible (as with the Hindenburg disaster), the program will integrate the actual filmed sequences, giving an authenticity and added dramatic value. As it turned out on Sunday, these library clips of the lighter-than-aircraft hovering over the Manhattan area while awaiting the landing signal from Lakehurst, provided the desired punch and tension. Even though the shots had a reprise quality, one couldn't help succumb to the prevailing suspense. All the inherent tragedy was vested in the shots depicting the actual burning of the ship, yet for some unaccountable reason the one electrifying shot showing how the Hindenburg burst into flames (which exists in film libraries) wasn't utilized.

It was in the simulated live portions, designed to round out the elements of drama in the historic re-creations, where the show betrayed a make-believe and ersatz quality. Chiefly, these were centered around the crew members within the ill-fated Hindenburg cabin while trying to penetrate the low ceiling. The injecting of a "master race" ideology, with Hitler as the villain of the piece rather than the elements themselves, and the accompanying concluding note that the tragedy represented a victory for democracy over Hitler's ambitions for lighter-than-aircraft supremacy, had a phony, unnecessary ring.

Technically, the production as a whole was flawless and the integration of live and film was achieved with nicety and care on a par with "See It Now."

Walter Kronkite, as the chief news commentator, turned in his usual competent job and on this occasion was given a fine assist by Don Hollenbeck and Charles Collingwood. Rest of the cast also acquitted itself well.

Rose.

**OUT OF THIS WORLD**  
With John Sternig  
Producers: Don Kraatz, Sternig  
Director: Dan Schuffman  
15 Mins.; Sun., 10:15 p.m.  
Sustaining  
WENR-TV, Chicago

Targeted at those with an interest in things astronomical, this science lecture-demonstration hosted by astronomy specialist John Sternig looks to have the stuff to do okay within its rather limited field. Sternig, off the session watched (1), obviously knows his material and works an easy if slightly pedantic ad lib discourse before the cameras.

Subject matter on this outing dealt primarily with the principles of flight, building up to subsequent discussions of outer-space excursions. It was a clean-cut exposition, buttressed with diagrams and film clips. Most imaginative video such was the use of lighting gradations to show the different densities of the earth's air layers.

Show's biggest drawback is its rather awkward late evening Sunday berth.

Dave.

**MEET THE VEEP**  
With Alben W. Barkley, Earl Godwin  
Producer: William McAndrew  
Director: Ted Ayers  
15 Mins.; Sun., 5:30 p.m.  
Sustaining  
NBC-TV, from Washington

The \$64 question of the week, "Will the Veep project?" was answered in a definite and almost challenging affirmative by a natty dressed, alert and sparkling Alben W. Barkley. There were a few introductory remarks by vet newsmen Earl Godwin, then the Veep himself took over and there it was—all that special brand of Barkley charm and warmth and humor spilling all over one's own living room.

Godwin quoted Kipling for an introduction, "He walked with kings and nor lost the common touch." It was corny, and yet fittingly sentimental, for to the many Barkley fans in the capital and throughout the world this must have been a frankly sentimental moment. And even the most skeptical must have heaved a sigh of relief when the verdict was in. This was no stuffy, pontifical elder statesman, but the Barkley of the bon mot, the fitting anecdote and the warm good humor that was caught so well by the hard eye of the camera.

Even in appearance, the lens were kind to the former Vice President. He looked less his 75 years on the screen than he did in person just one week before his initial show when he announced his TV plans. Thanks to good lighting, good camera work, deft makeup, or all three, his looks belied his age. He was frankly nervous at his first trial by camera, and he said so, in his own inimitable way, via one of his famed stories, admitting he was "anxious" though he was not "frightened to death." This admission was an ice breaker, probably deliberately so.

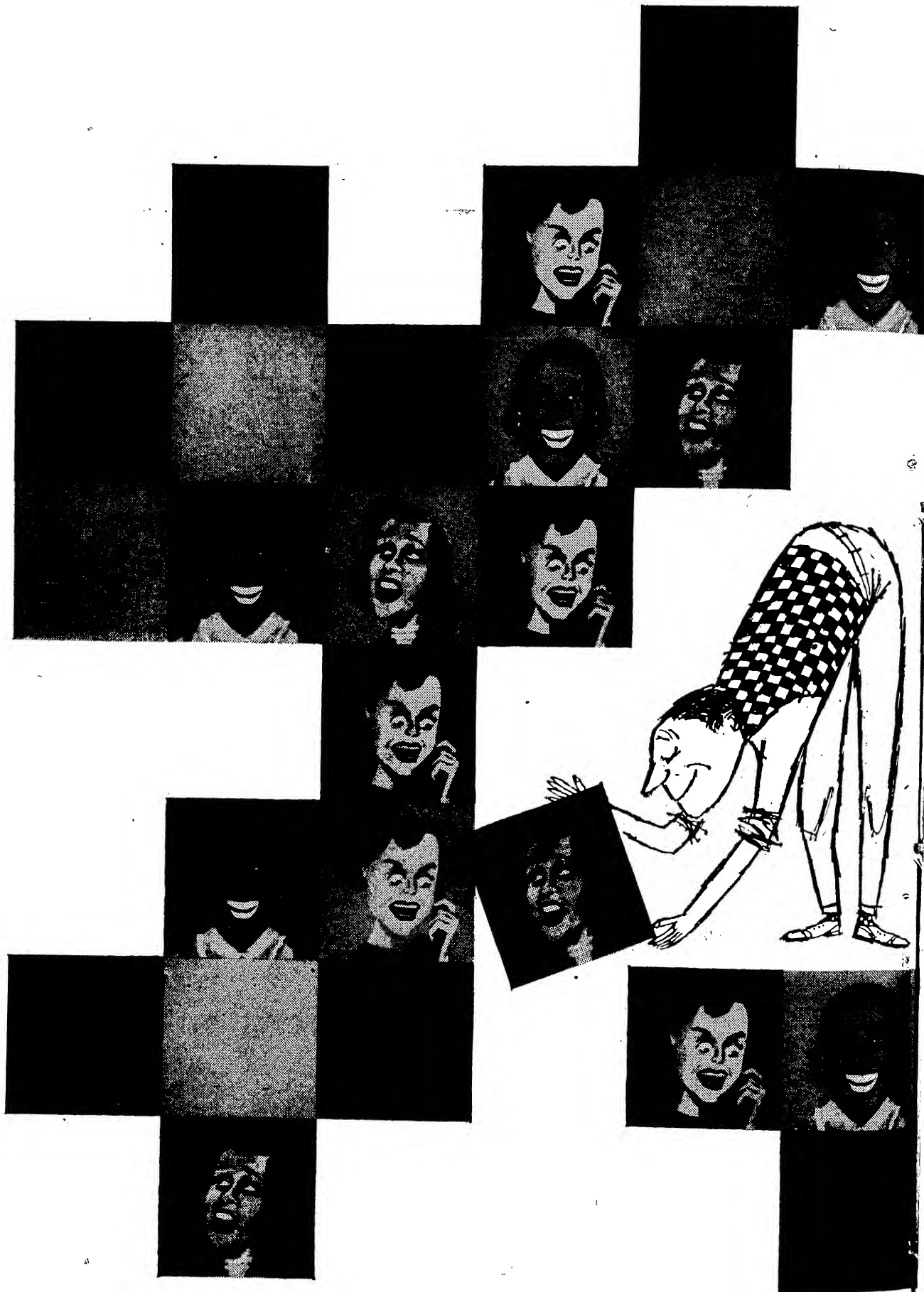
Sitting across the desk from each other in an unobtrusive living room setting, Godwin tosses the conversational ball and Barkley picks it up and runs with it. The easy conversational quality which is obviously meant to be the keynote of the show was missing on the first attempt. Both men were self-conscious, and there was a rehearsed quality about the give and take. Nevertheless, it was an effective 15 minutes as a scene setter for the weeks to come. Barkley set the tone for the desired effect of camaraderie by reminiscing about the joint capital debut of the newsmen and himself, when former sat in the press gallery and he, as a freshman Congressman from Kentucky, sat on the floor of the House of Representatives. "You looked down on me and I looked up on you and hoped you wouldn't look too hard," he quipped. In answer to Godwin's first question, Barkley explained the origin of the term "Veep" and again expounded on its use as a show title. This was old stuff to many, but must have been new to even more people.

Barkley made it clear that he intends to draw on his 40 years in public life by backgrounding show with brief observations on the 11 Inaugurations he has witnessed and observing that each President inherits the problems of his predecessor. On the initial show, at least, he kept his promise to be politically neutral, and seemed to be deliberately steering from the controversial. Sole foray into anything resembling spot news was his appraisal of the Korean situation, and his assertion that "we'll come out on top" and that the complications in the Far East would be settled.

Best bet and most colorful part of the nostalgic ramblings of the Veep was his verbal picture of the bathroom meeting between him and the late FDR after the historic Yalta conference. This alone—the vision of the late President so carried away with the report that he lathered his face 16 times before shaving it, while Barkley sat on a "bathroom fixture" to listen—was well worth the viewing.

Winding up with a fast story, Barkley more than kept his promise to be "pretty good for 15 minutes rather than rotten for 30," and left his audience wanting more. Even with the initial self-consciousness and nervousness, pacing and timing was fast and professional. Godwin serves his purpose as a focal point of the conversation, and adroitly back-grounds himself. Weakness of show, however, lies in this question-answer relationship. A smoother format will have to be worked out to give it the spontaneity of which Barkley is so capable. As it is, he appears to be waiting for his cue—rain! to go, and all ready with the answer. It might be even more effective to have the Veep go it alone in the old Will Rogers manner and let the conversational chips fall where they may.

Louie.





*Pick your own time-and-program pattern—  
and build your audience turnover*

# Checkerboard

CBS Radio introduces a new pattern of sponsorship—a way to reach nighttime listeners at a *daytime* cost-per-thousand. It works like this:

**TAKE THREE TIME SLOTS**—three quarter-hours of the early evening—ideal for listening:  
(7:00 to 7:45 EST, Monday through Friday.)

**TAKE THREE STAR ATTRACTIONS**—three of radio's most popular nighttime programs:  
Beulah, Junior Miss, and Jo Stafford.

**NOW STAGGER YOUR USE OF THESE SHOWS**—for example:

	MON	TUE	WED	THU	FRI
BEULAH 7:00 pm	A				
JUNIOR MISS 7:15 pm			A		
JO STAFFORD 7:30 pm					A

CHECKERBOARD spans a wide range of listening tastes and the varied routines of early evening. A sponsor using the plan attracts more *different listeners*. It offers a new freedom to work out time and program combinations best suited to an advertiser's needs.

Here is audience-building strategy as sure of success as Beulah's throaty wisdom...the charm of Junior Miss (in a new party-dress format)...the delight of a Jo Stafford song.

With its "Power Plan" now completely sold, CBS Radio's CHECKERBOARD is a new use of radio's flexibility to take advertising into more and more homes.

**THE CBS RADIO NETWORK**

## Small Agencies

Continued from page 26

when he's in the company of some bigger spenders.

### Shaving Costs

A frequently-mentioned motive behind some clients shopping for smaller agencies is the idea that in a smaller setup the toppers themselves do more work for each client. These bankrollers feel that "for the 15% commission, we're buying the brains of the partners and principals" in a smaller shop, while in a bigger agency "we just get the work of the salaried staff."

An additional lure for some smaller bankrollers is that the larger agencies are less likely to try to swing rate-cutting deals, program contributions from the webs, etc., while the smaller Madison Ave. boys are more knowledgeable when it comes to shaving costs by sniffing out the "special deals." Even when no under-the-table trading is involved, it's contended, the smaller agencies are more economy-minded.

On the other hand, it's answered that larger agencies, with the aid of their high-powered research staffs, are able to come up with

better buys and more effective copy.

The advantages and disadvantages of being a "big frog in a small pond" is an old and continuing debate in the trade. However, the impact of TV and its rising costs, particularly as set circulation grows and more stations are added to the video spectrum, is making it a particularly current issue. Tele is disrupting the old economic patterns and attitudes of the agencies, and at the same time it's cueing reappraisals of their agency ties among the advertisers.

### 'Moulin's' Big Spot Bally

The biggest 10-second spot saturation campaign ever placed on WJZ-TV, N.Y., will tout the United Artists release, "Moulin Rouge," at the Capitol, with 125 announcements to be aired during the opening week. UA, via Donohue & Coe agency, has picked up every available spot. It's part of the ABC outlet's "Octopus Plan," which offers big discounts for bankrollers buying five or more spots weekly.

## Ga. B'casters Elect

Athens, Feb. 3.

Nomination of new officers highlighted the two-day convention of the Georgia Assn. of Broadcasters held here concurrently with the annual Georgia Radio-Television Institute at the University of Georgia.

Following are GAB's new leaders:

S. J. Carswell, WSFT, Thomas-ton, president; E. F. McLeod, WDML, Macon, vice president; Glenn Jackson, WAGA, Atlanta, secretary; Fred Scott, WKMG, Thomasville, Allen Woodard, WDAK, Columbus, L. H. Christ-ian, WRFC, Athens, and John Ful-ton, WGST, Atlanta, directors.

Topping Saturday's (31) program was talk by CBS' Douglas Edwards, news telecaster, in which he predicted transatlantic and eventual direct global TV coverage of world events.

Albany—Al Burns, recently of WBMS, Boston, has joined the announcing staff of WPTZ, as successor to Fred May, who has left for California. Burns also served on the staffs of WORL and WHDH, Boston, as announcer and disk jockey.

## SAG's Teleblurbs

Continued from page 24

payment for re-use has existed for 15 years. A sponsor using a disk of a vocal group singing a jingle pays the same fee as he would if the unit performed live. Yet the sponsor, in most cases, continues to use the transcription of the jingle, with its polished performance, even though it wouldn't cost him any more for live talent.

The new pact would, however, greatly hike teleblurb costs. The argument raised by the agencies and advertisers, who have taken a vital part in the negotiations, is that although the bigger spenders may be able to afford the boost, the smaller fry will face a tight squeeze. On this count, it's speculated in the trade that the number of spots lensed will be reduced, along with the volume of work for actors.

### Lure For Bigger Names

Another possible effect is that bigger names will be lured into the field, Hollywood stars who previously may have turned up their noses at appearing in commercials. Guaranteed wholesale usage of a spot in which they ap-

pear, a name should find it lucrative to work on a blurb at the established scale, plus a relatively small extra compensation.

The scale presently envisaged is a \$70 payment for a day's work. Blurbs would be divided into four categories: (1) program blurbs, which are used in national network programs or in vidpix that are placed in over 20 markets; (2) spots placed on a selective basis in from 6-20 markets; (3) spots placed in five or fewer markets; and (4) national spots, those announcements placed on spot basis in over 20 markets. A further breakdown is made according to voices.

On the program blurbs, an on-camera actor would get \$70 for his day's work, if the spot were used once. For each re-use, he'd get another \$50 payment. However, the sponsor would have the option of buying unlimited use, for a 13-week period, for a \$650 fee.

It's possible that an actor might work in three blurbs during the day. In that case, for each one that is re-used, he'd get \$50 per re-use. If all three were bought for unlimited re-use, he'd earn \$1,950. Producers claim this is excessive payment for a day's work. Actors answer that while they may not be working, their image is "working," which cuts their chances of getting other jobs.

It's estimated by agencies that an average of four thespians are used on each spot. That would make the talent fee on an ad-pie given unlimited use for 13 weeks about \$2,600. Total costs of the blurbs at present range around \$1,000-8,000, which means the bigger talent nick would appreciably raise the nut.

For comparison, talent fees on live commercials are slightly higher. The American Federation of TV & Radio Artists rates range from \$60-90 for actors in blurbs on live shows, depending on the length of the program on which they are used. Fees are less for performers having five lines or less and for off-camera voices. A specified number of rehearsal hours are included cuff in each category.

In the spot field, advertisers would pay \$175 for a 13-week unlimited re-use on a national spot basis; \$105 for regional spotting in 6-20 markets; and \$70 for local spotting in five markets or less. Original per-day payment of \$70 would be deducted in each case, being considered an advance against the first 13-week deal. However, for subsequent 13-week re-usage, the full fee would be required.

Incidentally, the big centres of N. Y., L. A. and Chi would each be considered as seven markets. Thus, using N. Y., Chi and L.A. alone would be deemed "21 markets" or a "national use" and booking of any two of those metropolitan areas would count as a "regional use."

One headache which may result from the new pact is collection of coin. It will be up to SAG to police the contract. In any event, it's figured that there will be a complex accounting system to determine how much money is due to each actor.

## WWJ-TV's 'Int'l Town'

Detroit, Feb. 3.

Wayne University, in cooperation with the National Assn. of Educational Broadcasters and the Ford Foundation Fund for Adult Education is presenting a half-hour show "International Town" every Saturday night over WWJ-TV.

Shows take a nationality or race from Detroit's metropolitan center and spotlight its collective way of life, its clubs and organizations, churches, occupations, sections of the city, festivals, etc. It will present the American Chinese, Mexican, Moslem, Hungarian, Greek, Italian, Pole, Ukrainian, German, Belgian and Canadian in Detroit.

The writer is Jack McBride. Gene Holowchak of WWJ-TV is the director.

Dallas—"Captain Pappy's Showboat" has been set for a half-hour on WFAA-TV each Thursday with C. A. "Pappy" Dolsen as m.c. Series will feature music and variety from Pappy's Showland, local nitery spot.



## The Italian Influence

Glamorous Silvana Mangano, Italian motion picture star, is one reason why Italy is a leading film-producing nation.

In films, as in the world of fashions, food and furniture -- in American industry and arts generally -- Italian creativeness continues to play a more and more important role in satisfying our demands for better living. The Italian Influence on American home decoration and cuisine is assuming dominant proportions, and in fashions, Italy ranks second only to France and is rapidly closing the gap.

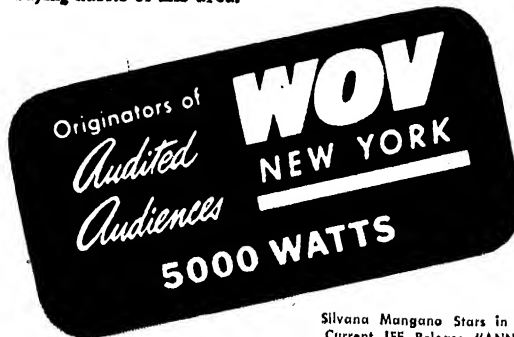
To you the advertiser, all this has a special meaning. More than two million Americans of Italian origin live in and around New York. To them, WOV, is the link between the old world and the new.

It is upon this tremendous group that the Italian Influence makes its first and most penetrating impact in stimulating the desire for better living. There is money.

Studios: New York and Rome  
Representatives: John E. Pearson Co.

here, too -- in abundance, for all the good things of life, American or Italian.

Your approach to advertising in the New York market needs careful appraisal in the light of the intimate association between WOV and the largest Italian-speaking community in the world -- in the light of the Italian Influence on the buying habits of this area.



Silvana Mangano Stars in the Current IFE Release "ANNA".

# AN AYE FOR AN EYE



That's the verdict for Jeffrey Jones, TV's fastest-moving private eye. And it's unanimous with both viewers and sponsors, *the country over*.

In less than eight months on the air, "Files of Jeffrey Jones" has soared into Telepulse's Top Five syndicated TV film shows. Sample current ratings: Chicago, 20.4, Boston, 16.5, Pittsburgh, 50.5, San Francisco, 17.8 (December, 1952).

And sponsors in more than 25 TV markets concur. Jeff has successfully sold automobiles, milk, pharmaceuticals, bread, beer, radios, gasoline, biscuits, laundry service, many other products.

With "Files of Jeffrey Jones," you have action that assures a big reaction... from the cast (starring TV-movie-and-Broadway hero Don Haggerty) through scripts (39 half-hour mystery adventures of a sports-minded private investigator whose favorite game is murder) to production (by Hollywood's Lindsley Parsons).

Give "Files of Jeffrey Jones" a trial yourself. For top TV results in your markets—at a cost that'll make *you* cheer—ask your CBS Television Film Sales representative about Jeff now.

## FILES OF JEFFREY JONES

a presentation of CBS TELEVISION FILM SALES with offices in New York, Chicago, Los Angeles and Memphis

ALSO AVAILABLE: Cases of Eddie Drake (also starring Don Haggerty), Crown Theatre with Gloria Swanson, Annie Oakley, Holiday in Paris, The Gene Autry Show, Strange Adventure, The Range Rider, Hollywood on the Line and World's Immortal Operas



**AMERICA'S COMPOSERS**  
With Eastman School of Music  
Symphony, Dr. Howard Hanson  
directing  
30 Mins.; Tues., 12:05 a.m.  
Sustaining  
WNBC, N.Y.

"America's Composers" is a new longhair series presented by NBC in cooperation with the American Society of Composers, Authors & Publishers as part of the latter's public relations activity. ASCAP makes an institutional pitch on this show for its support of serious composers. On the post-midnight preem Monday night (2) (or Tuesday a.m.), ASCAP prexy Otto A. Harbach spoke briefly and to the point about contemporary serious musicians being one of our important national assets.

NBC is giving this show a network airing a half-hour earlier than WNBC in N.Y. It's understood that ASCAP is not wholly happy with this late hour slotting but, in actuality, it's a good spot for the longhair program, since the classical devotees have little distraction from competing shows at this hour.

Debut stanza comprised an interesting 30 minutes (transcribed) of modern American music with the Eastman School of Music Symphony, under Dr. Howard Hanson's baton, playing Samuel Barber's Overture to "School For Scandal," Edward MacDowell's "Ophelia," and Deems Taylor's "Through The Looking Glass."

Under the NBC-ASCAP tieup, the web is supplying the time cuff while ASCAP is paying for the musical talent.

Herm.

**WCBS' 'Let's Find Out'**  
"Let's Find Out," a new panel show spotlighting local issues, bows on WCBS, N. Y., Sunday (8) at 1:30 p.m., with Sen. Charles Tobey as first guest in a discussion of the waterfront scandals.

Program director Sam Slate has tapped Ed Morgan for emcee post.

Albany—Orrin R. (Jim) Bellamy, general manager of WPTZ since July, has resigned to join the Frederic W. Ziv Co. as its rep in upstate New York.



**Eileen BARTON**  
GUESTING FEB. 7  
THIS IS SHOW BUSINESS  
CBS-TV  
U.S. COAST GUARD SHOW  
EVERY SUNDAY, ABC, RADIO  
Dir.: MCA

**Bigger and Better Business  
for products advertised on  
WGAL-TV  
LANCASTER, PENNA.**

Bigger audience, better sales for  
advertisers when they reach  
WGAL-TV's large, rich Penn-  
sylvania market area.

**CHANNEL 8**

A Steinman Station  
Clair R. McCollough, Pres.

Represented by

**ROBERT MEEKER ASSOCIATES**

New York Los Angeles San Francisco Chicago

**POLIO PARTY LINE**  
With Gov. C. E. Anderson, Mayor  
John Daubney, Mayor Eric  
Hoyer, Wes Fesler, Cedric  
Adams, Bob DeHaven, Stew Mac-  
Pherson, Allen Gray, Maynard  
Speece, Halsey Hall, Ed Vieh-  
man, Harlan Horton, Robert  
Cummings, Jimmy Carroll, Doc  
Evans Dixieland Band, Percy  
Hughes Band, Schiek's Sextette,  
Bob Mantzke's Choralliers, etc.  
Producers-directors: Bob McKinsey,  
Ed Viehman and Jim Bormann  
20 Hours, Sat. (31), 8 a.m.  
WCCO, Minneapolis

Demonstrating, among other things, that radio in this two TV station area still is very much alive and making its presence felt as vigorously as ever, radio station WCCO (CBS) staged the greatest one-day fund raising and biggest, most comprehensive and elaborately organized and heavily saturated one-day air marathon in local history. It was for the March of Dimes' benefit.

With a huge slambang all day and night radio show produced by its own staff and enlisting talents and cooperation of the governor, Minneapolis and St. Paul mayors, other federal and state officials, prominent citizens generally, leading sports lights, performers from all niteries and hotels and its own personalities, who appeared in front of the mike and entertained or made pitches, station coaxed \$33,800 in contributions and telephone pledges instead of the anticipated \$10,000.

Show was presented on an especially constructed enormous stage in the lobby of one of the town's two leading hotels, the Radisson, and also attracted thousands who came to see the notables "in the flesh" and who helped to swell the total take by depositing coins and folding money in a big iron lung facsimile. Contributions ranged from pennies to checks running as high as the \$7,000 from the Twin Cities Naval Air Station and including \$500 each from the Hotel Radisson and its owner, Tom Moore.

Titled "Polio Party Line," the marathon was unique in that it obtained the cooperation of 1,455 telephone operators in exchanges in a five-state area, an alltime record for such sort of participation hereabouts. On the stage were a bevy of pretty WAFs of the 31st Air Division, working at the battery of telephones in two shifts of 12 each. They handled pledge calls from 18 key points in 133 counties, including Fargo, N. D.; Watertown, S. D.; Eau Claire, Wis.; Windom, Willmar, Fergus Falls, Crookston, Bemidji, Brainerd, St. Cloud, Glen-  
coe, Mankato, Rochester, Winona, Red Wing, Pine City, and Minne-  
apolis-St. Paul-Duluth.

Also unusual for such a drive here was the manner in which the making of pledges was facilitated and simplified and the fact that no giveaways, prizes or similar gimmicks were employed to lure the shekles.

During the entire day and night all WCCO locally produced shows originated from the Hotel Radisson lobby stage. The entire station staff went to work voluntarily during what ordinarily would be its day of rest—Saturday (31).  
Rees.

**CBC's 'Mr. Show Biz' Click  
As Memory Lane Revue;  
Jack Arthur, Sime, et al.**

On its 13th week, "Mr. Show-business" has become a phenomenon that currently sees the creation in Canada for the first time of self-appointed fan clubs across the country for a radio talking personality, this apart from the band names, the singing the Bing Crosby and Jo Stafford. Listener enthusiasm is plus the fact that the State-operated Canadian Broadcasting Corp., against its policy of minimum sponsored programming, is receiving plenty of offers from big-name advertisers who are prepared to underwrite the weekly nut, this the biggest in present CBC revue sustainers. Apart from unprecedented trans-Canada mail response, series is also over big with Canuck troops in Germany and Korea; who are receiving weekly disks.

Program deals with the life of Jack Arthur, former exec of Famous Players (Canadian) who recently resigned after 40 years to take over annual production of the 24,000-seater grandstand show at the Canadian National Exhibition, Toronto, on a three-year contract, with option. So far, radio series has dealt with Glasgow-born Arthur's stage career since he came over here as a violinist-prodigy with the late Sir Harry Lauder, his adventures on Mississippi show boats, George Primrose's minis-rels, etc., up to the time he was trans-Canada producer for all Famous Players stage shows.

Last week's stanza brought the life story up to the beginning of his long-time friendship with Sime Silverman. It's strictly on the nostalgic theme; hence the current formation of these trans-Canada groups who have formed "Mr. Showbusiness" fan clubs and who gather, after the program, to reminisce over bygone vaude and the acts that made an entertainment medium great and a stage form that no economic circumstances or changes have conclusively killed.

Last week's program was a warm and justified tribute to Sime, his protection of artists from managerial exploitation in which Sime always took the part of the performer, his encouragement of young talent, his introduction of the New Acts department, his recognition and prediction of continuing new trends in show biz and his advice to performers who later made good, the divorcement of the business office from the editorial, and the fact that no performer, however big and the advertising space he was buying, got a good review unless he gave a good performance.

Topbudgeted CBC sustainer, "Mr. Showbusiness" is expertly produced by Jackie Rae, himself a former Jack Arthur protege and highly-decorated Canadian flier in the last war. With Arthur reminiscing, dramatic musical breaks are supplied by Howard Cable and a 30-piece orchestra, plus a 12-voice mixed choir and principals. On last week's program, bringing series into the '20s, arch whinned into "Lady Be Good" and then the commencement of the Sime story, with Terry Dale singing the hit tunes from "42nd Street," Wally Koster doing Dick Powell; the Sime audition of Kate Smith's "When the Moon Comes Over the Mountain" (Terry Dale); a fine Clayton, Jackson and Durante bit, with Billy O'Connor doing Schnozzola, but straight; and an excellent Harry Richman.

Program is enjoying amazing listener enthusiasm, via that bulky weekly mail, the fan club formations and the swift response to the Jack Arthur delivery and personality, plus Jackie Rae's top production values.  
McStay.

**WXYZ's Single Rate**

Detroit, Feb. 3.  
A single radio rate for both day and evening was placed in effect Sunday (1) at: WXYZ.

The new Class A rate of \$350 per hour will apply throughout the entire week and embrace the hours of 7 a.m. to 11 p.m. The new rate card will effect a saving to advertisers of as high as 47% in certain nighttime periods from 6 to 10:30 p.m. Additionally, advertisers will benefit by further savings in one-minute announcements and station breaks during certain daytime periods.

WXYZ is the first major station in the Detroit market to inaugurate a single-rate policy.

**SALUTE TO AUTOMOTIVE INDUSTRY**  
With Dean Harris, Arnie D'Angelo,  
Joe Cumiskey, Carleton Hence,  
guests  
Producer: Francis DiRocco  
Writer: DiRocco  
30 Mins.; Jan. 24, 8:30 p.m.  
WAGE, Syracuse

Tying in with the 44th annual Syracuse auto show, which wound up Saturday (31), WAGE transcribed a half hour program to plug the occasion. Production was good but overall effect was that of an overlong commercial, not only for the auto show itself but for the automotive industry in general. Program teed off with a lengthy narrative which failed in its attempt to cleverly depict the development of the four-wheeled vehicle.

Pitch pointing up the values of cars was not only along lines of usefulness in everyday living but also played heavily on the fact that a large number of workers were dependent on the automobile industry for their livelihood. Spot interviews with local Syracusians were interjected into the program, but views offered, as pertained to the value of having a car, failed to carry much weight. Joe Cumiskey, station's news director, took over the mike from the exhibit hall, holding the cars on display, and gave a rundown of the type of vehicles being showcased, which probably had some appeal for auto fans.  
Jess.

### Radio Follow-Up

Alexandre Dumas' "Camille," which marked its 100th anni last year, showed its age Friday (30) when given an hour's airing via NBC's "Best Plays" series. Production, direction and acting were all of a high calibre, but play itself falls into a soap opera vein. Familiar yarn of the kept gal who finally finds true love but gives it up so as not to impede the future of her lover and his sister is targeted primarily at the tear ducts.

Eva LeGallienne had a field day with the dramatic title role which permitted her to run the emotional gamut from complete frivolity to utter dejection. As her paramour, Richard Waring came through solidly, also getting the most out of his part. Performers in lesser roles all registered excellently. They included Betty Garde, Karl Weber, Susan Douglas, Bryna Raeburn, Marion Evanson, Edwin Jerome, Frederick Rolfe and Jene Leonard. Vincent McConnor adapted the Dumas work, while Bill Welch produced and Ed King directed.

Miss LeGallienne and Waring, incidentally, did the death scene from the play for the 1951 ANTA Album.  
Jess.

San Antonio — Carnation Milk has been signed for fourth year as sponsor of quarter-hour series on KCOR aired Monday through Friday. Series features Lydia De Garay, home economist in a Spanish program for the local Latin-American housewives.

**INSIDE CITY HALL**  
With Carl Langland, Mayor John Daubney, others  
Producer-director: Norm Page  
25 Mins.; Sun., 1:05 p.m.  
DAVIS TRAVEL AGENCY  
WMIN, Minneapolis-St. Paul

"Inside City Hall," new transcribed radio show, is the type of interesting informative program that helps broadcasting to fulfill its educational as well as entertainment obligations. It takes listeners to the St. Paul city council chamber where the mayor and six council members answer questions directed to them by Carl Langland, St. Paul Pioneer Press city hall reporter, and concerning municipal affairs. It should be a must tune-in for those St. Paul citizens who are concerned with their governmental administration and officials' conduct thereof, and it undoubtedly will build a sizable audience.

Initial program was given over largely to a discussion of a threatened streetcar-bus strike and the emergency measures to be employed to meet the situation. Some edge was taken off the timeliness and pertinence of what would have been a topic of the most vital concern to everybody by the fact that between the time of the show's taping, Friday (29), and its airing, Sunday (31), it developed that the walkout likely would be called off. Nevertheless, the program was calculated to hold setowners' attention by reason of undoubted interest in measures that might be adopted in case such an emergency had arisen or should arise. Also, there was enlightenment about other parking matters and issues which have been in the St. Paul spotlight.

Langland proved an excellent moderator, making clear at the outset that the show would afford listeners the chance to know their city better.

Show is a public service which sizes up as a credit to station and sponsor. Commercials were held to a minimum and in the best of taste.  
Rees.

### FOR RENT REHEARSAL SPACE

REGULAR STAGE  
NEW AMSTERDAM ROOF THEATRE  
214 West 42nd St., N. Y. C.  
Apply: Harry G. Sommers, PE 6-8221  
or WI 7-0870—Extension 33

**NEW ORG. 35-LAF 8 MIN.**  
Male-comic TV sketch, plus analysis, by gleamingly, ingenious, masterful craftsman. Services avail. as humor supplier and builder-up; all forms and media.

**R. KRAMER**  
143 St. Felix St.  
Brooklyn 17, N. Y.

### WE'VE TEAMED UP!!

Creative director-writer and experienced motion picture cameraman offer lowest cost on complete film productions from script to screen. Over 100 high quality films already produced.

Box 73752, Variety  
154 W. 46th St., New York 36

### WABD Channel 5



STARRING

**MARTIN KOSLECK**

in

**"CRIME and PUNISHMENT"**

From the Novel by Dostoyevsky

on **"ONE MAN'S STORY"**

Monday to Friday, 2:45 P.M.

Currently and Into Next Week



*Fresh!  
Vigorous!  
Exciting!*

THRILL TO TELEVISION'S GREATEST DRAMATIC ACHIEVEMENT . . .

PRODUCED WITH A

*Master's Flair!*

NOT ANYWHERE, NOT BY ANYONE HAS  
TELEVISION BEEN SO HANDSOMELY  
AND LAVISHLY STAGED!

BEYOND BELIEF!

*Brilliant Stories!*

ALL THRILLINGLY NEW  
TO TELEVISION!

NEVER BEFORE HAVE SO MANY  
TALENTS BEEN COMBINED FOR  
THE SOLE PURPOSE OF BUILDING

*Sales and Profits!*

FOR YOU!

TRULY THE  
MOST MAGNIFICENT SERIES  
OF TELEVISION DRAMAS EVER PRODUCED!

# ADOLPHIE MIENJOU

YOUR STAR AND HOST-IN

## "FAVORITE STORY"

EACH MAGNIFICENT HALF-HOUR DRAMA A VIVID AND REWARDING EXPERIENCE  
IN TELEVISION ENTERTAINMENT!

Planned for 3 Full-Length  
Commercials Plus Opening  
and Closing Sponsor  
Identification!



ZIV TELEVISION, INC.  
1529 N. GARDEN ST., CLEVELAND, OHIO  
NEW YORK HOLLYWOOD

## Television Chatter

### New York

Joe Bigelow in from Coast for four weeks on one of his periodic trips to oversee NBC-TV's "All-Star Revues" . . . Clem Foster into "Treasure Men in Action" this week . . . Peter Donat plays a lead on WOR's "Broadway TV Theatre," which stars Basil Rathbone, this week (2-6) . . . Bertha Kurtzman, program director of WJZ-TV, has resigned . . . ABC-TV schedule supervisor Nancy Nesmith has joined Robert Orr agency . . . Lewis Charles, who usually plays crooks, is on side of the law on "Crime Syndicated" Feb. 17 . . . Bob Massell, ABC-TV staffer, to Dancer-Fitzgerald-Sample agency . . . Renzo Cesana, "The Continental," guests on Tallulah Bankhead NBC-TV Saturday (7) . . . Allen Cooke upped to an associate director at ABC-TV . . . Sid Miller and Donald O'Connor have written a pop tune for "Colgate Comedy Hour" . . . "Kukla, Fran & Ollie" will lecture on educational TV at the Museum of Modern Art here next month; also slated for a "Show of Shows" guest spot . . . WCBS-TV's "It's Worth Knowing" educational show earns a 6.7 rating and marks its annual Saturday (7) . . . Dom Lynch, ABC-TV production assistant, back from service hitch . . . Dunhills has cancelled all its WCBS-TV segments . . . Charles Ruxton joins ABC-TV to direct boxing shows . . . John Barry Griffin has just written "Dangerous Journey," with Joseph Wiseman suggested for the lead, and is currently scripting a new-type detective series . . . Jean Alexander tapped for a feature part on CBS-TV "Crime Syndicated" Tuesday (10).

Jack Manning to be guest of honor at the Shakespeare Club of N. Y. annual dinner April 26 by reason of his thesping in WABD's "Ghost of Hamlet" . . . Rusty Cooper, ex-Ted Bates agency casting director, now handling publicity for United Television Programs . . . Johnny Olsen vacationing with his wife in Havana . . . "Bob Dana's Dining Tips" moves to Thursdays and adopts a new format over WOR-TV . . . Al Hodge and Don Hastings, DuMont's Captain Video and the Video Ranger, named King and Crown Prince of the Winter Carnival at Saranac Lake Feb. 14.

Legit-TV actor Michael Higgins playing a lead in "The Web" on CBS-TV Sunday (8) . . . Bruno Wick featured on WOR's "Broadway TV Theatre" next week (9-13) . . . Lloyd Durant, ex-TV commercial production manager for Creative Blow agency as TV creative supervisor . . . Barbara Carroll, pianist appearing at the Embers, N. Y., cafe, guests on Kate Smith TV-r Feb. 11 . . . Johnny Olsen, emcee of "Kids & Co." and "Homemakers Jamboree," vacationing with his wife Penny in Havana this week . . . Bill Downing has a comedy role on DuMont's "Dark of Night" Friday (6) . . . John Doscher, ex-WOR and American Tobacco, has joined WJZ-TV

as account exec . . . Bill Cullen signed as a permanent panelist on "Where Was I?" . . . Norman and Irving Pincus left for the Coast Thursday (29) to set up a production unit for filming "Adventures of Ellery Queen" for TV.

Helen Sonnenberg, daughter of publicist-public relations man Ben Sonnenberg, working at CBS-TV as receptionist in office of news chieftain Sig Mickelson . . . "It's A Problem," educational show with Ben Grauer which had been on NBC-TV as a strip, returns as a WNET local program in a once-weekly niche Saturdays at 5 p.m., starting Feb. 14 . . . Royal Dano to play Lincoln on Kate Smith's show Feb. 11 . . . Adlai Stevenson address to be carried by CBS-TV-AM on Feb. 14 . . . Johnny Farrell, former National Open golf champion, guests on columnist Frank Farrell's WPIX TV-r on Friday (6) between teaching at Saks Fifth Ave. and Baltusrol Country Club in Jersey.

### Hollywood

Bob Klein, who has been with a Fresno, Cal., TV station, joins KLCATV as sales manager . . . KTLA general manager Klaus Landsberg offered channel's technical facilities to webs to cover upcoming A-bomb blast in Nevada . . . Robert Nathan inked by Filmcraft to pen teleplays for company's "Mark Twain" series . . . Marion Morgan joins cast of KTLA's "Bandstand Revue" . . . Dave Koffman and Nick Lutz pacted by KNXT to stage wrestling matches on the channel in a year's deal involving about \$200,000. Matches will be on Saturday nights . . . George Mence packaging a TV show, "The Story Behind the Song," . . . Former national sales manager John R. Vrbu upped to sales manager of KTTV, replacing Dwight W. Whiting, who inked, and Leslie H. Norins, account exec, elevated to local sales manager.

Fletcher Jones bankrolling "Hollywood Offbeat" on KNBH . . . Dawn Addams inked for live and film shows of Alan Young on CBS-TV series beginning Feb. 15. Young skied to Gotham over weekend to blurb show . . . Greene-Haldeman Co. bought "Dangerous Assignment" series on KNBH . . . Aleon Bennett packaging video show . . . Les White angling the Jack Owens show on KECA-TV . . . KLCATV tees off "Department Store of the Air" Feb. 5 from the May Co., in hour-long pitch remoted from the downtown store . . . Borden Co. picking up 10-min. segment of "Frosty Frolics" on KTLA, and other channel sales include Gold Seal co-sponsorship of Ina Ray Hutton show; Brown Shoe renewing "Smilin' Ed McConnell"; Bekins Van & Storage bought segment of "Bandstand Revue," and Welch Co. and Bristol-Meyers each bought in on Spade Cooley show . . . David Street joins Betty White's KLCATV stanza.

## Durgom Signs Piazza

Marguerite Piazza, featured opera singer on NBC-TV's "Your Show of Shows," has signed a management contract with George "Bullets" Durgom. Durgom is also manager of Jackie Gleason, among others.

Miss Piazza had been managed by J. Graves McDonald, her husband, who died several weeks ago.

## Tele Reviews

Continued from page 31

Anastasia the wicked witch in Disney's "Cinderella" movie.

She'll host six or seven children around a festive table with streamers, balloons, gifts galore and always a big birthday cake. The camera absorbs a feast of human interest shots as she takes care of the talk side, with brief interviews with each child plus occasional entertainment by the more talented tots.

Miss Bliss frequently does a switch pitch, offering bonus interviews with animal and bird life. She's hosted lions, bears, chimpanzees, canaries, parakeets, kittens, little lambs and, this week, Fuzzy, the trained ape. Her "Happy Birthday" guests love it.

On her own program anniversary she asked local newsmen to do the kiddie interviews. When the Chronicle's Terrence O'Flaherty extracted nothing from one child but up-and-down, right-and-left nobs, he closed his interview with, "Thanks for listening to me."

Miss Bliss has been in local radio many years, has done this TV series for over two years, is on the verge of a merge with another.

Dwit.

**TALENT PATROL.** With Steve Allen. West Point. Dance Band, guests. Producer: Dave Nysten. Director: Eddie Nugent. 30 Mins., Mon., 9:30 p.m. Sustaining. ABC-TV, from New York

A modestly-budgeted affair to showcase GI talent and to make a pitch for Army and Air Force recruiting, "Talent Patrol," while fairly diverting, lacks the talent and polish to bring it a wide and steady audience.

Show is packaged for the Army and Air Force by Dancer, Fitzgerald & Sample and presented sustaining by ABC-TV. Steve Allen acts as emcee, introducing the GIs and interviewing them. At the end, the studio audience selects a winner.

Winner on show caught was Pvt. James Lee, who scored nicely via musical imitations. Winner got a N.Y. nitery tour with bandleader Vincent Lopez. Other contestants included two singers and a pianist. All four were from Camp Atterbury, Ind.

Allen failed to function smoothly in his emcee role. His remarks in several cases were strictly trade, far above the heads of his guests and his studio audience. He seemed to devote more time thinking of something cute to say than actually trying to put his guests at their ease.

Production - and camera - wise, show was okay. Soldiers had fairly good sets to work in front of and good backing from the West Point Dance Band. Camera work was smooth and caught them to good advantage. Chan.

**YOU NAME IT** With Jim Wood, Walter Phillips, Jane Lynn, Judy Perkins, Joe E. Marks. 30 Mins., Sat., 8 p.m. Sustaining. WLW-TV, Cincinnati

This new quizzer follows the accustomed pattern. Master and panelists are Crosey staffers who go through the guess-what paces in likeable fashion.

Series marks the WLW-TV bow of Walter Phillips, zany disk jockey who is building popularity among late night and early morning listeners to WLW, which he recently joined after a whirl on WCPO. Also fast on the ad lib is the other male bench sitter, Joe E. Marks, vaude and muscledomed vet. The gals, Jane Lynn and Judy Perkins, are seasoned mikers.

Program is first one to come out of Crosey's testing laboratory via sneak previews with audiences of other studio shows who are invited to write comments and suggestions.

Quiz subjects are objects. A portion of each is the picture clue for panelists, with overprint of name shown to viewers. Identity failures after three minutes bring prizes for idea contributors.

Adds up to another merry session for fans in the large quiz circle. Koll.

## Inside Stuff—Radio

Former Vice President Alben W. Barkley became a member of the Radio Correspondents Assn. last week.

Barkley, whose new NBC television show, "Meet the Veep" debuted on Sunday (2), received a membership card and full privilege of covering both houses of Congress from the radio galleries. In addition, as a former Representative and former Senator, he has the added privilege of either chamber, while it is in session, to converse with legislators.

A statement of tribute to the "Lone Ranger" radio program and to George W. Trendle, its creator, was placed in the Congressional Record last week by Sen. Homer Ferguson (R., Mich.). Statement was prepared to mark the 20th anni of the program on the air, Jan. 30.

Ferguson said the program has become "the oldest continuous half-hour program in radio history," adding: "The man behind the 'Lone Ranger' is George W. Trendle, of Detroit. Trendle made the 'Lone Ranger' a composite of all the heroes of all time. Trendle built in characteristics that would endear the 'Lone Ranger' to the young and, at the same time, teach them the principles of good citizenship."

WLJB, N. Y., indie, has set series of "Brotherhood Month" broadcasts for the month of February, devoting 15 minutes per day, six days per week, to various organizations furthering the cause of racial and religious tolerance. Station will devote the 6 to 6:15 p.m. period to National Assn. for the Advancement of the Colored People on Mondays, to the American Jewish Congress Tuesdays, to the Urban League Wednesdays, to the Schoenberg Collection Thursdays, to the National Assn. of Christians and Jews Fridays, while on Saturdays vet Negro thesp William Marshall will deliver readings of Negro writers.

Station has also signed singer Leo Fuld for a cross-the-board afternoon disk jockey show, and has set Buddy Brower and Sara Lou Harris as a man-and-wife deejay team for a Monday-thru-Saturday morning show.

Strike of the Newspaper and Mail Deliverers Union, affecting deliveries of N. Y. dailies in the Long Island region, upped the number of sets in use in that area 15% on the first day of the strike, WHLI, L. I., station reported last week.

Survey conducted by the station revealed that sets in use jumped 15%, most heavily for news broadcasts. Station also reported increased advertising from local film houses and a large number of classified ads via radio.

## NBC Vs. CBS

Continued from page 25

and in his own recent memo to the staff acknowledged that, while still functioning on a creative level, he was without operating control, with decision left to White. (Overall, there is some confusion within the NBC organization over the additional amount of echelon titles, and in the attempts to resolve the "who reports to whom?" officer pattern.)

Feeling is that NBC's most pressing need is a "showmanship parlay" to match its super-charged administrative echelon. The Hubbell Robinson-sparked production unit at CBS, which draws from the individual talents of an Irving Mansfield, a Bill Dozier, Ralph Levy, Frank Galen, Al and Marlo Lewis, Larry Berns, etc., is meanwhile reaping the rewards of the Bill Paley-Frank Stanton-incepted "the show's the thing" dictum.

## Enuf Cable

Continued from page 27

permitting them to add new basic affiliates without having to bear the full line charges.

An important phase in the economics of this changing situation is the willingness of the bankroller to add the new markets. As yet, no clear pattern has emerged. Some are shelling out for every new TV station; others are standing pat on present lineups, feeling that their budgets can't be expanded. Television set manufacturers, naturally, are among the group which rushes in to all virgin territory, and some beer and soap clients are also eager to broaden their tele coverage.

Some networks have a "must buy" sales policy, with contracts reading that the sponsor must take all stations that are available live. ABC-TV has eschewed such a format, leaving the client free to hold down the number of stations if he wishes.

## Miami's Big Push

Continued from page 25

fact that the New Year's Day football program from the Orange Bowl and preceding night's parade had come through without a hitch.

Telephone officials stated they are ready and willing to provide facilities for one network at a time, if the networks or the sponsors were willing to pay costs for transporting casts and equipment for the stars who wanted sun with their work. However, proponents of the plan pointed out basic requirements for any such programming: assurance of cable availability for set period of time and provision of an emergency line in event of failure by the usual facilities, have not been mentioned by utility company's spokesmen.

## WOR HEARTENED BY SALES; SEES '53 BOOM

Execs at WOR, Mutual's flagship station in New York, are looking toward a good year saleswise in AM, on the basis of current sales. Station's morning block, cross-the-board from 6 to 10, is completely sold.

In the evening, WOR is 60% sold in the 6 to 7:30 slot, and is on the verge of a one-client wrap-up for its half-hour locally sponsored share of Mutual's 8-9 p. m. cross-the-board mystery and adventure block, which the web has partially sold to Camels and General Mills.

Station last year increased the number of individual advertisers from 306 in 1951 to 525 in 1952, an increase of 71%. It also registered a 25% increase in food advertisers for the same period, according to Bill Crawford, sales chief.

Kansas City—Glen Elroy Augspurger, former disk jockey and salesman at KCMO and KCMO-FM, has joined the sales staff of Midland Broadcasting Co.'s KHBC and KFRM. He is working on local sales, and replaces Ed Dahl, who left KMBC to resume with Ziv transcriptions.



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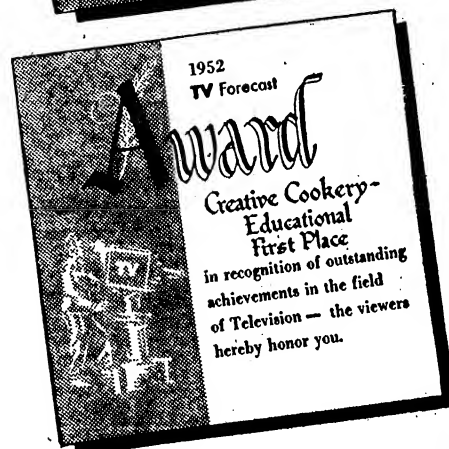
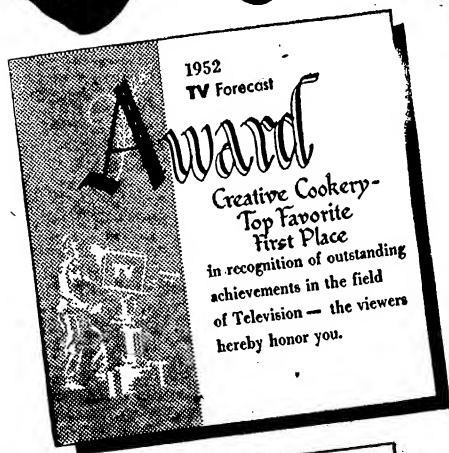


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The Popes are the foremost family in the world in the teaching of fancy and creative cooking. Recipes used on Creative Cookery are developed and tested by the Popes. Their methods of teaching and presentation are as refreshingly original and inviting as their recipes. *No wonder Creative Cookery consistently enjoys an audience rating from half again*



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## Baseball Rhubarb

Continued from page 25

parties as temporary—they feel the clubs will have to work out some sort of working arrangement before the season begins. In fact, the American League hasn't even set its schedule due to the curtailment of night games with the Browns by the Yanks, Boston and Cleveland in retaliation for Veeck's demand for a cut.

### Johnson Probe Looms

Add to the above picture a couple of further developments in a hectic week: namely, the conviction of Cardinal owner Fred Saigh for income tax evasion and the impending sale of the club, and the threat of a Senatorial investigation of Major League TV practices by Sen. Edwin Johnson of Colorado, and there's reason enough for confusion.

As it now stands, WPIX, N. Y. Daily News station, will televise a total of 79 Yankee games (two of them exhibition) for Ballantine's Beer, with White Owl Cigars taking two innings per day. Thirteen of these telecasts will be from out of town, with 12 of the 13 night games, the other the season opener from Washington, April 10. Ballantine's will pick up the additional video line costs for the road games.

On radio, WINS will carry only 132 of the regular Yankee games, for the same sponsors, despite a contract that calls for airing of all the season's games. Station has adopted a wait-and-see attitude on the question. Mel Allen is slated to announce the Yank tilts, but no second announcer has been set. Club is said to be considering either ex-Yankee Tommy Henrich or former N. Y. Knickerbocker basketball star Bud Palmer, who announces the Knick games for WMGM. J. Walter Thompson agency handled the pacts.

The Giants also ignored demands for a cut in TV receipts by the Cards by cancelling telecasts of their 11 home games with the Redbirds and picking up 11 road games. There's no change scheduled for radio, with WMCA set to carry the entire schedule. Chesterfield, through Cunningham & Walsh, will sponsor both on TV via WPIX and on radio. Sponsor presumably will pay the line costs for the out-of-town telecasts. Ernie

Harwell and Russ Hodges handle announcing, as per last year.

The Dodgers, carried by Lucky Strike and Schaefer Beer via BBD&O on WOR-TV and WMGM, have been sitting back and watching the developments. As things stand, WOR-TV will telecast all home games and WMGM will broadcast all games. But the Dodgers may change their minds. Same old team of Red Barber, Connie Desmond and Vince Scully will cover the games.

### Frick's Hands-Off Policy

Veeck, whose Browns will not telecast home games this year, started the whole thing with a demand for a share of radio and TV receipts, plus a larger share of the gate for visiting clubs. He promptly got slapped down when the Yanks, Red Sox and Indians not only refused to accede, but cut his night games out of their schedules. He's taken the matter to Baseball Commissioner Ford Frick, but Frick up to now has maintained a hands-off policy, maintaining it's a league matter. Meanwhile, Veeck has dropped his demands for radio receipts in all cases except the Yanks.

In the National League, it's believed that the Cardinal demands for a share in TV receipts will be dropped, following the sentencing of owner Saigh to 15 months in federal prison on an income tax rap. Trustees headed by veepee William Walsingham have taken over management of the club, and a number of syndicates are bidding for purchase. Unless a sale is effected within the next few weeks and a new management firmly in the reins, there's little likelihood that the Cards will press their demands, at least for this year. One possible consequence of this is that the Giants may decide to televise Cardinal games after all.

Sen. Johnson, who under the Democratic administration headed the Senate Interstate Commerce Committee and who also is president of the Class A Western League, threw a bombshell into the N. Y. Baseball Writers' annual dinner Sunday (1) night with the announcement that he'd try to act against the majors' "cruel and heartless" monopoly. He said the majors' invasion of minor league territory via radio and TV was "cold, bloody murder."

Meanwhile, the major-minor league committee studying the TV question is continuing its investigation. George Trautman, head of the committee, said it would conduct two surveys this summer in minor league cities—one where the club feels it hasn't been hurt by TV, the other where the club feels it has.

### FCC Storer Nix

Continued from page 27

administration of broadcast applications and fairness to all other applicants seeking the establishment of broadcast services in the same communities.

Regarding a contention by Storer that the applications are proper because the Commission is considering possible changes in its multiple ownership rules, the agency agreed that the applications

must be considered as a request for waiver of these rules and should not be considered defective. It therefore decided to retain both applications on file pending final determination of the multiple ownership question.

However, the Commission gave Storer 30 days to elect which of his applications he wishes given "present" consideration. Meanwhile, the agency withheld further action on competing applications in the Wheeling and Miami areas.

### CBS-WBKB

Continued from page 27

facilities and channel to CBS for \$6,000,000 because ABC also owns an outlet here—WENR-TV. WBKB currently serves as the CBS affiliate. Under the melding blueprint, WBKB's call letters will be moved to WENR-TV's Channel 7 as the Chi UPT-ABC station.

Because it doesn't have its own station here in the No. 2 market CBS has a big stake in the FCC decision. And it doesn't want a protracted court battle with Zenith over Channel 2 that shapes up if the commission okays the purchase and sticks by its allocation switch. That's why the web has suggested that the FCC revise its orders: that would wipe out Channel 4 here in favor of the higher slot. It claims that keeping Channel 4 in Chicago wouldn't set off a string of revisions elsewhere. Most directly affected would be Milwaukee where Walter Damm's WTMJ-TV is slated to move down from Channel 3 to 4.

By keeping WBKB (or WBBM-TV under CBS ownership) on Channel 4, it's argued, no present or potential applicant would be dislodged as would be the case with Channel 2.

### Gering

Continued from page 24

thread the three films together into a feature film for distribution abroad. Gering will control American video rights. Pallavicini foreign theatrical rights.

According to Gering, the Italian names have gone into the series at a lower price because they were persuaded that video appearances here would boost their American b.o. stock. Project has the cooperation of Italian Film Export group.

Financing was split evenly between Gering and Pallavicini, with Gering raising his funds from private backers. He put the cost per production at "about the same price as a Hollywood-made TV film." No distribution deal has been set for the vidpix yet—Gering says he'll accomplish that after the first three are finished. He's aiming at a total of 26 half-hour films, half of them Italian and half French.

Gering feels that despite cost of the series, he'll be able to offer better-quality vidpix because of the large budget involved for each film. Scheme of uniting production for TV and theatres enables use of larger budget and better facilities than does the ordinary TV production, he says.

### Larson

Continued from page 24

be satisfied. Larson feels that the audience, knowing that the picture is repeating all week, will watch once a week on whatever night is convenient, and the station won't have those gripes of, "I saw that picture a month ago."

Formula, Larson admits, was borrowed from WOR-TV's live "Broadway TV Theatre," cross-the-board remakes of old legions. "It was beating the pants off of us," he said, "and we felt the idea was a good one for films. Now we're more than holding our own against it." Sponsors like the idea, too, since they consider the audience to be different each night. Further innovation was to start the week's showings on Wednesday, giving the viewer the feeling that he had a choice of two films per week.

Omaha — Cornhusker Radio & Television Corp., operator of KOLN and KOLN-TV, Lincoln, elected Don W. Stewart, Donald H. Pegler and Thomas Wake as new members to its board of directors. Re-elected were E. M. O'Shea, Bennett S. Martin and Harold E. Anderson.

## Inside Stuff—Television

Although no one will admit the recent Chicago Daily News rundown on the Chi blood and thunder kiddie shows has any connection, WNBQ, the Chi NBC-TV station, is quietly dropping its "Cactus Jim" afternoon show built around vintage Western pix. Strip, which features Bill Bailey as the sardonic host, has been a top coin earner. "Cactus Jim" will be officially laid to rest Feb. 20.

Special hour-long telecast of the N. Y. Junior League's Mardi Gras will be sponsored on WNBQ by 13 bankrollers on Feb. 17 at 11:15 p.m. It's second year outlet has carried the fete.

Emcees will be Gary Moore, Arlene Francis, Skitch Henderson and John Cameron Swayze. Fred Coe will produce, aided by Johnny Stearns and Jane Kalmus. Each of the bankrollers will pay \$1,500 to the J.L. Welfare Fund.

The NARTB Monday (2) announced formation of a Television Information Committee, with prexy Harold E. Fellows as Chairman. The committee's function, Fellows said, will be to collect and distribute basic info on the growing contribution of TV in the U. S. Committee operations will be assisted by research directors of NARTB and of the four TV networks.

Committee will hold its first meeting Feb. 19 in New York.

Telenews, teevee newsreel syndicate, broke into the newspaper business briefly last week with stills of its newsreels on current anti-Semitism behind the Iron Curtain. International News Service and Central Press distributed the Telenews pictures following their use on TV. Pix, claimed to be the first films of Moscow's current programs, showed some of the Jewish doctors arrested and charged with murder of Soviet officials and pictured Jewish families being moved out of their homes and into segregated areas.

Huntington Hartford has inked Pierre Galante, correspondent of Paris-Match, to be European representative, with headquarters in Paris, for Hartford TV, his casting and talent management outfit.

Galante returned to France Monday (2) after visiting U. S. to do stories on tele and motion pictures and confabs with Barry Ward, V.P. of Hartford TV.

### KLZ

Continued from page 27

cases involving applications for TV facilities that the commission has seen fit to adopt a similar policy. The record of the proceeding herein is devoid of evidence that would indicate either that a radio licensee is disqualified to hold a TV license and to furnish both radio and TV service to the same community, or that the radio ownership and operation of an applicant for TV facilities are factors which, in the public interest, would require that it yield in favor of its competitor. . . who is not identified with radio broadcasting, notwithstanding that the latter may be less qualified than the former."

### Foreign Vidpix

Continued from page 24

to escape paying American wage scales.

He disclosed that talks had also been held with Paramount studio chief Y. Frank Freeman regarding production of a vidpix series in Europe by Par's video subsid, Paramount Television Productions. Thomas quoted Freeman as saying he knew nothing about it, and said as a result IATSE international prexy Richard Walsh planned to confab with Par prexy Barney Balaban in N.Y. about the matter.

Thomas said the union has also discussed with NBC the series being produced for the web in England by Douglas Fairbanks, Jr., and that the net was "disturbed" about it, and had told the union it had commitments to advertisers.

Previously the AFL had cracked down on "Affairs of China Smith," produced in Mexico, and "Foreign Intrigue," made in Europe, and asked sponsors of those series to withdraw their support.

### What's Your Id?

Continued from page 26

slight degree of panic is not the best way to get product identification. He cited the studies carried on when the agency had "Charlie Wild, Private Eye" going for Mogen David Wine a couple of years back. The studies showed that for the winery "crime didn't pay" and it was replaced by the "Where Was I?" panel show, with a resultant increase in sales.

For the past several years, W&G has been working with the social scientists in the study of the often hidden reasons people buy certain items. It's been shown that in several cases the standard copy appeal has been the wrong approach, because it was targeted at the wrong motivations. It's now standard procedure to put each new copy idea through the psychological mill at the agency. And the "psycho" treatment apparently pays off. W&G just added the bulk of the Toni biz to its billings, projecting it into the top ranks in Chi.

### Nash-Kelvinator Into Daytime TV Via Chicago

Chicago, Feb. 3.

Nash-Kelvinator is moving into daytime TV with a slice of NBC-TV's "Welcome Travelers." Appliance firm has taken the Friday 2:45 to 3 p.m. segment, effective March 27.

Chi-based show is aired from 2:30 to 3 with Procter & Gamble bankrolling the last quarter-hour Mondays through Thursdays. Ecco Products rides the first quarter-hour on alternate Mondays.

Geyer is the agency on the N-K account.



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### Script Writer Wanted

Top script writer with motion picture, TV, legitimate theatre background wanted by TV film organization for original 15-minute and 30-minute film series. All expenses paid to London (where shooting will take place) plus percentage of series. Must have excellent background.

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## New York Hitting Hot Jazz Pace With 12 Spots Playing to Big Biz

Jazz upbeat, which has been rolling steadily around the country, currently is hitting its peak pace in New York. Town has a dozen jazz spots operating now and the hot combos are beginning to pick up coin similar to the jazz heyday of the 1930s. Unlike that period, however, when the jive boites were virtually confined to one street (52d St.), current crop of jazz niteries are spread around Gotham and all are cleaning up.

Latest spot to jump onto the jazz bandwagon is the Band Box, which premed two weeks ago. Spot got off to a fast start with such jazz At The Philharmonic regulars as Buddy Rich, Gene Krupa, Flip Phillips and Charlie Shavers. The Box currently is featuring the Duke Ellington orch and Art Tatum and is maintaining its socko pace.

Although it's spotted next door to the established cool jazz hang-out, Birdland, jazz vogue in Gotham has grown to such an extent that both niteries apparently can play to ropes-up biz. Trade hoppers see the Birdland-Band Box competition as a healthy phenomenon in that it'll bring about the simultaneous booking of top combos and orchs. Evidence of that trend has already taken shape with the pitting of Stan Kenton (Birdland) against Count Basie (Band Box) next month.

Also thriving in the midtown area are such perennials as Jimmy Ryan's with the Wilbur de Paris crew and the Hickory House, which now is featuring the Marian McPartland Trio. Such newcomers to the midtown jazz circuit as Le Downbeat, with Oscar Pettiford and Terry Gibbs; Snooky's with Dizzy Gillespie; Lou Terrasi's with Jimmy McPartland, George Wetting and Teddy Roy, and the Aquarium with the Sol Yaged combo are riding high. Childs Paramount, which instituted a jazz policy last year, is still going strong. Salt Lake City Five is current combo there, with weekly guest crews.

Over on the eastside, the Embers has built a solid jazzery rep and is pulling in the cafe society mob. Barbara Carroll Trio and the Eddie Heywood Trio are its current attractions. In Greenwich Village Eddie Condon's and Nick's continue to pull in the aficionados. And on the lower eastside the shindigs at the Stuyvesant Casino and the Central Plaza are steady coin grabbers.

Also pointing up Gotham's jazz craze is increasing number of remotes being picked up from these spots. WCR and WMGM currently are airing on-the-spot pickups from the Band Box, Snooky's and Le Downbeat.

## M-G-M BUYS MORE INDIE-MADE MASTERS

M-G-M Records continued its practice of buying up independently-made masters for release under its own banner last week with the purchase of several sides cut by thrush Betty Cox. Diskery will wait for reaction on Miss Cox's initial platter, due at the end of the month, before beginning any longterm negotiations. Miss Cox's previous piping assignments had been centered on tele.

Deal is similar to diskery's previous buy of masters cut by Ginny Gibson. When Miss Gibson's etching of "You Blew Me A Kiss" began to make some noise in the market, M-G-M inked her to a longterm deal.

## Sammy Davis, Jr., on Wax

Sammy Davis, Jr., lead member of the Will Mastin trio vaude act, will debut on wax via a new indie label, DDR Records. Diskery was recently organized in Philadelphia by Joe Diamond and a syndicate of business men.

Davis' first sides will be "The Gypsy in My Soul" and "Who Needs Spring." Davis works with his father and uncle in the Mastin trio.

Mel Torme, currently appearing at the Colony Club in Dallas has been signed for a return engagement on Aug. 25, following a week's return date at Shreveport, La., Stork Club on Aug. 18.

## Guy Lombardo to Play Corpus Christi Aud.

Corpus Christi, Feb. 3.  
Guy Lombardo orch has been booked at the Del Mar Auditorium on March 3.

In addition to the band show will feature Johnny O'Brien, harmonica player, and the Szony dance team.

## Fox Wins Stiff Pub Demands In Remington Case

In another successful action against unauthorized diskings of tunes, publishers' agent and trustee Harry Fox won a complete victory against Remington Records in N.Y. Federal Court last week. Fox brought the suit against the diskery in behalf of Shaprio-Bernstein, St. Nicholas, Oxford and Meridian music firms with Julian T. Abeles (& Bernstein) acting as Fox's legal rep.

Federal Judge Edward A. Conger upheld Fox in the latter's rejection of Remington's offer to pay the royalties due. Remington claimed that its use of the tunes was unauthorized and alleged an implied license. Fox, however, refused to accept the royalties and demanded damages, attorneys' fees and other available relief under the Copyright Act.

Since the legal action would normally have taken about three years to reach trial, Abeles moved for the entry of an immediate interlocutory summary judgment against Remington on the issue of liability and for the appointment of a special master to ascertain the damages to which the plaintiffs are entitled under the Copyright Act. Judge Conger granted all of (Continued on page 46)

## Lotsa 'New' Disk Faces Are Only Changeovers From Old Monickers

Continuing demand for new disk names has cued a flock of singers to switch their monikers. Although traders are generally aware of the changeover, it's felt in music biz circles that the disk customers will latch on to an unfamiliar name sooner than to an established tag despite value of the etching.

One of the most recent examples of a switched-moniker disker breaking through is Karen Chandler, who is currently riding high with her Coral waxing of "Hold Me, Thrill Me, Kiss Me." Before joining the Coral stable, Miss Chandler had been a London Records pactee known as Eve Young.

Guy Mitchell, currently one of Columbia's big sellers, is another disker who hit the bigtime after a name-change. Mitchell had been recording for several indie labels under such varied monikers as Al Cernik, Sandy Scott and Al Grant before being picked up by Mitch Miller, Col's artists & repertoire topper, and given his current tag.

Coral's highriding vocal combo, the Ames Bros., previously had been known as the Shamrocks and the Amory Bros. Combo used the Shamrocks label when they were associated with the Art Mooney orch several years ago. John Arcesi, who's beginning to crack through on Capitol Records, had been a vocalist with several topflight bands before deciding to go after a solo wax career as Arcesi.

Blackie Jordann, one of Decca's recent acquisitions, was on Col's roster as Burt Taylor for a couple of years and Johnny Parker, who's with RCA Victor, previously had recorded as Terry Parker and Johnny Eager.

Singers who've been around the niteries and/or vaude circuit for a number of years now are being advised by agency men and managers to change their monikers if they want a crack at the lucrative disk market.



**LAWRENCE WELK**  
and his  
**CHAMPAGNE MUSIC**  
76th Consecutive Week, Aragon Ballroom, Santa Monica, Calif.  
Exclusively for Coral Records  
"OH HAPPY DAY" backed by "Your Mother and Mine"

## Disk Jocks Aid N.O. Reemerging As Music Center

New Orleans, Feb. 3.

Under the impetus of disk jockey promotion, New Orleans is again emerging as one of the leading music centers of the country. The birthplace of jazz and the ballroom of virtually all the great jazzmen during the first two decades of this century, the Crescent City has not been prominent on the music scene for some time. The situation, however, has rapidly changed in recent months.

Currently, N.O. is building a foothold in the blues & rhythm field which could make this city comparable to Nashville for the hillbilly business. An increasing number of b&r artists are stopping over in this area for indie recording activity while the artists & repertoire staffers of the major labels are beginning to give more attention to this spot as a recording center and as a source of new talent.

The N. O. jockeys, notably Joe Delaney, ex-Coral Records sales exec, have sparked the resurgence through the promotion of the concerts with visiting artists. Delaney recently packed a local auditorium with Woody Herman's Third Herd and the Dukes of Dixieland. The jocks, incidentally, have unusual esprit de corps in this town, and they all helped to ballyhoo the Delaney bash.

Several labels, such as Okeh and Coral, are using some of the old halls in this town in which to hold their recording sessions. The Dukes, for Okeh, recently held a session in an old Negro meeting hall which was the scene of many jazz band balls around the turn of the century.

## JONI JAMES' 'BELIEVE' HITS 1-MILLION MARK

Joni James, who's been pacing the M-G-M Records stable for the past couple of months with "Why Don't You Believe Me," will be awarded a gold platter of the tune by the diskery for hitting the 1,000,000 sales mark. Presentation will be made during the second week of thrush's Paramount Theatre (N. Y.) engagement. She opens at the Par today (Wed.).

In line with the gold disk award, New York's record retailers are joining the production via streamers and window cards plugging Miss James' disks.

## Sammy Kaye: Songplugger

Bandleader Sammy Kaye has turned songplugger for a new tune written by Carmen Lombardo, composer-sideman with his brother Guy's band. Song, "Blue Willows," is being published by Kaye's firm, World Music.

Kaye was at the Roosevelt Hotel, N. Y., last week, before Lombardo's band closed there for the season, to promote plugs for the tune.

## Naming of Gen. Mgr. May Hold Key To ASCAP Dilemma On New Prexy

### Ivan Mogull Sets Up BMI Pub Affiliate

Publisher Ivan Mogull last week set up a Broadcast Music, Inc., affiliate, Harvard Music.

Mogull also operates an ASCAP affiliate, Mogull Music.

## Capitol Sparks Longhair Line With Cetra Buy

Capitol Records made its strongest bid to barge into the classical disk field last week with buyout of the N. Y. indie Cetra-Soria and the Italian Cetra catalogs, effective April 1. The lucrative longhair disk market has virtually been dominated by Columbia and RCA Victor, and Cap execs latched on to the Cetra-Soria label as a springboard with which to crack the field.

The Cetra-Soria catalog includes 46 complete operas, plus instrumentals, oratorios and operatic and concert recitals recorded in Italy. Deal now gives Cap a lead position in the opera disk field. The Cetra label was launched in the U. S. by Dario Soria in 1946. Soria, who instituted the three-way Cap-Cetra-Cetra-Soria negotiations, will move on to another project in the recording field which he expects to announce shortly.

Deal was consummated between Edgardo Trinelli, managing director of Cetra; Sergio Fortis, reping Societa Indorettrica (SIP), a Cetra subsid, and Glenn E. Wallichs, Cap prez. Wallichs also named Cetra as Italian rep for Cap's line. Pact gives Cetra products the exploitation and distrib facilities it lacked in this country.

In another move to broaden its (Continued on page 47)

## New Goodman Band, With Alumni Sidemen, To Hit Road in April

Benny Goodman, who's forming his first regular working orch in about three years, will hit the one-tier circuit beginning April 15. Tour, which will run about six weeks, will tee off in the east and wind on the Coast. Goodman expects to play about 36 dates on the trek.

The new Goodman orch will include 13 sidemen including such Goodman alumni as Gene Krupa on drums and Teddy Wilson on piano. Goodman also is dickering for Ziggy Elman, Billy Butterfield and Charlie Shavers for the trumpet section; Vernon Brown and Lou McGarrity for the trombone section and Georgie Auld for the sax group.

Helen Ward, another Goodman orch graduate, is expected to be the vocalist. Goodman will donate part of the tour's profits to the Fletcher Henderson Fund. Associated Booking Corp. is handling the tour.

## Cantor to Voicetrack 20 Tunes for WB Biopic

Hollywood, Feb. 3.  
Eddie Cantor's voice will be heard in 20 songs, which he helped popularize through the years, in Warners' biofilm, "The Eddie Cantor Story," in which Keefe Brasselle will play the title role.

Recorded numbers included: "Pretty Baby," "Yes, Sir, That's My Baby," "You Must Have Been a Beautiful Baby," "Love Me, and the World Is Mine," "Row, Row, Row," "If I Was a Millionaire," "Oh, You Beautiful Doll," "If You Knew Susie," "Making Whoopee," "Bye, Bye, Blackbird," "Ida," "Now's the Time to Fall in Love," "Josephine," "Bedelia," "Ma, He's Making Eyes At Me," "Margie," "One Hour With You," "Yes, We Have No Bananas" and "How You Gonna Keep 'Em Down on the Farm."

The naming of a general manager for the American Society of Composers, Authors & Publishers has again come to the forefront of ASCAP problems as a result of the need to elect a new president this spring. Under ASCAP's new by-laws, incumbent prez Otto A. Harbach is ineligible to run again, since he will have served the maximum of three consecutive one-year terms.

ASCAP toppers have been finding it tough to come up with a writer with a national reputation to take over the ASCAP presidency because it involves fulltime administrative duties. Such writers as Oscar Hammerstein 2d, Richard Rodgers and Irving Berlin previously indicated that they were not interested in taking the job since it would interfere with their creative work.

It's widely accepted among ASCAP directors, particularly the publishers, that the naming of a general manager to handle the administrative work would permit their naming of a top writer as a prexy since it would only have an honorary function. Since the death of its last general manager, John A. Paine, four years ago, the Society has been functioning on a committed basis with the president directing ASCAP's affairs.

There has been some talk in ASCAP circles about the name of Adlai E. Stevenson for the post of general manager at a \$100,000 annual salary. No approach has been made to the defeated Democratic Presidential candidate and it's likely that the ASCAP board will not be interested in a personality so identified with partisan national politics.

ASCAP wants, however, a g.m. with some influence in Washington, D. C. A bill to amend the Copyright Act for licensing of jukeboxes for performance fees is due to come up in the current Congressional session and ASCAP is putting all its weight behind this move. It could mean over \$5,000,000 more in performance fees for ASCAP yearly.

If the move to appoint a general manager fails, a bitter fight is likely to break out in ASCAP over the next prexy between the writers and publishers. The latter group will settle for nothing less than a top-flight writer while one influential writer group on the board is expected to push one of their own members, possibly Stanley Adams or Jack Yellen. Harbach solved the stalemate last year by agreeing to serve for another term but currently there is nobody on the horizon who is both willing to serve and able to get the support of both the writers and publishers.

## AFM NAMES FISCHER AS HOLLYWOOD REP

Hollywood, Feb. 3.  
Phil Fischer, for the past 10 years broadcasting rep of AFM Local 47 and for the past two years AM-TV v.p., has been upped by the exec board of the American Federation of Musicians to post of international rep in charge of motion pictures and TV, filling spot vacated by death of J. W. Gillette last Dec. 9.

Taking over Fischer's chores on AM and live TV will be his assistant, Ward Archer, who is in charge of records and transcriptions, but Fischer continues to rep the international in telefilms, and also will continue to function as v.p., a post to which he was recently re-elected.

Promotion took effect Sunday (1), when Fischer went off the payroll of the local to that of the AFM. He will be consultant in AM and live TV, as a member of the exec board of the local.

## Lieberson to Mexico

Goddard Lieberson, Columbia Records exec vice-prexy, headed for Mexico over last weekend to attend a board meeting of Col's Mexican affiliate, Discos Columbia.

Lieberson will visit the Coast before returning to the N. Y. home-office.

Irving Fields & Trio return to the Hotel Park Sheraton's Mermaid Room, N. Y., for their fifth engagement, starting Monday, Feb. 8.



# Jocks, Jukes and Disks

By MIKE GROSS

Frankie Laine: "I Believe"—"Your Cheatin' Heart" (Columbia). "I Believe" is an inspiring faith song that's got enough pop appeal to score big in the commercial market. Frankie Laine gives it a jock emotional reading pegged for the jock and juke trade. It's a power-packed slice headed for the hit brackets. Jane Froman's version on the Capitol label is a warm and tender etching and it, too, rates plays. Laine gets into the hillbilly groove on "Your Cheatin' Heart" for sock results. Paul Weston's orch capably assists.

Joni James: "Your Cheatin' Heart"—"I'll Be Waiting For You" (M-G-M). Alfalfa-styled ballad, "Your Cheatin' Heart," by the late Hank Williams, gives Joni James another top bracket entry. It's a mood item which the thrush belts out with lots of feeling. A natural for the coinboxes as well as the platter spinners. Miss James scores with another ballad on the bottom deck but it's potential will be minimized by the top plays given "Cheatin' Heart."

Fontane Sisters: "The Price I Paid For Loving You"—"Walkin' the Floor Over You" (Victor).

imate crooner and should improve with more wax time.

Eddie Gorme: "Love Me Not Just A Little"—"Don't Tell Lies" (Coral). Eddie Gorme has another potent platter in her pitch for the biscuit bigtime. Gal's dynamite warbling style gets plenty of action into "Love Me Not Just A Little" and it could take off. It's the kind of slice that draws the coin into the jukeboxes. She displays a nice change of pace for the sentimental ballad on the flip, but it's a little too slow-moving for commercial impact.

Dick Haymes: "Let's Fall in Love"—"All I Need to Know" (Decca). Dick Haymes, who's been out of the top disk brackets for some time, should win plenty of disk devotees with his workover of the oldie, "Let's Fall in Love." Haymes is a solid crooner who knows how to blend melody and lyric for top results. If the jockeys get behind it it could make some noise. Reverse is another top quality side which shows Haymes off to advantage. Gordon Jenkins orch gives him a firstclass assist.

Doris Day: "The Second Star to the Right"—"You Have My Sympathy" (Columbia). "Second Star to the Right," from the Walt Disney pic, "Peter Pan," has its best take-off chance in Doris Day's standout slice. Thrush is in top form as she caresses each word with a vocal intimacy that hits home. It's set against a soft melodic line. Her treatment of "You Have My Sympathy," an okay ballad, is another example of her class styling and rates some attention.

Ernie Rudy Orch: "Say It With Your Heart"—"You Can Fly, You Can Fly" (Coral). The Ernie Rudy orch moves into the wax competitively with this coupling and although it's not an outstanding debut it should attract attention and spins. Orch, comprised of a flock of ex-Sammy Kaye sidemen, delivers with a danceable and listenable lilt and both sides are extremely tasty. Orch has potential for hit shellac. "Say It With Your Heart" is the better slice and rates the spinning time. Don Rogers is effective on the vocal.

## Platter Pointers

Bing Crosby and Fred Waring team up on Decca for a slick workover of "Hush-A-Bye." Frank Amato impresses on "Sorrento" on the indie Triple A label. Jack Richards has an okay cut of "I Had a Little Too Much to Dream Last Night" (Coral). Guy Lombardo has a clicko cut of "Pretend"

## Best British Sheet Sellers

(Week ending Jan. 24)

London, Jan. 27.

You Belong to Me...Chappell  
Outside of Heaven...Wood  
Here in My Heart...Mellin  
Walkin' to Missouri...Dash  
Don't Let Stars in Eyes...Morris  
Comes Along a Love...Kassner  
I Went Wedding...Victoria  
Isle of Innisfree...Maurice  
Forget-Me-Not...Reine  
Feet Up...Cinephonic  
Faith Can Move...Dash  
Because You're Mine...Robbins

## Second 12

That's-A Why...Connelly  
Half as Much...Robbins  
Sugarbush...Chappell  
Zing a Little Zong...Maddox  
Broken Wings...Fields  
Wonderful Copenhagen...Morris  
Homing Waltz...Reine  
Walkin' My Baby...Victoria  
Takes Two to Tango...F.D. & H.  
Blue Tango...Mills  
Heart and Soul...Wood  
Now...Dash

(Decca)...Lynn Franklin's workover of "Deed I Do" on the Mercury label rates spins.

Standout western, folk, polka, jazz, religioso, etc.: Johnny Dee Trio, "To Think It Could Have Been Me" (Trojan). The Holidays, "Apron Strings" (King). Little Esther & Little Willie, "Hollerin' and Screamin'" (Federal). The Orioles, "Teardrops On My Pillow" (Jubilee). Gene O'Quinn, "Close Your Eyes" (Capitol). Annie Laurie, "Give Me Half a Chance" (Okeh). Buddy Johnson, "Just to Be Yours" (Decca). Jack Cardwell, "Two Arms" (King). Hawkshaw Hawkins, "Picking Sweethearts" (King). The Ravens, "Don't Mention My Name" (Mercury). Kitty Wells, "Paying for That Back Street Affair" (Decca). Cliff Steward, "I Don't Wanna Go Home" (Coral). The Maddox Bros. & Rose, "Hearts and Flowers" (Columbia). Arthur Smith "In Memory of Hank Williams" (M-G-M).

## Artie Wayne Disk

### Gets 3-Label Play

Further pointing up the trend of diskeries to buy up clicko wax product from smaller companies, is recent triple parlay on the Artie Wayne-disking of "Rachel." Platter initially was issued by the indie Vip label and then was picked up a couple of weeks after it hit the market by another indie company, Ken Records. Mercury came into the picture last week when it pacted Wayne and bought up the "Rachel" slice from Ken.

Along the same lines, Merc also bought up the masters of Jerry Cooper's coupling of "Have You Ever Been Lonely" and "I'm Sorry I Made You Cry." Sides initially were released via the indie Anchor Label.

## Longhair Disk Reviews

"A Tribute To Lotte Lehmann" (RCA Victor, \$5.72). RCA Victor Collector's Issue brings a reprise of 20 German songs by the one-time Met soprano. Selections from Schubert, Schumann, Brahms and Franz offer lieder singing at its finest, in beautiful artistic and vocal jobs done by one of the world's great artists. Three Schubert songs, "Unge-duld," "Die Krahe" and "Der Lindenbaum," are particularly impressive.

Ponchielli: "La Gioconda" (Urania, 4 LP, \$23.80). Rousing rendition, in fine Italian vein, of a lusty warhorse, here given complete for the first time. Principals are strong-voiced and first-rate, with Anita Corridori in the title role and Giuseppe Campora a fine Enzo. Professori d'Orchestra of La Scala under conductor La Rosa Parodi in sturdy support.

Ravel: "L'Heure Espagnole" (Vox, \$5.95). Charming though lightweight one-act opera gets an excellent all-round performance by a well-chosen cast of French singers who know the Gallic style. L'Orchestra Radio-Symphonique de Paris under Rene Leibowitz does good supporting job. Bron.

## K.C. Symp in Nip

### Cultural Exchange

Kansas City, Feb. 3. Concert of the Philharmonic Orchestra was transcribed a week ago and will be sent to Osaka, Japan, as the first longhair salute to the Orient by the Voice of America. Regular concert was under the baton of Hans Schwieger, conductor, with Arthur Rubinstein, guest pianist. Arrangements were worked out in an exchange of letters between Mayor William Kemp, Kansas City, and the mayor of Osaka. Transcription will be played from Osaka over a Japanese net, and a program of the Nippon Philharmonic is to be sent here for a broadcast in kind.

Deal is one of seven which the Voice of America has worked over the past couple of years, others previously being musical exchanges with European points. K. C. Philharmonic engaged in this program by exchanging concerts with Strasbourg. Details were handled by Walter Ducloux, chief of the music section of the Voice of America, and Arthur Wisner, business manager of the orch. V. of A. brought in Yukio Akiyama, Nip announcer, to handle special commentary and interview native Nipponese here.

## Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director, Alphabetically listed.

Survey Week of January 23-29, 1953

A Fool Such as I.....	Robbins-M
A Million Tears.....	Jubilee
April in Portugal.....	Chappell
Because You're Mine—"Because You're Mine".....	Felst
Bye Bye Blues.....	Bourne
Don't Let the Stars Get in Your Eyes.....	Four-Star
Downhearted.....	Paxton
Glow-Worm.....	Marks
Heart and Soul.....	Famous
Hold Me, Thrill Me, Kiss Me.....	Mills
How Do You Speak to an Angel—"Hazel Flagg".....	Chappell
Hush-A-Bye—"The Jazz Singer".....	Remick
I Confess.....	Witmark
Keep It a Secret.....	Shapiro-B
Mister Tap Toe.....	Montclair
My Baby's Coming Home.....	Roxbury
My Jealous Eyes.....	Famous
Nina Never Knew.....	Jefferson
Oh Happy Day.....	BVC
Open Up Your Heart.....	Longridge
Outside of Heaven.....	BVC
Say It Isn't So.....	Berlin
Say It With Your Heart.....	Felst
Second Star to the Right—"Peter Pan".....	Disney
Side by Side.....	Shapiro-B
Takes Two to Tango.....	Harman
Thumbelina—"Hans Christian Andersen".....	Frank
Till I Waltz Again With You.....	Village
To See You.....	Burvan
Why Don't You Believe Me.....	Brandom
Wish You Were Here—"Wish You Were Here".....	Chappell
You'll Never Know.....	BVC

### Second Group

A Cute Piece o' Property.....	Duchess
A Shoulder to Weep On.....	Laurel
Chicago Style.....	Burvan
Everything I Have Is Yours.....	Robbins
Even Now.....	Pickwick
I'm Skipping Rope With a Rainbow.....	Carmen
Jambalaya.....	Acuff-R
Kiss.....	Robbins
Lady of Spain.....	Fox
Life Was Beautiful.....	Pops
Never Smile at a Crocodile—"Peter Pan".....	Disney
No Moon at All.....	Jefferson
Perhaps, Perhaps, Perhaps.....	Peer
Pretend.....	Brandom
She Wears Red Feathers.....	Oxford
Taboo.....	Peer
Things I Might Have Been.....	Meridian
Wild Horses.....	Simon
Wonderful Copenhagen—"Hans Christian Andersen".....	Frank
You Belong to Me.....	Ridgeway
Yours.....	Marks

## Top 10 Songs On TV

Appreciation.....	Duet
Because You're Mine.....	Felst
Don't Let the Stars Get in Your Eyes.....	Four-Star
First Snow of Winter.....	Duet
Give a Cheer.....	Duet
Glow-Worm.....	Marks
It's Autumn Again.....	Duet
Keep It a Secret.....	Shapiro-B
Rockaway Beach.....	Duet
Summer Symphony.....	Duet
There's a Brand New Baby at Our House.....	Barton
Why Don't You Believe Me.....	Brandom

### FIVE TOP STANDARDS

(More in Cast of Ties)

Darktown Strutter's Ball.....	Felst
Dearie.....	Laurel
Falling in Love With Love.....	Chappell
I Never Knew I Could Love Anybody.....	Felst
Let Me Call You Sweetheart.....	Shapiro-B
She's Funny That Way.....	Robbins
Who Cares.....	Harms

† Filmmusical. \* Legit musical.

VARIETY

## 10 Best Sellers on Coin-Machines Week of Jan. 31

1. TILL I WALTZ AGAIN WITH YOU (5)
2. DON'T LET THE STARS GET IN YOUR EYES (7)
3. WHY DON'T YOU BELIEVE ME (13)
4. TELL ME YOU'RE MINE (3)
5. HAVE YOU HEARD (3)
6. OH HAPPY DAY (4)
7. SIDE BY SIDE (1)
8. GLOW-WORM (17)
9. MY BABY'S COMING HOME (3)
10. KEEP IT A SECRET (4)

Teresa Brewer.....	Coral
Perry Como.....	Victor
Gisele MacKenzie.....	Capitol
Joni James.....	M-G-M
Gaylords.....	Mercury
Mindy Carson.....	Columbia
Joni James.....	M-G-M
Laurence Welk.....	Coral
Don Howard.....	Essex
Kay Starr.....	Capitol
Mills Bros.....	Decca
Paul Ford.....	Capitol
Jo Stafford.....	Columbia

### Second Group

Doris Day.....	Columbia
Patti Page.....	Mercury
Julius LaRosa.....	Cadence
Guy Mitchell.....	Columbia
Pearl Bailey.....	Coral
Nat (King) Cole.....	Capitol
Joni James.....	M-G-M
Bing Crosby.....	Decca
Patti Page.....	Mercury
Johnny Desmond.....	Coral
Four Aces.....	Decca
Johnny Maddox.....	Dot
Patti Page.....	Mercury
Ralph Flanagan.....	Victor

MR. TAP TOE  
DOGGIE IN THE WINDOW  
ANYWHERE I WANDER  
SHE WEARS RED FEATHERS  
TAKES TWO TO TANGO  
BECAUSE YOU'RE MINE  
WISHING RING  
OPEN UP YOUR HEART  
I WENT TO YOUR WEDDING  
TRYING  
HEART AND SOUL  
IN THE MOOD  
MY JEALOUS EYES  
HOT TODDY

Figures in parentheses indicate number of weeks song has been in the Top 101

# VARIETY Scoreboard

## OF

### TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution  
Encompassing the Three Major Outlets  
**Coin Machines    Retail Disks    Retail Sheet Music**  
as Published in the Current Issue  
for  
**WEEK ENDING JANUARY 31**

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

#### TALENT

POSITIONS This Last Week Week	ARTIST AND LABEL	TUNE
1	1 JONI JAMES (MGM)	Why Don't You Believe Me
2	2 PERRY COMO (Victor)	Have You Heard
3	3 TERESA BREWER (Coral)	Don't Let the Stars Get in Your Eyes
4	6 GAYLORDS (Mercury)	Till I Waltz Again
5	JULIUS LAROSA (Cadence)	Tell Me You're Mine
6	7 PATTI PAGE (Mercury)	Anywhere I Wander
7	4 JO STAFFORD (Columbia)	This Is Heaven
8	8 DON HOWARD (Essex)	Doggie in the Window
9	KAREN CHANDLER (Coral)	I Went to Your Wedding
10	5 MILLS BROS. (Decca)	Keep it a Secret
		Oh Happy Day
		Hold Me, Thrill Me, Kiss Me
		Glow-Worm

#### TUNES

POSITIONS This Last Week Week	TUNE	PUBLISHER
1	1 DON'T LET THE STARS GET IN YOUR EYES	Four Star
2	3 TILL I WALTZ AGAIN	Village
3	2 WHY DON'T YOU BELIEVE ME	Brandon
4	5 KEEP IT A SECRET	Shapiro-B
5	4 OH HAPPY DAY	BVC
6	7 TELL ME YOU'RE MINE	Capri
7	8 HAVE YOU HEARD	Brandon
8	6 GLOW-WORM	E. B. Marks
9	9 BECAUSE YOU'RE MINE	Feist
10	10 HOLD ME, THRILL ME, KISS ME	Mills

## RETAIL SHEET BEST SELLERS

### VARIETY

Survey of retail sheet music sales based on reports obtained from leading stores in 10 cities and showing comparative sales rating for this and last week.

National Rating  
**Week Ending Jan. 31**

This Last wk.	wk.	Title and Publisher	Reheiser Bros.	Philad.	San A.	St. L.	Chica.	Minna.	Kansas	Detro.	Indian.	Seattl.	N T S
1	1	Don't Let the Stars (Four Star).....	2	1	1	1	1	2	1	1	1	2	97
2	4	Till I Waltz Again (Village).....	1	2	4	5	3	4	5	8	5	1	72
3	3	Keep It a Secret (Shapiro-B).....	5	2	3	4	3	3	4	2	3	70	
4	2	Don't You Believe Me (Brandon).....	7	3	2	2	5	2	3	4	5	66	
5	5	Oh Happy Day (BVC).....	8	6	5	8	1	6	8	4	45		
6	7	Because You're Mine (Feist).....	6	4	8	6	6	7	2	9	40		
7	6	Glow-Worm (E. B. Marks).....	10	7	4	5	4	9	7	31			
8	8	Tell Me You're Mine (Capri).....	9	3	6	10	8	5	25				
9	13	Have You Heard (Brandon).....	3	5	10	10	9	7	10	10	6	15	
10A	10	Hold Me, Thrill Me, Kiss Me (Mills).....	10	10	10	9	7	10	10	6	15		
10B	9	Lady of Spain (Fox).....	7	7	7	9	9	8	15				
12	11	You Belong To Me (Ridgeway).....	8	6	10								
13A	14	Baby's Coming Home (Roxbury).....	3	10	9								
13B	..	Wishing Ring (Acuff-R.....	7	6	9								
15	..	Anywhere I Wander (Frank).....	9	6	7								

#### Toujour Amour

M-G-M Records is concentrating on love for shellac impact. In its upcoming release schedule, diskery is releasing six sides with "love" in the title.

Platters are "A Fool in Love" (Billy Eckstine); "I'm in Love" (Betty Cox); "I Don't Want Love" (Norman Perry); "Fall in Love" (Victor Marchese); "Let's Fall in Love" and "Come Back to Me My Love" (Cindy Lord).

#### Italo Pop Tune Fete Spells Big Coin For Winner; Draws Squawks

Genoa, Jan. 27.

Italian pop music's main event of the year, the annual song sweepstakes, will be held on the last three days of this month in San Remo's Casino. Because of its spotlighting of winning tunes and consequent publicity, occasion has rapidly gained primary importance in the three years since its 1951 start. New songs by the hundreds are yearly submitted to RAI, the Italian radio net which helps sponsor the event. Twenty of these are pre-selected for the San Remo finals, where the winner is chosen by vote during the three-day session.

Top tunes and few runners-up, merely by virtue of a San Remo ranking, are virtually assured the top spots in subsequent annual disk and sheet sales, and consequently in earnings for all involved. Last year's winner, "Vole Colombo," is said to have earned over \$10,000 in disk rights alone, via a platter sale reportedly totaling 135,000, with 80,000 of these by the Angelini Orchestra with a vocal by Nilla Pizzi and 55,000 in the 20 other recordings of the song. Italian runner-up for '52 was a novelty song titled "Papaveri." Its disk sales earned it a reported \$3,000.

Disparity between earnings of the contest winner and those of the hundreds of other tunes recorded during the year has drawn criticism of the songfest for its "bifurcation" of non-winners, as well as accusations of ballot-stuffing in the finals and prejudice on the part of bandleaders and arrangers for one author or another, etc. In an attempt to play it fair and square, the organizers this year have planned a proportional vote system, by which 10 listeners for each of Italy's sixteen radio stations, plus 60 spectators drawn from the San Remo crowd, will select the winner. Furthermore, all tunes will be played by both orchestras selected for the finals: Angelini and Trovajoli, with vocal values also carefully balanced between Angelini's top-ranking Nilla Pizzi and Trovajoli's equally popular Teddy Reno.

#### COAST AFM MERGER NEAR COMPLETION

Hollywood, Feb. 3.

The merger of Hollywood's two musicians' locals, 47 and 767, for white and Negro tooters, respectively, will be completed shortly under the aegis of the American Federation of Musicians exec board. The board named a committee to handle the technical details of transfer of the property of both locals into the merged unit.

The AFM board okayed the elimination of the Jim Crow setup on the Coast after the members of both locals voted to join forces last month.

#### Granz Troupe to Tour Reich; Bypasses Brit.

London, Feb. 3.

Norman Granz's "Jazz at the Philharmonic" unit due in Germany at end of February, with dates lined up in Hamburg, Munich, Frankfurt and Berlin. Owing to Musicians' Union barrier, group cannot play in England, but British Broadcasting Corp. is pulling strings to get Ella Fitzgerald to come over for special broadcast from London.

Also scheduled for February welcome are George Shearing and his Sextet. A local boy, Shearing is firm favorite in his own country. Fosters Agency is handling.

## Longhairs Fear Big Discounts; See Disk Biz OK

Despite the flood of small and medium-sized labels into the longhair recording field, one director of classical artists and repertoire, Remy Van Wyck Farkas, of London Gramophone Corp., is optimistic about business for '53. As rep of one of the classical Big Three (RCA Victor, Columbia and London—the last named being the wholly-owned United States subsidiary of English Decca), Farkas has a bullish slant on industry problems and practices.

An over-supply or exhaustion of the classical repertoire can never happen, he says. Performances can always be improved upon; and "there's always room for another version of Beethoven's Fifth."

America is far more literate than most people suspect, he adds. The field of modern music hasn't been touched. New talent in composing as well as in performing is constantly coming up. All these mean ever-fresh markets.

Farkas does have a couple of beefs. One is that "a lot of inferior stuff is being put out at top prices." Another is that exorbitant discounts are being given by some small recording companies to certain dealers, who thereby undersell the majors.

"But if you've got the goods, you'll lick these problems," says Farkas. "We're not worried about our regular competition; we respect them; we'll all get along."

London, which has access to all of English Decca's catalog (which means the various Decca setups throughout Europe), has about 600 LPs in its catalog now, and ranks third in longhair sales in the U. S. Its top '52 sellers were "Madame Butterfly," "Three-Cornered Hat," and "Swan Lake." "Aida," issued end of '52, is a big seller now.

About a month ago London went into the low-price longhair field with a \$2.95 disk, to meet competition. These aren't repressings, but are new recordings, with its regular artists, comprising single pieces or short works rather than full-length operas, tone-poems or symphonies.

#### GOODMAN, WEBMAN TEAM IN PUB FIRMS

Benny Goodman and Hal Webman, former music trade editor, moved into the publishing firm sweepstakes last week with the formation of two puberies. Goodman and Webman, who'll be pards in the operation, set up Templeton Music, with an ASCAP affiliation, and Emperor Music as their BMI affiliate.

Firms are Webman's initial pubbery effort while Goodman has been silently connected with Regent and Harman Music, firms operated by his brothers, Gene and Harry.

#### 'Glow-Worm' Sparks 3d Lyric Treatment

"Glow-Worm," E. B. Marks Music copyright which hit the comeback trail last fall via a new Johnny Mercer lyric and the Mills Bros. Decca etching, is due for its third lyric treatment. Tune originally was penned in 1902 by Paul Lincke (music) and Lilla Cayley Robinson (lyrics). The Mercer lyric, the second version, will be followed by a new set of words by Marion Banks under the tag, "Little Joe Worm, Son of Glow-Worm."

Miss Banks' version of the tune is being pushed by the pubbery for the pop and kidsk market. "Glow-Worm," incidentally, was satirized in 1910 by Ballard MacDonald and Harry Carroll in "Nix On The Glow-Worm, Lena." It was showcased in the Ziegfeld Follies of that year.

#### All-Girl Crew in Tex. Spot

Fort Worth, Feb. 3.

Ada Leonard and her all-girl band have opened an extended engagement here at the Keystone Room of the Hotel Texas here. This marks the first time for an all-female band at the spot. They are here until Feb. 22.

## AS POLLED VIA LEADING U. S. DISK JOCKEYS

# VARIETY

÷ BMI

# VARIETY

## WEEK ENDING JAN. 31

This compilation is designed to indicate those records rising in popularity as well as on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and sockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

\* ASCAP. † BMI.

Pos.	Pop. No.	Artist	Label	Song
1	9	Perry Como	Victor	"I Don't Let the Stars...."
2	10	Teresa Brewer	Coral	"Till I Waltz Again...."
3	17	Joni James	M-G-M	"Why Don't You Believe Me...."
4	12	Jo Stafford	Columbia	"Keep It a Secret...."
5	7	Eddie Fisher	Victor	"Even Now...."
6A	13	Joni James	M-G-M	"Have You Heard...."
6B	11	Kareh Chandler	Coral	"Hold Me, Kiss Me...."
7	8	Gaylords	Mercury	"I Tell Me You're Mine...."
8	5	Lawrence Welk	Coral	"Oh Happy Day...."
9	16	Tony Bennett	Columbia	"Congratulations to Someone...."
10	17	Four Knights	Capitol	"Oh Happy Day...."
12A	1	Kay Starr	Capitol	"Side By Side...."
12B	39	Ames Bros.-Les Brown	Coral	"No Moon At All...."
12C	8	Mills Bros.	Decca	"Glow-Worm...."
15A	50	Eddie Fisher	Victor	"Downhearted...."
15B	10	Sunny Gale	Victor	"Teardrops On My Pillow...."
15C	20	Buddy Morrow	Victor	"I Don't Know...."
18A	14	Don Howard	Essex	"Oh Happy Day...."
18B	3	Guy Mitchell	Columbia	"She Wears Red Feathers...."
18C	1	Patti Page	Mercury	"Doggie in the Window...."
21	27	Arlie Wayne	Mercury	"I Rachel...."
22	9	Paul Ford	Capitol	"My Baby's Coming Home...."
23	45	Vic Damone	Mercury	"Sugar...."
24	30	Sieve Lawrence	King	"How Many Stars...."
25	14	Joni James	M-G-M	"Wishing Ring...."
26	1	Eddie Fisher	Victor	"How Do You Speak...."
27	20	Ralph Flanagan	Victor	"Hot Toddy...."
28	30	Mr. Tap Toe	Columbia	"Doris Day...."
29	18	Don Cornell	Coral	"I...."
30A	22	Nat (King) Cole	Capitol	"Strange...."
30B	2	Ray Anthony	Capitol	"On the Trail...."
32A	12	Les Paul	Capitol	"Bye-Bye Blues...."
32B	1	Perry Como	Victor	"Wild Horses...."
32C	25	Jo Stafford	Columbia	"You Belong To Me...."
35	25	Bob Carroll	Derby	"Say It With Your Heart...."
36A	5	Tommy Edwards	M-G-M	"This Is Heaven...."
36B	22	Julius LaRosa	Cadence	"Kiss...."
36C	32	Dean Martin	Capitol	"Kiss...."
36D	1	Al Martino	Capitol	"I Rachel...."
39A	19	Ralph Marterie	Mercury	"Pretend...."
39B	1	Les Baxter	Capitol	"Veni, Veni...."
42A	1	Eddy Howard	Mercury	"Now I Lay Me Down...."
42B	39	Sandy Solo	Barry	"Close Your Dreamy Eyes...."
44A	1	Patti Page	Mercury	"My Jealous Eyes...."
44B	26	E. Clooney-H. James	Columbia	"You'll Never Know...."
44C	2	Eddie Fisher	Victor	"If It Were Up To Me...."
44D	4	Spike Jones	Victor	"Winter...."
44E	1	Gisele MacKenzie	Capitol	"Adios...."
44F	36	Sauter-Finegan	Victor	"Nina Never Knew...."
44G	32	Margaret Whiting	Capitol	"Why Don't You Believe Me...."
51	3	Rosemary Clooney	Columbia	"If I Had a Penny...."

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Taking off faster than "DON'T LET THE STARS"!

# WILD HORSES and I Confess

20/47-5152



**PERRY  
COMO**

**AT HIS GREATEST**



Superb BACKING BY HUGO WINTERHALTER and orchestra

## This Week's BEST SELLING RCA Victor Records

	78 rpm/45 rpm	Playing Time
DON'T LET THE STARS GET IN YOUR EYES/LIES Perry Como	20/47 5064	2:37/2:30
WILD HORSES/I CONFESS Perry Como	20/47 5152	2:45/3:05
DOWNHEARTED/HOW DO YOU SPEAK TO AN ANGEL Eddie Fisher	20/47 5137	2:24/2:22
HOT TODDY/SERENADE Ralph Flanagan	20/47 5095	3:00/2:22
LONELY EYES/ISN'T IT A SMALL WORLD Vaughn Monroe	20/47 5145	2:55/2:22
I DON'T KNOW/HEY MRS. JONES Buddy Morrow	20/47 5117	3:04/2:40
TEAR DROPS ON MY PILLOW/STOLEN WALTZ Sunny Gale	20/47 5103	2:48/2:38
BLUE VIOLINS/FANDANGO Hugo Winterhalter	20/47 4997	3:28/2:56
LADY OF SPAIN/OUTSIDE OF HEAVEN Eddie Fisher	20/47 4953	3:06/2:36
A FOOL SUCH AS I/THE GAL WHO INVENTED KISSIN' Hank Snow	20/47 5034	2:30/2:35
HUSH-A-BYE/OH MOON Danny Thomas	20/47 5142	2:40/2:42
BECAUSE YOU'RE MINE/THE SONG THE ANGELS SING Mario Lanza	10/49 3914	3:30/3:30
EVEN NOW/IF IT WERE UP TO ME Eddie Fisher	20/47 5106	2:18/2:40
CONDEMNED WITHOUT TRIAL/EDDY'S SONG Eddy Arnold	20/47 5108	2:30/2:20
YOU'RE SO DANGEROUS/THE GHOST OF A ROSE Tony Martin	20/47 5116	3:02/3:05

**RCA VICTOR**  
FIRST IN RECORDED MUSIC



**PROGRAM  
THESE HITS!**

## Inside Orchestras—Music

Breakthrough of Ginny Gibson's M-G-M Records platter, "You Blew Me a Kiss," is resulting in a stampede peddling by publishers of Miss Gibson's previous demonstration platters to various record companies. The pubs figure that Miss Gibson, who was used strictly as a demo singer before the hit bracket, "Kiss," would be a wax winner for other labels and also help kick off their copyrights. Warbler currently is making some noise with a recently cut of "If the End of the World Came Today" via Jubilee Records, indie label operated by Jerry Blaine. The M-G-M platter won Miss Gibson a longterm pact with the diskery.

New tune, "What Does It Mean to Be Lonely?", that Georgia Gibbs recently recorded for Mercury, was composed by a couple of Miami Beach lawyers, one of them transplanted from Pittsburgh, the other from New York. Words were written by George Schwartz, Pitt native who practiced law there before going south around 15 years ago, and music by Charles Gertler, a Manhattan barrister before he hung up his shingle in Florida.

Unusual circumstance of a disk being peddled under two separate label banners is Don Howard's waxing of "Oh Happy Day." Howard originally cut the number on the indie Triple A label but when the disk showed signs of breaking through the hit lists, Dave Miller picked it up for his Essex Records, which headquarters in Philadelphia. Disk now is being handled by Triple A for the Ohio territory while Essex is getting it around the rest of the country.

Latest instance of a single disclick skyrocketing a wax performer into a hot personal appearance property, Karen Chandler's Coral waxing of "Hold Me, Thrill Me, Kiss Me." Platter, which now has topped the 350,000 mark, has pushed Miss Chandler above \$1,000 a week bracket with a solid lineup of theatres and niteries dates skedded for the next three months. Thrush currently is winding an engagement at the Gay Haven, Detroit, and moves into the Copacabana, Pittsburgh, Feb. 2.

Arnold Shaw, vice-prexy of Duchess Music, has authored a novel about Tin Pan Alley, "The Money Song," which Random House is publishing later this month. RH is ballyhooing the book as the first novel based on the music business along the lines of several recent books about the advertising, publishing and film businesses. Shaw is also the author of "Tin Pan Alley Lingo," a study published by Broadcast Music, Inc.

Perry Como's revival of "Lies" for Victor has uncovered fact the tune's co-writer, George Springer, is a hotel desk clerk in Omaha. Springer will get \$4,000 from the song, the reverse side of Como's click, "Don't Let the Stars Get in Your Eyes."

### Halasz Pacts 1st Four Diskers for Remington

Laszlo Halasz, recently-appointed director of Remington Records, has pacted the first new artists for his roster. Quartet includes violinist Tossy Spivakovsky, baritone Mack Harrell (both former Columbia diskers), pianist Leonid Hambro and harpsichordist Sylvia Marlowe.

First of the Halasz regime disks will be out by mid-March.

### Okkeh Inks Cleve. Canary

Cleveland, Feb. 3.  
June Anthony, Cleveland singer, last week was inked to a five-year contract by Okkeh Records.

Eighteen-year-old canary was picked up as a result of her Triple-A Records cutting of "Goodbye, Summer Love," a new tune waxed here. Columbia deal was set by Danny Kessler and Fred Strauss, who is guiding career here of new find who has sung for several local bands here.

## RETAIL DISK BEST SELLERS

### VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 10 cities and showing comparative sales rating for this and last week.

### Week Ending Jan. 31

National Rating

This Last wk. wk.

Artist, Label, Title

			New York—(Davega Stores)	Philadelphia—(A. Williams Co.)	San Antonio—(Alamo Piano Co.)	St. Louis—(Ludwig Music House)	Chicago—(Hudson Ross)	Kansas City—(Jenkins Music)	Indianapolis—(Pearsons)	Minneapolis—(Don Leary)	Cleveland (Record Mart)	Seattle (Sherman-Clay)	TOTAL POINTS
1	1	PERRY COMO (Victor)	1	1	2	2	1	1	6	10	2	3	81
		"Don't Let Stars In Your Eyes"											
2	2	TERESA BREWER (Coral)	4	2	1	1	3	3	2	4	9	1	80
		"Till I Waltz Again With You"											
3	3	JONI JAMES (MGM)	9	6	3	6	2					6	34
		"Why Don't You Believe Me"											
4	4	JONI JAMES (MGM)	3		6	4	10	9		8	4		33
		"Have You Heard"											
5	9	KAREN CHANDLER (Coral)	7	3				6	3			5	31
		"Hold Me, Thrill Me, Kiss Me"											
6	7	DON HOWARD (Essex)	8	5		3		4	5				30
		"Oh Happy Day"											
7	6	GAYLORDS (Mercury)	10	4			5		8	7	3		29
		"Tell Me You're Mine"											
8	12	JULIUS LAROSA (Cadence)		10			4		1		1		28
		"Anywhere I Wander"											
9	5	JO STAFFORD (Columbia)	5		5	5		7					22
		"Keep It A Secret"											
10	10	PATTI PAGE (Mercury)	6							1	5		21
		"Doggie in the Window"											
11	8	MILLS BROS. (Decca)		8	8			8	9			8	14
		"Glow-Worm"											
12		JONI JAMES (MGM)							4			7	11
		"Wishing Ring"											
13		PAUL-FORD (Capitol)				8			7		8		10
		"My Baby's Coming Home"											
14A	12	DORIS DAY (Columbia)				9				5		10	9
		"Mr. Tap Toe"											
14B	12	BOB CARROLL (Derby)					2						9
		"Say It With Your Heart"											
14C		FOUR KNIGHTS (Capitol)										2	9
		"Oh, Happy Day"											
14D	12	JULIUS LAROSA (Cadence)	2										9
		"This Is Heaven"											
14E	11	LAWRENCE WELK (Coral)								2			9
		"Oh Happy Day"											
19		EDDIE FISHER (Victor)				10	7			9	10		8
		"Even Now"											
20	18	KAY STARR (Capitol)					6					9	7
		"Side by Side"											

### FIVE TOP ALBUMS

1	2	3	4	5
HANS CHRISTIAN ANDERSEN DANNY KAYE Decca DL 5433 A 919 9-364	I'M IN THE MOOD FOR LOVE Eddie Fisher Victor LPM 3058	STARS AND STRIPES Soundtrack MGM MGM 176 K 176 E 176	BECAUSE YOUR MINE Mario Lanza Victor LM 7015 WDM 7015 DM 7015	BYE YE BLUES Paul-Ford Capitol H 356

### Fox Wins

Continued from page 41

Abeles' motions despite Remington's objections.

Abeles' maneuver will enable the publishers to establish their claims for the master and to enforce prompt payment without the necessity of a trial.

In last year's action against Dante Bolletino's Jolly Rogers label, the publishers established in court that they were entitled to minimum damages of \$250 for each recording. In these cases, Fox is claiming that the unlicensed operators only cut a tune after it hits the bestseller lists and then cash in on the exploitation of the licensed manufacturers.

Fox, moreover, is demanding damages in excess of the 8c royalty rate and \$250 minimum. These awards in the Bolletino case had the unlicensed operators clamoring for licenses. Fox believes that the heavy damages will be the death knell of the diskeries which use tunes without licenses.

### Disks' \$250,000,000

Continued from page 1

was virtually impossible to attain during 1952. Pubs report that top songs are now selling two to three times more than last January.

Trade execs are at a loss to explain the new music biz prosperity. They don't believe that the calibre of the songs are any stronger and they can't dope out any development in the general economic picture which could boost the music biz. Whether the upbeat is part of a longterm upward pull or only a temporary flurry will be shown by how the music biz holds up at least until the summer period.

### Len Wolf Exits Decca For Indie Promotion

Len Wolf, who handled eastern radio promotion for Decca Records for the past two years, exited his post last week to set up his own record promotion firm. Bud Katzel, who'd been handling Decca's record promotion in Chicago, is being brought in to handle Wolf's assignment. Mike Conner, Decca Records publicity topper, was in Chi last week to line up a replacement for Katzel.

Before taking over eastern radio promotion, Wolf had been in Decca's sales department.

### C. L. Bagley in Hosp.

C. L. Bagley, vice-prexy of the American Federation of Musicians, is recovering in Doctors' Hospital, N.Y., after being stricken with pneumonia last week. The 80-year old AFM official was taken ill while attending the exec board meetings of the AFM in N. Y.

Bagley will return to his Coast headquarters upon leaving the hospital.

### Lewin to Lubin Firm

Jerry Lewin has been named professional manager of Lubin Music.

Lewin previously had been with Johnny Mark's St. Nicholas Music firm.

## 2 GREAT MUSIC SOURCE BOOKS

### Blue Book of Broadway Musicals Blue Book of Hollywood Musicals

The success of Jack Burton's BLUE BOOK OF TIN PAN ALLEY (\$7.50) inspired these two complementary volumes. Each gives full scale details of every Broadway or Hollywood Musical show produced, from beginnings down to date. Each is a comprehensive reference work that puts every songwriter, every performer, every song and its recordings at your finger tips. Many extra listings, such as songs that won the Oscar, top box office attractions, Hollywood's singing and dancing stars, etc., etc. Many pictures from early shows and films, and all enlivened by the author's inimitable 'show business' style.

- used by disc jockeys in planning patter
- source book for musical quiz shows
- essential for all theatre and record addicts
- edition limited and sold on money-back guarantee

**SPECIAL OFFER**—The regular price of these two books is \$5.50 each.

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### "BECAUSE YOU'RE MINE"

LEO FEIST INC.

DECCA RECORDS

America's Fastest Selling Records!

## Band Review

**ALEX ALSTONE ORCH (11)**  
With Delores Randall  
Hotel Muehlebach, Kansas City

There is quite a change of pace in music at the Hotel Muehlebach for this session, since the deluxe Terrace Grill has the Alex Alstone outfit currently. Alstone is the well-known French songwriter, composer of "Symphonie," "Blue Porcelain," "Sonata" and others. The date here is but his third in the States, his second since a 16-week run at the Waldorf-Astoria last fall.

The music which Alstone offers is definitely in the continental mood, which he gets from a somewhat unusual instrumentation. While he leads from the piano the band is more or less fronted by Roy Young on accordion. The soft international flavorings are rounded out with a trio of violins; three reeds, trumpet, drums and string bass.

The library naturally features the Alstone compositions, with the leader himself doing frequent vocals on these as well as other continental tunes in French. Delores Randall recently joined the crew as vocalist, and adds the proceedings with her warblings of current pops and standards.

The orch-which Alstone heads is definitely different and sure to find a ready reception on the hotel and ballroom circuit. General Amusement Corp. already has set him in a number of leading hostilities.

Quin.

## BMI PUBLISHING 'MR. PREZ'

BMI will publish "Mr. President," with lyrics and music by Meyer Davis, which the maestro premiered at the Inaugural Ball in D. C.

His "The Windsor Waltz," introed at the Duchess of Windsor ball in N. Y. Jan. 5, where he played, will be published by Marks.

Sweeping The Country!

**HOLD ME,  
THRILL ME,  
KISS ME**

Karen Chandler CORAL  
Roberta Lee - Jerry Gray DECCA

Music From  
The Great Carols Of Mills

A GREAT NEW RECORD OF THAT  
PIANO FAVORITE

**BERNARD MALVIN'S  
FINESSE**

PLAYED BY  
**JAN AUGUST**  
AND  
**THE HARMONICATS**  
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OPERA—MUSICAL COMEDY—POPULAR  
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Singing N.Y. Singing Teachers Assoc.  
Veterans Under G. I. Bill  
Scholar 4-7712 (New York)—By appointment  
Final auditions for Christina Garden  
Scholarship

## Disk Companies' Best Sellers

### CAPITOL

1. SIDE BY SIDE ..... Kay Starr  
NOAH
2. MY BABY'S COMING HOME ..... Les Paul-Mary Ford  
LADY OF SPAIN
3. PRETEND ..... Nat (King) Cole  
DON'T LET EYES SHOP FOR HEART
4. IT'S IN THE BOOK (2 Parts) ..... Johnny Standley
5. OH HAPPY DAY ..... Four Knights  
A MILLION TEARS

### COLUMBIA

1. A FOOL SUCH AS I ..... Jo Stafford  
JUST BECAUSE YOU'RE YOU
2. YOUR CHEATIN' HEART ..... Frankie Laine  
I BELIEVE
3. MR. TAP TOE ..... Doris Day  
YOUR MOTHER AND MINE
4. KEEP IT A SECRET ..... Jo Stafford  
ONCE TO EVERY HEART
5. SHE WEARS RED FEATHERS ..... Guy Mitchell  
PRETTY LITTLE BLACK-EYED SUSIE

### CORAL

1. TILL I WALTZ AGAIN WITH YOU ..... Teresa Brewer  
HELLO BLUE BIRD
2. HOLD ME, THRILL ME, KISS ME ..... Karen Chandler  
ONE DREAM
3. NEW JUKE BOX SATURDAY NIGHT ..... Modernaires  
RUNNIN' WILD
4. OH HAPPY DAY ..... Lawrence Welk  
YOUR MOTHER AND MINE
5. LONELY WINE ..... Ames Bros.  
CAN'T I

### DECCA

1. JOHN, JOHN, JOHN ..... Guy Lombardo  
SKIPPING ROPE WITH A RAINBOW
2. GLOW-WORM ..... Mills Bros.  
AFTER ALL
3. JUST SQUEEZE ME ..... Four Aces  
HEART AND SOUL
4. MY DEVOTION ..... Four Aces  
I'LL NEVER SMILE AGAIN
5. OH HAPPY DAY ..... Dick Todd  
TILL I WALTZ AGAIN WITH YOU

### MERCURY

1. TELL ME YOU'RE MINE ..... Gaylords  
CUBAN LOVE SONG
2. DOGGIE IN THE WINDOW ..... Patti Page  
MY JEALOUS EYES
3. PRETEND ..... Ralph Marterie  
AFTER MIDNIGHT
4. NO HELP WANTED ..... Rusty Draper  
TEXARKANA BABY
5. I'LL GO ON ALONE ..... Eddy Howard  
NOW I LAY ME DOWN TO DREAM

### M-G-M

1. HAVE YOU HEARD ..... Joni James  
WISHING RING
2. WHY DON'T YOU BELIEVE ME ..... Joni James  
PURPLE SHADES
3. JAMBALAYA ..... Hank Williams  
WINDOW SHOPPING
4. NEVER GET OUT OF WORLD ALIVE ..... Hank Williams  
I COULD NEVER BE ASHAMED OF YOU
5. A FOOL SUCH AS I ..... Tommy Edwards  
I CAN'T LOVE ANOTHER

### RCA VICTOR

1. DON'T LET THE STARS GET IN YOUR EYES ..... Perry Como  
LIES
2. WILD HORSES ..... Perry Como  
I CONFESS
3. DOWNHEARTED ..... Eddie Fisher  
HOW DO YOU SPEAK TO AN ANGEL
4. HOT TODDY ..... Ralph Flanagan  
SERENADE
5. LONELY EYES ..... Vaughn Monroe  
ISN'T IT A SMALL WORLD

### ARTIST

Kay Starr

Les Paul-Mary Ford

Nat (King) Cole

Johnny Standley

Four Knights

Guy Mitchell

Frankie Laine

Doris Day

Jo Stafford

Guy Mitchell

Ames Bros.

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## On the Upbeat

### New York

Ginny Gibson, M-G-M Records pacts, and her manager Joan Javits on a disk jockey trek from Boston to Miami. Geraldito, British orch leader, vacationing in New York. Larry Lloyd orch at the Casa Marina Hotel, Key West, Fla., for the winter season. Joni James to be feted at a cocktail party by M-G-M Records backstage at the Paramount Theatre, N. Y., tomorrow (5). Al Martino opens at the Golden Hotel, Reno, today (Wed.). The Modernaires, inked to appear in the U-I pic, "Walking My Baby Back Home." Alan Dean into the Town Casino, Buffalo, for one week beginning Feb. 9. Thrush Josephine Premier begins a two-week stand at Storyville, Boston, Feb. 9. Buddy Johnson celebrated the 10th anni of his orch at the Savoy Ballroom, N. Y., Saturday (31).

### Chicago

Norman Lee takes over the helm of the Eddy Howard band and moves into the Martinique Restaurant. Howard takes a two-month hiatus with his wife the Caribbean area with his wife. Johnny Lane's Dixieland group pacted for the Rivoli, Aurora, Ill. Louis Jordan set for Easter Week at the Regal Theatre. Eileen Barton does two weeks at the Chicago Theatre Feb. 20. Eddie South takes his violin north to the Frederick Martin Hotel, Moorehead, Minn., Feb. 5. Betty McGuire and her Belle-Tones do a quick repeat back to Old Heidelberg April 14.

Fats Pichon '88's at the Harms Club, Rock Island, Ill., beginning Feb. 6. Joe Maize and the Chordsmen fly over to Lan Yee Chai, Honolulu, April 28 for 10 weeks. Billy Devore group into the Dome, Bismarck, N. D., Feb. 8. Norm Dyron pacted for the Louis Hotel, Joliet, Ill., Feb. 11. Evelyn Knight repeats at the Lake Club, Springfield, Ill., March 6. Muggsy Spanier has cancelled his European tour and starts at the Frolics, Columbus, O., Feb. 18, for 10 days, then goes into the Royal Room, Los Angeles, March 9, for

four weeks and follows with four more at the Hangover, San Francisco, April 10.

### Pittsburgh

Jack Mahoney combo into the Four Mile Inn for an indefinite stay. Wayne King booked for a Feb. 12. Gloria Seigle on the piano and Jean Dixon at organ now alternating at the Monte Carlo since management dropped band music for dancing. organ-playing Bonds Bros. back into the Oakhurst Tea Room in Somerset. pianist Lucy Borelli and Alan Hood on violin dishing out the dinner music at the Hotel Schenley. Lee Perry quartet back into Jimmy Sundrey's Dream Room for a run. Tom Ruddy replaced Frank Vesely on the drums with Artie Arnell's orch. Vesely had to retire on account of ill health. Frank Paterra band had its option picked up again at the Twin Coaches.

### Omaha

Bill Albers orch in at East Hills Club, Lincoln. Trumpet artist Rafael Mendez booked in at Gering, Neb., March 18. pianist Walter Scott held over at Airport Hayden House. Bobby Mills band in at Lincoln's Pla-Mor. Jack Cole and Mal Dunn orchs at Music Box here.

### Capitol

Continued from page 41

longhair list, Cap also added the St. Louis Symphony Orchestra under the direction of Vladimir Golschmann and the Indianapolis Symphony Orchestra under direction of Fabien Sevitzky to its roster. Deals were set by Cap's longhair artists & repertoire chief Richard Jones and Alan Meissner, manager of the Indianapolis symph and William Zalken, manager of the St. Louis symph. Diskery stepped into symph orch field last year with the pacting of the Pittsburgh Symphony.



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78 RPM  
45 RPM

**M-G-M RECORDS**

THE M-G-M RECORDS COMPANY, INC. ENTERTAINMENT

### Sippell to Merc

Mercury Records has appointed Johnny Sippell as Coast regional director.

He will cover Denver, Los Angeles, San Francisco and Seattle.

### Coast Pubs

Continued from page 1

After playing it once on his program, Story was besieged with requests for more. Then the music pubs and waxeries chimed in, all eager to annex it.

Fred Raphael, head of Walt Disney Music, sent a cable to Disney's office in Tokyo with instructions to grab the tune. He received a cryptic reply: "Have song."

Nippon Columbia air-expressed the disk master to Columbia here with pressing begun at once. Disks should be in retail stores here by weekend. Richard Bowers is vocalist on the Nip disk.

Lyrics were originally written by Dr. Benedict Mayers, then a sergeant, as a poem. Tune was clefted later by Raymond Hattori. Mayers, on leaving Japan, had stipulated that proceeds go to a Japanese orphanage.

Another BMI "Pin Up" Hit  
**MUST I CRY AGAIN**

Published by Raleigh

RECORDS

Alan Dale ..... (Coral)  
The Hilltoppers ..... (Dot)  
Russ Morgan ..... (Decca)  
Rene Hall ..... (Victor)  
Todd Rhodes ..... (King)

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# AGVA Brings Chi Paree, Other Spots Into Line; Agents Repudiate Tax

Chicago, Feb. 3. The two principal adversaries concerned with the American Guild of Variety Artists' welfare fund are developing plans that will probably bring the whole issue to a head in the next few weeks. Entertainment Managers Assn., group of midwest club date bookers, is solidifying its position via talks with other similar groups throughout the country and now has a total of 83 members.

Meantime, Ernie Fast, new AGVA regional director, has developed other tactics, concentrating on the cafes, and has cracked the Chez Paree, the most potent member of the Chicago Cafe Owners Assn.

Fast last week promised to promote a six-day week for Chicago performers. He also announced that strict adherence would be paid to AGVA minimum basic agreements here with de luxe hotels and night clubs (Chez Paree) to pay: Principals \$125 and chorus members, \$85; in class B spots, which includes the strips, \$100 for acts and \$75 for line members; for the rest or class C locations, \$75 for turns and \$65 for chorus.

Fast pacted the Chez, which uses the top names; Blue Note, which books mainly musical groups; Blue Angel, which opened several weeks ago, and Town Casino, downtown lounge.

Agents held several meetings re-

iterating their position of "no taxation without representation," or refusal to contribute to the welfare fund without being represented in its administration. Attorneys for EMA insist that any other solution is a clear violation of the National Labor Relations Board law of 1947. John Moser, attorney for EMA, said that contributions to the fund were also illegal.

In a check of club dates in the Chicago area VARIETY found that acts were still working for those posted on the AGVA unfair lists. However, in the other cities agents were changing their programs to include mainly musical groups and those not carrying AGVA cards, such as some outdoor acts.

## 'Largest Offshore Equipt.' For Alaskan GI Theatre

Omaha, Feb. 3.

A stage scenery and rigging shipment termed "one of the largest ever sent" outside the U. S. has left Omaha by rail for Fort Richardson, Alaska.

President of the manufacturing concern, William Raapke of Metropolitan Scenic Studios, said military regulations prohibit giving size and cost.

Material was for the fort's new theatre.

## TAINE Reelects Cogert

Boston, Feb. 3.

Henry Cogert (ex-& Motto) has been reelected president of the Theatrical Agents, Inc., of New England. It's his fourth consecutive term in that office. Peg Norton was given the nod as secretary; Jacq Collier, treasurer, and Harry Drake, veepee. Named to the board were James T. Kennedy, Fred B. Mack and Danny White.

TAINE's affiliate, the Rhode Island Agents Assn., is headed by Ray Mullen, prexy; William Chivari, v.p., and Sam Silverman, secretary-treasurer.

## Cafes' Mass Buy Plan on 'Middle' Acts to Cut Fees

The Theatre Restaurant Owners of America, which convened in New York's Park Sheraton Hotel for two days last week, is seeking to cut prices of talent through official and unofficial channels. The bonifaces are pushing to get wholesale rates through cooperative buying, and would like to keep headliner prices under control through unofficial information exchanges.

One of the first collective moves by the organization was an attempt to get a group rate for routing an act for 10 weeks or more. A delegation of operators visited Music Corp. of America, to sound out that firm in getting the usual prices scaled down if a route could be guaranteed.

The operators spoke only for middle-priced talent, realizing that the cushier names can pick their spots and their own time. The topers will work only a comparatively small number of weeks throughout the year because of the tax situation and possibly because of the fact that they'll frequently eschew cafe dates because of video and film deals.

Cafemen feel that they should get a wholesale rate on performers for several reasons, one being that once TROA guarantees a route, the agency saves money and time because the organization would do the routing. The percentage and the act would have no worries about collecting salary or commissions.

MCA has refused to go along with this suggestion, feeling that the house policy would be violated through such selling. Another factor that influenced MCA's decision in the matter is that the types of performers that TROA would take are the ones that do not need intensive selling, although it admitted that certain types of fledgling talent could get tremendous benefits out of such mass buying operations.

As far as is known, MCA was the only agency approached in the matter and it's likely that the reaction of that office would influence other outfits. It's known that General Artists Corp., which has a large batch of disk talent, would similarly oppose such buying and selling operations.

However, nitery men are not discouraged in this matter: Feeling is that the organization's potential hasn't even been tapped since it's only been in existence for a couple of months. It figures to be able to enforce its demands as it gets stronger.

## Sues on Use of 'Big Bill' After Latter's Philly Sale

Philadelphia, Feb. 3.

Ben. Cossrow, co-owner of Big Bill's, midtown musical bar, has filed bill in equity in Common Pleas Court seeking an injunction and damages and charging William Rodstein, former owner of the cafe, with violations of restrictive covenant on the bill of sale.

According to the complaint, Rodstein, who was personally known as Big Bill, and previously operated under that name, was not to use the term either in Pennsylvania or adjacent states. Rodstein has since taken over another midtown spot, the Latimer Cafe, which he re-named Brother Bill's Latimer Club. Cossrow complaint avers Rodstein has violated both spirit and letter of proceedings by use of name "Big Bill" and court has given defendant 20 days in which to file reply.

## AGVA's \$6,500 Talking Machine

The national board of American Guild of Variety Artists started its quarterly meeting Monday (2) at the Taft Hotel, N. Y., during one of the most critical periods in the union's history. With a strike continuing in Chicago niteries that threatens the stability of the entire union, the welfare program being blistered by one of the most withering attacks from virtually all quarters and with the variety field dwindling so that employment is becoming an acute problem, the union settled down to a gab session which up to press time yesterday (Tues.) recorded little accomplishment.

Instead of tackling the major problems—the Chicago situation and the welfare program—the union started discourses on some of the more minor matters in the union. During the opening morning's session more than two hours were consumed in wrangling over the advisability of admitting the trade press. Admission was denied.

The major part of the day and until 3 a.m. of the following morning, the matter of personnel was taken up. The only major matters to be passed on were the appointment of Philadelphia branch exec head Dick Jones to succeed Jimmy Lyons as eastern regional director with headquarters in New York. Appointment of Ernie Fast as head of the Chi office was affirmed. Other than these, the board was still to make a decision as to whether Eddie Rio, Coast regional director, would be upped to administrative assistant to Jack Irving, national administrative secretary.

This concentration on comparatively small stuff indicates that the board fears tackling some of the more important matters. There might be a lot of mutual name-calling and a review of some of the mistakes made by the union could conceivably be laid to this body.

The board members spent considerable time discussing past history, including the matter of cost-of-living increases for minor union employees and secretarial help. Board member Barto was fighting that battle all over again. He continued a tirade against the Office Employees Union, declaring that they had no right to the raises because it hadn't gone through the National Labor Relations Board. He continued along this vein even after he was assured by the union attorneys that the NLRB had no jurisdiction in the matter. He also spent considerable time discussing the dismissal of an organizer from New York about a year ago. Purpose of this discussion wasn't made too clear and the principle involved was somewhat obscure to the entire board.

The board has a lengthy agenda to get through by the time of its closing, tomorrow night (Thurs.). Among the items still to be discussed aside from Chicago and the welfare program, are the insurance setup, a trust agreement to administer the welfare fund, agency regulations, disk jockeys, correction of amendments to the constitution, which include a proposal to elect members from areas instead of nationally, and a proposal to curtail the number of national board meetings.

It's pointed out that the cost of a national board confab when held in New York runs to about \$6,500, more if held elsewhere. That's a lot of mopey for talk-without action.

## Tallu's Nitery Bow May Get Dee Engelbach Direction

Dee Engelbach, NBC producer who's been in charge of the Tallulah Bankhead shows, will probably produce her presentation when she makes her cafe debut at the Sands Hotel, Las Vegas, in May. Engelbach, before making any commitment, first must get the okay for this chore from Charles (Bud) Barry, NBC veepee in charge of programming.

Tentatively, producer is planning a display along intimate revue lines. He may go out to the resort town this month to inspect the spot and get an idea of the staging.

Miss Bankhead is getting \$25,000 for this stint and out of that she pays the costs of surrounding talent.

## San Antonio's 3 Auds. Up 3%, Rentals Down

San Antonio, Feb. 3.

San Antonio's three-city auditoriums netted 3% more revenue in 1952 than in preceding year. The auditoriums are the Municipal, the San Pedro and the Colored.

Total intake was \$53,987 last year, compared with \$52,249 in 1951.

R. D. "Dude" Skiles, manager of the Municipal Auditorium, blamed several factors for 10% drop in rent income. He stated that roadshows are fewer, partly, he believes, because TV is cutting in. He also reported that the auditorium was shuttered for three weeks during November for repairs, which cancelled eight engagements.

## JAY MARSHALL

Has Dark Suit which resembles Tuxedo. Will travel.

Currently BLUE ANGEL New York

Mgt.: MARK LEDDY

## "Father Owned A Circus"

An absorbing novel of a circus man's exciting adventures, mischief and struggles in breathing life into a tiny wagonshow. Told with the delightful intimacy a spectator never enjoys, the book bubbles over with sawdust anecdotes. A true "mud and dust narrative of the lives of the little people in showbusiness. Now in its fourth printing and called "The greatest small circus story since the dawn of time."

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## TOY and WING

Just Concluded 3 WEEKS PARAMOUNT NEW YORK

Opening Feb. 20 CHICAGO THEATRE

Jan. 21, 1953.

Toy & Wing score nicely in their terp routine. Oriental team's ballroomology wins good mitt all the way. The attractive couple works neatly through varied routines including the Castle Walk and a dance to a George M. Cohan melody. Wing's strut a la Cohan goes over big. Miss Toy's toe work also is surefire winner.

Gros.

Dir.: WM. MORRIS AGENCY



The Sensational New French Singer

# MARCEL LE BON

"The best thing France has sent us since the Statue of Liberty!"  
Gene Knight, N.Y. Journal-Am.

Currently 12th Week  
LATIN QUARTER  
New York

- ★ "Scores sensationally..."  
Lee Mortimer, N.Y. Mirror
- ★ "Fresh and different... he clicks"  
Abel Green, Variety
- ★ "Terrific... leaves the ladies swooning"  
Phila. Bulletin
- ★ "Scored sensationally..."  
Frank Farrell, World-Tel.-Sun
- ★ "Ready for any class supperclub in the country"  
Hy Gardner, N.Y. Herald-Tribune
- ★ "Young, handsome, terrific"  
Cobina Wright
- ★ "Dreamboat"  
N.Y. Sunday Mirror
- ★ "Something special"  
Christian Science Monitor
- ★ "Stea's show"  
Boston Traveler
- ★ "New star"  
Boston Globe
- ★ "Magnifique!"  
Jim O'Connor, N.Y. Journal-Am.

Thanks, MILES INGALLS  
Hotel Astor • New York

# TROA'S NATIONALIZED SCOPE

## Strips Go Fauntleroy as Chi Crime Probers Hold Hearings; B.O. Fades

Chicago, Feb. 3.

Chicago Council's emergency crime committee hearings, currently going on, are creating a furore that has the town literally under wraps. Most of the strip joints are making attempts to pass as finishing schools with "B" girls and peepers all assuming a modest demeanor. In addition, many of their best customers are taking sudden trips to Florida, despite the mild climate the Windy City is enjoying this winter.

Business has fallen way off with the latest strip spot to change policy being the L&L, once one of the largest femme girlie spots in the country. Straight vaude will be presented. Other locations have turned into black-and-tan operations.

Former nitery manager Meyson Shelton last week admitted payoffs to police officials for suppression of alleged violations at the Band Box, one-time swing band location. However, operator Ralph Mitchell denied such payments were made.

### Tex.'s 'Arena Size' Nitery

Corpus Christi, Tex., Feb. 3.

New nitery here, the Casino, will tee off Friday (6). Spot owned and operated by Dr. Eulogio Garza, measures 170 x 200, the largest here, and has a 7,000 square foot dance floor.

Casino will operate on weekends with live bands and will be available at other times for private parties. Large area gives it adaptability for such events as ice shows, wrestling and boxing.

## Union City, N. J., Vaude Try Via \$5,000 Four-Dayer

The Capitol Theatre, Union City, N. J., will attempt an experimental vaude show for four days starting Feb. 12. Plan is to spend around \$5,000 for a show including band and stagehands, with continuation of policy depending on reception.

Initial bill will have Tony Bennett, Dolinoff & Raya Sisters, Jaywalkers, Mage & Karr and others. Al Rickard office booked.

## Hutton's Illness Cuts Frisco Gross

San Francisco, Feb. 3.

Betty Hutton's gross at the Curran Theatre here was cut by estimated \$14,500 when singer was forced out of two shows on Saturday (31) and one on Sunday by an attack of laryngitis. Many stubholders took substitute dates. Week's take was \$26,500. Miss Hutton tried to head off cancellation by intensive penicillin treatments.

Her initial week resulted in \$35,000 in the 1,550-seater. However, with better exploitation and smoother production, grosses had been climbing before the three-show cancellation. Illness came after Miss Hutton was kudosed at a Gang Night by the San Francisco Press Club.

## CAFEMEN SET UP A-TO-Z AGENDA

By JOE COHEN

The Theatre Restaurant Owners of America, which held its first convention last week at the Park Sheraton Hotel, N. Y., keynoted the organization with its plea to the members not to act on any matter of national interest without consulting with the organization. TROA is seeking to become the national clearing house for all niteries on matters of a national character.

TROA wants to negotiate for its members with the American Guild of Variety Artists, American Federation of Musicians, American Society of Composers, Authors and Publishers, Broadcast Music, Inc., International Alliance of Theatrical Stage Employees and other groups which have a bearing on nightclub operation.

Lou Walters, operator of the Latin Quarter, N. Y., who was elected prexy, even expanded TROA's jurisdictional scope by asking the Roxy Theatre, N. Y., management to confer with them before signing a new deal with AGVA.

The group swept through its agenda rapidly and completed an unusually large number of matters in its two-day confab. Other officers elected are: Lenny Litman, Copa, Pittsburgh, first vice-presidents. (Continued on page 52)

### Roller Derby's London 1st

England will get its first gander at the Roller Derby. Show has been signed to play the Harringay Arena, London, for a run starting in May.

The William Morris Agency arranged the deal.

## Cafe Ops Claim AGVA 'Recognition' Via Irving Gab; Employers Vs. Employees

### F&M's Name St. Loo Vaude To Test Pull Sans Pix

St. Louis, Feb. 2.

The Spike Jones unit will make a three-night stand at Fanchon & Marco's downtown Ambassador teeing off next Tuesday (9) at a tilted scale. Show will be presented sans screen fare. Jack Carson and his show will move into the house a fortnight later for one week.

Both bookings are in the nature of an experiment to determine whether natives want stage shows exclusively in the pic houses.

## 2 Mpls. Cafes Nix Union Acts, Fund

Minneapolis, Feb. 3.

At least two Minneapolis niteries, the Gay '90s and Vic's, are ignoring demands by American Guild of Variety Artists that they employ only union performers and pay \$2.50 per week per performer on every show for insurance benefits. Demands came from Chicago, since AGVA has no local office or rep.

Bulk of the performers have been and now are non-AGVA members. Both spots, the largest employers of talent in the Twin Cities, have indicated a determination to resist the AGVA demands "to the last ditch."

Theatre Restaurant Owners of America members secretly feel they hurdled their first major obstacle when national administrative secretary Jack Irving of the American Guild of Variety Artists addressed the group last Thursday (29). Several members confided that by so doing, Irving automatically recognized the cafemen's association.

The recent policy of AGVA, as expressed in the Los Angeles national convention, has been to bypass organizations and deal with individuals. This was supposed to have been done as agreements with organizations expired. Exception, so far, has been with Artists Representatives Assn., with which AGVA extended its agreement on a week-to-week basis.

In addressing TROA, Irving opened his informal talk with the statement that the cafemen should have organized into a body years ago, and welcomed the group. He spoke mainly on the fact that performers are employees rather than indie contractors, a theory that (Continued on page 52)

### Billion Dollar G-String

Portsmouth, O., Feb. 3.

This town, located near the site of a new \$1,219,000,000 Atomic Energy Commission plant, is experiencing growing pains, even though construction of the Pike County plant has barely started.

Among the projects for which construction plans have been announced is a burlesque house, but identity of backers is not now known. Two drive-ins are also in the works.

# The Angelaires

harp quintet

"The girls and their harps created a breath-taking tableau on the famous old stage of the Met.

"They were magnificent."

—N.Y. Journal American

"breathtaking...  
...magnificent"



Just completed first coast-to-coast concert tour: Sept.-Dec. 1952  
13 Weeks—62 Concerts

Currently on winter tour: Jan. 12-Feb. 21, Penna.-Ohio-Michigan.  
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INDUSTRIAL SHOWS  
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Judson 6-3045  
Personal Direction: Mike Lanin

## Miami Beachcomber's \$25,000 Bids For Top Talent Getting Brushoff

Miami Beach, Feb. 3.

Reentry of the Beachcomber into the big name field again accentuates paucity of magnetic topers available for the bigger cafes here, what with the competition from New York, Las Vegas, Coast spots and other cities which go in for the high-bracketed performers. Ed Fielding, new owner of the Beach landmark, is offering up to \$25,000 for a single and finding it tough to get a decent buy on an established nitery act.

When Fielding took over the lease from the Schuyler freres last year, it was stipulated that he could not book any act over the \$2,000 class; reason for same was move of the Schuylers to Copa City, across the street. With the

brothers out of the new deal there which saw Bill Miller take over Copa and change name to Riviera and who, incidentally, is also troubled by booking problems what (with late-Jan. 20—opening handicapping attempts to get the best), Fielding has been released from the restrictive booking clause and is now out with checkbook in hand looking—and begging.

He's dickered with Jose Ferrer, Martin & Lewis, Donald O'Connor, Dorothy Lamour, George Raft, Mickey Rooney and others, only to come up with recording hit Al Martino.

Fielding is a top steel exec from Philadelphia and has the loot for the type of shows he's talking about. His Beachcomber is now running with a main room show plus a small lounge and big bar with a trio and pianist.

### 'Strictly a Sat. Nite Town,' Antonio Goes Name Orch At Crest, Jukes Weekdays

San Antonio, Feb. 3.

Col. B. F. Chadwick, owner-operator of Club Sevenoaks, has announced a new policy of name bands on weekends and jukebox on weeknights. In making the switch Chadwick revealed figures on what a nitery operator is up against here.

In 1952 Sevenoaks did a gross business of \$187,000. According to the auditors' report, Saturday night business, name bands and private parties netted \$75,000. By staying open other nights, however, the spot suffered a deficit of almost the same amount. In fact, net profit during the year was only \$37.50.

Declaring these figures are proof that San Antonio is "strictly a Saturday night town," Chadwick began his new policy with the Woody Herman orch playing Friday and Saturday nights. On successive weekends the bookings include Miguelito Valdes, Henry Busse, Blue Barron, Charlie Spivak and Stan Kenton. Valdes was pacted for two nights and the others for one-nights.

Originally Chadwick had planned to close the cafe on weeknights, opening only for private parties. On these nights there will be no cover charge or minimum check.

### 'O&J-Vanities' Folding In Dallas This Week

"Skating Vanities" will wind up its run Saturday (7) at the Ice Arena, Dallas, cutting short one of its most disastrous seasons in years. Olsen & Johnson unit was combined with the roller production for this season. Layout will reopen Sept. 7 in Quebec City, and will be without the accompanying vaude unit. Ole Olsen was out of the show for several weeks after an auto accident.

During the show's hiatus Harold Steinman, "Vanities" producer, will concentrate on the promotion of the trick fountain display, "Dancing Waters," which is current at Radio City Music Hall, N. Y., and which has been repacted for the Easter display at that house.

### Defer Miami Tarleton Sale Till Jacobs Gets New Hotel

Miami Beach, Feb. 3.

Deal for the Jacobs family to sell the Lord Tarleton Hotel, haven for the visiting show bunch, has fallen through.

Sale, for nearly \$2,000,000, was contingent on the Jacobses dickered to build another resort hotel in Florida, and when they were unable to effect such plans, they decided they didn't want to sell the Tarleton and thus be "out of the hotel business." They will continue operation of the Tarleton until such time that they can build a new spot further north, possibly in Palm Beach or Boca Raton.

### Frank Taylor to Grades

Frank Taylor, for many years an indie agent and who was partnered with Charles V. Yates until a year ago, has joined the Lew & Leslie Grade Agency in New York. He'll work in all fields. Taylor was also head of the Chicago office of Joe Glaser's Associated Booking Corp.

Also at the Grade office, Shelley Rothman was upped to associate agent. He had been an assistant previously.

New appointments bring the Grade agency up to its normal complement of percenters. Recent resignations from that office are Phil Farrell, who's now working independently, and Nat Deblin, who joined the Liebling-Wood Agency.

## Bladers 'Carry' N. Haven Arena; 'Capades' \$77,000

New Haven, Feb. 3.

Approximately 31,000 oglers caught "Ice Capades" in its annual visit to Arena on a seven-day stand last week (Jan. 26-Feb. 1). At a revised scale that carried a \$4.80 top for the weekend, nine performances grossed an estimated healthy \$77,000. Block sales to organizations and club were a contributing factor to b.o.

In identical stands on current '52-'53 tour, grosses have been slightly ahead of a year ago with exception of Syracuse where a Xmas week run in '52 fell below a September stopover in '51.

On two occasions, Sunday nights were mixed in favor of double matinees (at 1:45 and 5:30). In Providence this meant two SRO performances. Donna Atwood, reported due back in lineup, has not yet rejoined cast.

Icers have been consistent money-makers here for a number of years, both "Capades" and "Follies" pulling handsomely. Actually they are the mainstays that carry the financial nut of the local Arena through seasons that include less profitable attractions. It is a situation somewhat on the order of football grosses bearing the burden for the college chess team, etc.

### RADIO 'HOT LIPS' HIPP IN 2 CLEVE. SHOWS

Cleveland, Feb. 3.

Indie-owned Hippodrome, downtown 1,500-seat filmer, pulled one of those theatre-radio talent weddings by having WTAM's "Morning Bandwagon" troupe put a couple of one-hour shows on its stage Saturday (31) with a talent-search gimmick.

Two performances were produced by Henry ("Hot Lips") Levine, WTAM-WNBK musical director, and Johnny Andrews, emcee of the daily a.m. radio program. Shows included station's 15-piece staff band, songstress Jackie Lynn, singer Jay Milner and six Cleveland acts picked in prelim auditions.

Unfolded at regular prices, supplementing "Thief of Venice" on screen, both shows yanked near-capacity crowds. Levine, who directed them, tooted a trumpet and swung out in Dixieland rhythms as he did when he was backbone of the NBC "Chamber Music Society of Lower Basin Street" series.

### Natl. Circus Week in June

Barnardston, Mass., Feb. 3.

Circus Clown Club of America, comprising former funnymen of the big tops, will again sponsor National Circus Week, starting June 1. Organization, using the slogan, "Fools of the World Unite," will foster employment of clowns in department stores during that week as a means of ballyhooing both the circus field and various forms of merchandise through tieups.

Circus Week chairman is Ray Bickford (Rayford the Clown), resident here.

### N.H. Bill Would Extend 'Grove' Law to Tenters

Concord, N. H., Feb. 3.

Under a new bill introduced in the Legislature here, New Hampshire's so-called "Cocanut Grove law" would be extended to include such itinerant public gathering places as circus and carnival tents.

Original law, deriving its name from the Boston nitery's fire tragedy about 10 years ago, requires auxiliary lighting systems for theatres, public halls, etc.

### Arcesi, Nitery Op Hassle On Contract; Singer's Jail Rap Precludes Presence

Manager Abe Goldstein of the Boulevard Tavern, Forest Hills, L. I., and singer John Arcesi are sitting this week out. Both fled breach of contract charges with the American Guild of Variety Artists. Arcesi is reporting to the cafe nightly, but he isn't working in the floorshow.

Goldstein claims that Arcesi breached his contract with the spot by failing to appear for the late show Friday (30). Reason for inability to show up was his being jailed on a non-support charge brought by his wife. Bond was raised, and Arcesi turned up in time for the Saturday night performance, only to find that a singer had been hired to replace him.

Arcesi's manager, Bert Richman, after conferring with an AGVA attorney, instructed the singer to hang around the spot in order to be ready to go on. However, Goldstein isn't taking advantage of Arcesi's offer. AGVA attorney stated that the argument was arbitrable, but it must first be determined who breached the contract initially. Union is expected to get around to the matter after the windup of its national board meeting which is now in session.

### N.Y. State Gets Cop-Backed Bill Vs. 'Illegal Saloons'

Albany, Feb. 3.

Senator John J. Donovan, Jr. (D., N.Y.), has introduced a bill to prohibit persons from storing alcoholic beverages for on-premises consumption by others and from furnishing "setups" without a liquor license, in New York City.

He explained that the measure has the support of the N. Y. City Police Dept. and the state Restaurant and Liquor Dealers Assn. It is aimed at "bottle clubs," which Senator Donovan characterizes as "illegal after-hour saloons." The bill was introduced at the request of N. Y. Police Commissioner George B. Monaghan, according to Senator Donovan. The measure would take effect July 1, 1953.

### Atlanta Nitery 'Exoticist,' Mgr. in 'Indecency' Rap

Atlanta, Feb. 3.

Eva Kanitz, alias Myra Davis, of Miami, billed as an "exotic" dancer, was arrested by Atlanta police Friday (30) on a charge of disorderly conduct—public indecency. Released on \$500 bond, terper was scheduled to appear in Municipal Court early this week, but her trial has been postponed until Friday (6).

Put under bond in same amount was dancer's Atlanta employer, John C. Carmichael, manager-operator of the Gypsy Room at Clermont Hotel, who was charged by police with disorderly conduct—operating an indecent show. His trial also was postponed for a week.

Clermont is located on Ponca de Leon Ave., out of Atlanta's downtown hotel district.

### DEEMS TO VANGUARD, N. Y.

Mickey Deems moves into the Village Vanguard, N. Y., tonight (Wed.), replacing Stan Freeman. Freeman, who opened last week, found it too rough to work the nitery and get up in time for a 6:30 a. m. radio show, NBC.

## Statler's Juve Kick With Laine

Buffalo, Feb. 3.

The Statler, Buffalo, will attempt to tap the trade customary for the Town Casino with the booking of Frankie Laine March 3 for two weeks.

Spot usually follows a band policy and has run polite-type shows, Laine pacting, however, marks a sharp departure and indicates some experimentation that will have a bearing on future bookings for this hotel and other Statler units.

Three Riffs set by the Leon Newman Agency into the Chez Paree, Montreal, Feb. 20.



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## TROA's Nationalized Scope

Continued from page 49

dent; Herman Comroe, Powellton, Cafe, Philly, 2d v.p.; Mickey Chiado, Gay Haven, Detroit, secretary; Herman Pirschner, Alpine Village, Cleveland, treasurer; Harry Altman, Town Casino, Buffalo, was named chairman of the board.

Exec committee comprises Walters, George Hamid, Steel Pier, Atlantic City; Max Cohen, Baltimore; Chiado, Altman and Litman. Membership committee consists of Col. Maurice Lutwack, Buffalo, who is attorney for the group and its acting executive secretary; Willie Willenager, Elmwood Casino, Windsor, Ont.; Paul Bruun, Miami Beach columnist who represents the Florida Cabaret Owners Assn.; Lou Rhode, Desert Inn, Las Vegas; Pappy Doren, Pappy's Showland, Dallas, and Joe Taylor, Montreal.

**\$7,500 'War Chest'**  
Among concrete accomplishments at the meet were the raising of a "war chest" of about \$7,500 within a few minutes to cover operating costs and naming of a financial committee under direction of Pirschner to set up a dues and charter fee scale.

Hamid was admitted to the TROA on the ground that the

Steel Pier, which he operates, serves food. Hamid is producer and booker for fairs, is co-owner of an indoor circus, has a talent office, and works in every phase of the outdoor business. He's been in a running controversy with AGVA on welfare-fund payments.

Walters told the delegates who represented 350 cafes from 40 cities and 26 states in the U.S. as well as Canada, that should the organization successfully stem the rise in operating costs in any phase of the business, TROA will save the cafemen many times the cost of dues in the organization.

Among the projects outlined is a cut in the 7% fee for the Diners Club, a clearing house for hotel and cafe charge accounts. A cut of even 1%, Walters stated, would more than justify organization dues. As a matter of fact, a newly organized charge account firm, Trip Charge, with headquarters in Pittsburgh, made a pitch for TROA business with an offer of 6% rakeoff on business done through them. Organization told the rep that it should get a considerably lower fee, probably 4%, if TROA got behind the firm.

## Seek Lower Costs

From discussions on fees and matters pertaining to ASCAP, BMI, Diners Club and AGVA bonds, TROA evolved a modus operandi which it will present to all the outfits with whom it will have to deal. Proposition presented by the association would call for TROA to indemnify every concern or layout in return for a cut rate to members. For example BMI is seeking to get one-half of 1% of the total music and show costs as its fee. TROA would push for a lesser rate and guarantee to pay BMI any delinquencies of cafe members.

In the matter of AGVA bonds, group will seek to set up its own revolving fund and costs of fold-overs would promptly be paid out of its own reserves for that purpose. TROA feels that it should have control and an eye on all its own coin.

One of the major items to be ironed out will be relations with AGVA. Still to be resolved is whether acts are independent contractors or employees. TROA legally feels that performers, aside from chorus, are indie contractors, while union feels otherwise. This is regarded as a key question inasmuch as social security and withholding taxes revolve around this issue.

## Oppose Welfare Payments

Naturally, the ops are opposed to the AGVA welfare fund payments in its present state. They want to make some sort of deal with the union whereby the present \$2.50 per-week-per-performer levy will be cut. One of the propositions advanced is flat payment by each club, amount of which will depend on size of the spot and costs of the show. However, since AGVA pays out \$2.40 for each performer weekly for insurance costs, it's difficult to foresee any cut in this direction. There's also the proposition that TROA looks into an insurance program of its own to cover personnel in the floorshow.

In all the matters discussed, there's been a running theme of lowering costs on virtually every major item. Feeling is that cost control is of prime necessity if they're to stay in business.

In other matters, Litman was named publicity chief pro tem until a permanent appointment is made. Study will be made on how to cut the present 20% cabaret tax.

In another direction, an appointment for today (Wed.) was made with AGVA, whose national board started a four-day meeting Monday (2) at the Taft Hotel, N.Y.

## A. C. Abates Curfew On 'Good Boy' Promise

Atlantic City, Feb. 3.

Plans to enact legislation which would close all liquor spots at 2 a. m. have been dropped for Thomas Wootton, director of public safety here.

Wootton made the announcement after numerous huddles with interests operating niteries, hotel cafes and others owning or running the 300-odd dispensing spots in the resort. He said that operators of more than a score of "sore spots" had given their word they would clean up and maintain order and use utmost discretion in borderline age cases.

## Unit Review

## Bob Crosby's Club 15 (SAHARA, LAS VEGAS)

Las Vegas, Jan. 23.  
Bob Crosby's "Club 15" with Modernaires (5), Gisele Mackenzie, Dupree Trio; Gene Nash, Sa-Harem Dancers (12), Cee Davidson Orch (11); no cover or minimum.

With the Sahara in the vanguard for intro of new names and packets to this jangling mecca, comes Bob Crosby's "Club 15" parcel adapted in part if not in toto from his CBS staple. Whether Crosby wishes to continue his advance into niteries circles after this auspicious beginning, remains to be seen. From this showcasing, however, he has obtained a fancy offer or two for a revised and enlarged "Club 15" format for video.

Drawing peak biz, this engaging hour-plus offers a glimpse of Crosby, assured, affable, and very capable while piloting his charges through varied fare. Included in the setup are the always-big-in-Vegas Modernaires; Gisele Mackenzie, thrashing her initial brace of tunes here, and a tyro terp threesome headed by Roland Dupree. Production tied together by George Moro moves at a good clip until Crosby chooses an aftermath—a visualization of "Club 15" on the air. Anticlimactic, the appendage should either be dropped or placed within the casement at another point.

Although Crosby chooses to fanfare Miss Mackenzie in a more important placement than the Modernaires, the song combo makes a showstopper out of an all-too-brief session. They wham over "The Customer Is Always Right," with each member entering in a magic twist and plate-spinning escapade. Then, to follow a hitone coupling, they sock over a smash new arrangement of their perennial, "Juke Box Saturday Night." With Al Copeland leading the parade of impressions, gang rings rafters with four Aces, Les Paul & Mary Ford, Johnnie Ray.

Crosby has his inning to follow this whammo buildup, and makes the most of his keen sense of humor based upon brotherly jibes at Bing, and his Jack Benny affiliation. One line that receives whoops has to do with big brother's accomplishments and his own as he expounds: "It's like having a peanut stand between Fort Knox and the Bank of America." Enlarges upon the idea with special tune, "My B.O.F.B."—which translated means "Brothers of Famous Brothers." The parody saga brings up big laugh portions.

Mackenzie gal has her best song moments while chirping "Le Fiacre" and Texas recountings which lead into carbon of her Capitol good seller, "Don't Let the Stars." She has a pert manner while thrashing and goes over well in bright and comedy melodies. Her songtale of a chorine at the Palace longing for chance to become a Judy Garland or a Mary Martin, draws upon a serious mood and falls short of being a sock pace-changer. Later, within the reenactment of "Club 15" airer, she returns to sprightly lyricizing with Crosby in "Walkin' My Baby Back Home," proving her way with such tunes.

Dupree Trio has the opportunity to unfold moderne terp patterns and although limited somewhat as to ideas, manage to win appreciative mitting. Sa-Harem Dancers hold over "Cocktail Party," with added terps adapted to this layout set within a TV studio interior. Gene Nash steps forth to clear some beats and shuttles on later with the gals to centre "Left My Hat in Haiti" while the brightly costumed prancers indulge in hip-tossing and assorted Cubano frolics. Cee Davidson helps to move proceedings along with his steady batoning.

## Vaude, Cafe Dates

## New York

Jimmy Durante goes into the Copacabana, N. Y. early next month... Jean Sablon set for the Persian Room of the Plaza, March 5... Jimmy McHugh unit pacted for the Palomar, Vancouver, March 9... Three Stooges begged out of their Feb. 17 date at the Sahara, Las Vegas... Carl Ravazza tapped for Eddys, K. C., Feb. 13... Ray Bolger extended another fortnight at Bill Miller's Riviera, Miami Beach... Phil Foster slated for touring "Farfel Follies"... Joel Grey goes into Ciro's, Miami Beach, Feb. 17.

Lucienne Boyer to the Cotillion Room of the Hotel Pierre, starting Feb. 17... Bob Carroll set for the Copacabana, Feb. 9... Myron Cohen has been signed for the "Farfel Follies" going into the Selwyn Theatre, Chicago, March 2... Clifford Guest to the Jefferson Hotel, St. Louis, April 5... Personal manager Bulets Durgom and Connie Hains have split... Joel Grey tapped for the Carousel, Pittsburgh, March 8. Jackie Kannon down for that spot Feb. 9.

## Chicago

George Bond, formerly with the Len Fisher office, has joined the Eddie Sligh agency... Danny Graham moves into his own office this month as a solo agent.

## Claim Recognition

Continued from page 49

bonifaces contest. He described latest developments in the Chicago strike case where bulk of cafes are operating with non-union performers. Irving stated that the union decried the hoodlum tactics. Union, he said, is willing to sit down and negotiate at any time with the Chi ops. He declared that the Chi cafemen, by filing an action with the National Labor Relations Board, automatically stipulated that they are employers, since NLRB was set up to resolve arguments between management and labor.

In a question and answer period following his talk, Irving had some rough sledding and finally bowed out on the theme that the questions being asked of him were of a legal nature, and not being an attorney, he could not resolve them.

## Saranac Lake

By Happy Benway

Saranac, N. Y., Feb. 3.  
A carnation to Garry Schumacher, assistant to Horace Stoneham of the N.Y. Giants, for sending pictures of the World's Series games for entertainment of the gang here at the V.C. hospital. This was made possible by George Sullivan whose progress is tops during his observation period.

Edith Crauen of Toronto is an addition to our laboratory, while Harold Hallahan of Brasher Falls, N.Y., joined the hospital personnel. New appointments from the main office of Dr. George E. Wilson, medical director, which denote top progress, are downtown shoppers Audrey Lumpkin, Theresa Coppersmith, Robert Dutton, Thomas Lewey; Mail special deliveries and packages, Shirley Houff, Gloria Davis, George (Elephants) Powers; trade papers and magazines, Forrest (Slim) Glenn, Shirley Houff.

Duke Huntington, the northern N.Y. and actors' colony jukebox bigwig, off to Miami, with his wife. Murray Kissen all agog over surprise visit from his frau who shot in from Gotham to spend a week with him and help to celebrate his first good clinic.

Simone Blueuze, V.C. laboratory technician, off to Gotham for a week's furlough.

Write to those who are ill.

## N.Y. Birdland 5G Holdup

Birdland Restaurant, Broadway's cool jazz hangout, was taken for \$5,000 yesterday morning (Tues.) when two thieves forced the spot's steward, Joseph Korson, to open the two safes in the office. Holdup took place at 11 a.m. with Korson and two cleaners the only personnel around.

## Vegas Slots B'way Tabs; 'Panama' 1st

Las Vegas, Feb. 3.

The ever widening search for niter attractions with appeal is sparking a pair of experiments with tab versions of former Broadway hit musicals. An hour-long version of "Panama Hattie," with Marilyn Maxwell headlining, opens a three-week stand at the last Frontier Hotel, March 23. Tab will also mark the reunion of the Slate Bros. (3) after some years. Henry Slate has been in films and in Broadway version of "South Pacific," Sid has been working with Ben Blue and Jack has been playing vaude.

Sammy Lewis is producing "Hattie" along with Dave Shelley, stepson of the late Buddy DeSylva, co-author of the show.

The Flamingo had earlier booked a cut version of "Anne Get Your Gun" for a Mar. 19 opening, but show hasn't been cast as yet. Leighton Brill and Ben Kamsler of Melody Fair, Toronto tent musical operation, will produce.

Herman Krinsky wrote the music for the "Ice-Maker" ballet in Servel's touring "Show of Stars," reviewed in last week's issue.



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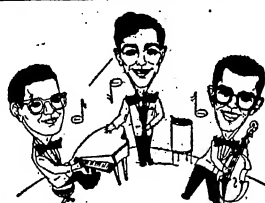
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Dear Frankie,

January 29, 1953

It is my extreme pleasure to announce to you that your week here at Blinstrubs', which started on January 19th and ran through January 25th, resulted in the shattering of all attendance marks in the history of Blinstrubs' Village, and we believe, attendance marks anywhere in the country.

Over twenty-two thousand people thrilled to your marvelous showmanship, complete sincerity and above all, your outstanding performance.

In addition to shattering all marks, your tireless efforts in making a success of the Teen-age Concert in aid of Archbishop Richard J. Cushing's Charity Fund held here on Saturday afternoon, the 24th, proved to all of us here at Blinstrubs' Village that you are deserving of every success in your profession, and may Good Luck and Good Health always be with you.

In closing may I say that it was wonderful having you.

I want you to know that you are always welcome to return to the Village.

Sincerely,

*Paul M. Blinstrub*



**La Vie En Rose, N. Y.**

Sue Carson, Georgia Gibbs, Van Smith Trio; \$5 minimum.

Maas or class, Georgia Gibbs can reach any type of audience—as she does here. Monte Proser's intimate spot is a sock show for a performer, and this Miss Gibbs reveals to her personal advantage in a song repertoire in which the diminutive songstress really belts 'em out as they were written.

Miss Gibbs can sing anything and get 'em, and that goes for the latest pops, the hillbilly tunes and the standards. She has a neat change of pace and her great sense of rhythm communicates itself to the audience with her opening pop, and she holds 'em all the way. For a neat pace-changer she does "Yiddish Mamma," and the good taste that she always manifests is particularly evident on the latter tune, which she does in English. Too often singers adopt an affectation in doing "Mamma" in Yiddish.

The only other act on the bill is brunet Sue Carson, comedienne with a neat sense of delivery and a lack of inhibition. Miss Carson is more extensively reviewed under New Acts.

Van Smith, as usual, does a nifty job at the keys, for both the lulls and the show-accomp.

Incidentally, La Vie is on a biz spree these days. Kahn.

**Chez Parce, Chi**

Chicago, Jan. 28.

Jerry Lester, Nita Bieber & Gerald Gotham, Halina Gregory, Johnny Martin, Chez Adorables Brian Farnon Orch. (10); \$3.50 minimum, \$1.10 cover.

Even though Jerry Lester hasn't been around the Chicago nightclub scene for about five years, he still has a large and loyal following. Whether that is due to friends he has made in the past, or new devotees through TV, is a moot point. However, little of his stuff here is material he has used in his video stands. Not once did he use the "George" which he more or less coined and popularized in his TV series.

Lester establishes a remarkable camaraderie among the tables and, opening night, did a heart-warming few minutes for some grammar school graduates. Comic also is cognizant of the juves, keeping his material wholesome for the family trade for most part. Majority of his quips are about the local scene, recounting his school days, which registers strongly. He does "Africa" in which he squelches a heckling crowd beautifully and then apes Harry Richman in an acid sketch which is interspersed with bits of old vaude turns as a cigar box juggler. Scene gets hilarious as the unpaid drunk keeps yelling for "Africa" at every waking moment. Lester winds up the proceedings with a skit imitating Dan Dailey in a Betty Grable pic with Nita Bieber taking the Grable part. Gal does clicko straight job and the saga gets hefty yocks.

Miss Bieber, with the assistance of Gerald Gotham, starts off the show with a slithering, heated Caribbean number which has the male members of the aud paying acute attention. Male works the bongo drum for a few moments before entering the chase. Pair walk off with a fat hand.

Halina Gregory, petite and pretty blonde, has been working in Europe in opera, according to reports. She displays training in that field but, unfortunately, this is not the room for her offerings. She has tried to adapt some of the more popular or standard tunes, but her arrangements are more fitting for a singer of pop tunes, not one with an operatic mien. Perhaps in a more intimate spot, with a revised score, she might be more effective.

The Chez line pleases in two new production numbers, assisted by Johnny Martin, production singer. Brian Farnon batons well and takes a few solo licks on the sax for neat results. Zabe.

**Mocambo, L. A.**

Los Angeles, Jan. 28.

Billy Daniels with Benny Payne; Eddie Oliver Orch. (8); Joe Castro Quartet; \$2 cover.

More and more the number of nitery attractions are dwindling down or, for reasons of higher salaries elsewhere, staying away from L. A. The two Sunset Strip spots of glamor and capacity, Mocambo and Ciro's are finding the matter of getting headliners tough indeed, with result that they have to repeat certain personalities to the extent that they appear to backing up on themselves.

A case in point is Billy Daniels, who is such a Mocambo regular that even though he hasn't been here for some months it appears to be a matter of weeks. Not that he

isn't welcome — particularly to Charlie Morrison, who can always count on Daniels for okay biz — but some new avenues for name talent will have to be found by both Morrison and Herman Hoyer if the Mocambo and Ciro's are to avoid the frequent dry spells between headliners and retain their top rating.

Daniels, per usual, delivers a smooth entertainment. "Opening night" (21) he writhed through a 38-minute songolug of w.k. standards, with expert and personable assist from Benny Payne on the '88, latter also occasionally adding a note of song.

Only possible criticism of Daniels is his inclusion of "My Yiddish Mama" in his repertoire. His arrangement is socko, but that type of song just doesn't seem to belong in a nitery, particularly when Daniels' type of grinding delivery makes the little old lady take on the mental portrait of Mae West.

Otherwise, there's not a faulty moment in Daniels' routine, from his opening "This Can't Be Love" through to his closing trademark, "Old Black Magic." In between are "Night and Day," "Somebody Loves Me," "Because You're Mine," "Bye, Bye Blackbird," "Tea For Two," which is done nostalgically as a Palace Theatre soft-shoe standard; a medley of "You'd Be So Nice to Come Home To," "You're Marvelous" and "It Had to Be You." The only comparatively new number is the Jule Styne-Leo Robin "Bye, Bye Baby" from "Gentlemen Prefer Blondes."

Along with his songs, Daniels makes quite a sartorial picture in a new type of tuxedo—grey silk with a shawl collar of the same material and no side pockets in the jacket. It'll probably start a new trend for stage and nitery entertainers.

During Daniels' session, Payne also conducts the backstopping Eddie Oliver orch, augmented from six to eight for Daniels' booking. Oliver later takes over expertly for the patrons' foolology, alternating with Joe Castro's Latin quartet. Scho.

**Sahara, Las Vegas**

Las Vegas, Jan. 27.

Sugar Ray Robinson, with Joe Scott, Harvey Stone, Eileen Wilson, Bob Girard, Sa-Harem Dancers (12), Cee Davidson Orch. (11); no cover or minimum.

Sahara can chalk up another winner for the next two frames in the headline lure of Sugar Ray Robinson. He has the punch of a show biz champ and his solid one-two is a light fantastic of fancy footwork, coupled with a warm personality that registers socko. He'll do more than okay in this burg, having the magnetic name plus stuff to go with it.

With the very excellent aid of Joe Scott in the comedy and duo-tap sections, Sugar Ray raps over a solid opening stanza. Sets up his legman with Scott by bleating "I'm Never Satisfied" and tears into his footwork with enthusiasm. For this he receives peak plaudits from table-sitters, but could minimize his jokes with Scott, and in some cases, eliminate them altogether. This is especially apparent after Robinson follows Harvey Stone, show's comedian. The ex-champ makes a pleasing emcee, and whenever he trots on exhibits more of his hoofing prowess. Whether he's polished or not (six months is a very brief span in which to learn all the hoofing ropes), audiences here like the way the former pug presents himself. He earns every last salvo.

Stone is slightly nervous following a six-month hiatus. Breaking in some new material finds the comedian with some jitters, but they'll pass. Some of the new stuff is strong, making for good yocks, and other fillips will be culled as Stone weighs reception. Overall reaction is good, with highlights being wife and horse routines leading into "Riders in the Sky" parody. Potage of gambling bits and surefire Army monolog are his windup.

Eileen Wilson makes her Vegas debut in compact session which wins favor. From bright "Another Opening" through "Why Don't You Believe Me" and "Who Cares," she makes a return couplet consisting of "All the Things You Are" and "Blow Gabriel Blow." While meandering around in low and medium register, Miss Wilson's pipes have sexy overtones but ride into hard and edgy quality on pushed volume.

Sa-Harem gals set spirit on the Sugar Ray opus by tapping off an opener themed with training camp calisthenics. Halfway choreo turns to "Winter Wonderland," with special amount of orbing upon four paraders. Bluesy "Tuxedo Junction" has the 12 prancers in sequined top hats, brief black and white costumes, and aiding-unison tapistry with canes. Will.

**Blue Note, N. Y.**

Lucretia, Dorothy Greener, Norman Wallace, Nancy Steele, Ronnie Selby Trio; \$2.50 minimum.

This cellar on West 46th St., has been a problem site for the past couple of seasons and current management is out to break the jinx by attempting to duplicate the setup of smart eastside niteries. It's a comfortable room, nicely laid out and with plenty of area for the acts to work and the clientele to terp, but it'll have to sharpen its bill if it doesn't want to go the way of the Habibi and Jimmy Ryan's which preceded here.

As it stands now, layout offers a potpourri of comedy and song that doesn't quite jell. Headliner Lucretia, of the French chaotoolie genre, is a mistake. Warbler seems to be blending the styles of Yma Sumac and Johnnie Ray in her songolug, but impact of either missing. Voice is high-pitched and the odd arrangements leave tablers amazed. Works over "Gypsy in My Soul," "Happiness Is a Thing Called Joe," a patter specialty en francais and the fave "L'Accordianiste."

Comedienne Dorothy Greener comes off best here. Her impish monologs are okay intimacy fare and she delivers each with an ingratiating and carefree abandon. Her travesty on Metro pix is a surefire yock winner as is her shopgirl's lament.

Norman Wallace's pianologs still seem to indicate that he's not yet found his act pattern. He accomplishes himself on Gallic chansons and comedic specialties and although some never equals its parts, Thrush Nancy Steele is reviewed under New Acts.

Ronnie Selby's trio supplies a tasty backing for the turns and whips up a solid beat for customer dansapation. Gros.

**Mt. Royal Hotel, Mont'**

(NORMANDIE ROOM)

Montreal, Jan. 30.

Andrews Sisters (3), Max Chamitov Orch. (10) with Norma Hutton, Bill Moodie Trio; \$2-\$2.50 cover.

The much advertised and promoted appearance of the Andrews Sisters for their first canteen in Montreal skedded for last Monday (26) was delayed three days when Patti came down with the flu. Trio finally premed Wednesday night but without the services of their regular pianist (Patti's husband, Vic Schoen) who had to skip their opening because of illness. However, ever-orch leader Max Chamitov stepped in for two performances and backed chirpers handily as they clicked to a capacity house.

Before a crowd made up of the curious and their many admirers, the Sisters prove conclusively why they've been ranking faves for more than a decade. Teeling off with "Back Again" which includes a lot of localized patter, group switch in a number about poodle coifs. As they all sport this hairdo in various colors (red, blonde and brunet) audience reaction is solid and shows them to be something more than femmes fastened to a milke. "South—Rampart Street Parade" in rollicking Dixie tempo scores and Patti, who does most intros and bulk of chatter, solos with "Wanna Be Loved" to plaudits.

Teaming up again, combo does hilarious parody about Hawaii and then drops back into Calypso rhythm with the obvious and hackneyed "Rum and Coke" sequence. A reprise of one of their first hits, "Apple Blossom Time," goes well with the nostalgic set and then gals bow out with an ad lib collection made up, for the most part, of patron requests.

Garbed alike in black-sequined gowns and effective hair styling, they do upward of 40 minutes at every showing and their somewhat rowdy but personable approach to both the clientele and their singing is surefire. Experience, which they have plenty of, has taught them how to out-heckle the hecklers, bandy a fast ad lib and still keep overall pacing and showmanship at top level. An enlarged brass section in the Chamitov orch gives ample support to the Andrews' thrashing and house vocalist Norma Hutton makes an attractive femcee. Newt.

**Colony & Astor, London**

London, Jan. 28.

Tony & Eddie, Felix King Orch, Don Carlos Band, Sid Phillips Orch; Colony: \$5.50 minimum; Astor: \$3 minimum to 11 p.m., \$3 cover thereafter.

Within a few minutes of their preem performance Tony & Eddie had their engagement extended from a month to six weeks. Colony and Astor boniface Harry Morris made an immediate decision after

noting the spontaneous audience reaction, and the same customer acclaim was evidenced on the following night when act was caught.

The novelty of miming to disks played backstage has long since worn off, but the exponents of this gimmick sometimes develop their own approach. These two newcomers from America, currently making their British debut, play the comedy angle for all it is worth from beginning to end. They make an unabashed pitch for the laughs and succeed all along the line. For a solid 30 minutes they maintain the pace at high pressure and are forced into a begoff.

If word-of-mouth is all it's cracked up to be, these comedians should be pulling in a regular flow of new customers in addition to the staunch regulars. It was on that assumption that the management made the unusual decision of prolonging the engagement without waiting to see what the long-pull reaction would be.

Tony & Eddie run through a slick routine of some nine disks and among the victims of their comedy technique are Ethel Merman, Durante, Vivian Blaine, Kathryn Grayson, Mary Martin and Ezlo Pinza, Nelson Eddy and Jeanette MacDonald, and Edith Piaf and Norman Wisdom. Each number is given production treatment with appropriate costume alterations and props. A broad interpretation of a French road company doing Menotti's "The Medium," with eerie lighting effects and ghostlike trappings, brings more than the usual quota of yocks.

Because the American sound equipment could not be readily converted to British voltage, the artists have had something of a problem in getting adjusted to the alternative equipment acquired locally. That may explain why the volume, particularly on the first two opening tunes, was substantially over-strength. Myro.

**Palmer House, Chi**

(EMPIRE ROOM)

Chicago, Jan. 29.

Jean Carroll, Mary Raye & Naldi, Gregory & Strong, Herbert Moore, Merriel Abbott Dancers (8), Emil Coleman Orch. (12); \$3.50 minimum, \$1 cover.

Something must have gone awry in the booking sheets; unusual for the director of entertainment of the Hilton Hotels, Merriel Abbott, who has probably started more acts to fame in her spots than any other booker elsewhere. The result is two dance acts, plus the two line numbers, with numerous hoofings preceding headliner Jean Carroll. Comedienne gets a laugh with her opening line, "To really be a well-balanced act," she says, "I guess I should start with a dance step." Plethora of terping affects the stanza of Mary Raye & Naldi who couldn't overcome table indifference until their second number.

Miss Carroll is a welcome addition to the ranks of Empire Room toppers. She works fast, tossing off remarks about progressive education and the children who attend such schools; the advantages of suburban life, the vagaries of Miami inhabitants, all which give rise to constant laughter. Some of her quickies are old but, in the main, her male counterparts might come around to learn how to freshen up some of their material. Femme, however, should cull some of her stuff, especially the one about the baseball fan, which falters.

Monologist gets hefty yocks with double-meaning jokes and scores with her standard racetrack story about touts, and the actual running of the race. Here again, some of the corny description of the nags should be eliminated for a better closer. Comic gets a big hand for her efforts and has to beg off.

Mary Raye & Naldi, one of the top ballroom teams in the country, are unfortunately placed right after Gregory & Strong, a more demonstrative dance and instrumental pair. For the first number, Raye & Naldi operate against raised voices and dish clatter, but the splendid work they do makes the diners quiet down and devote their attention to the team. Seemingly effortless lifts and catches are an excellent contrast of the grunt-and-groan school of terpolgy. Miss Raye, a stunning brunet, swathed in white, seems light as a feather as she's tossed aloft. Duo gets a hefty mlti after five numbers.

Gregory & Strong are an unusual act, with one male following the other around the room, pumping on a little concertina, while the other taps out five offerings, with ballet overtones. Offbeat-gavotte is an imaginative thing, and the other endeavors also are cleverly arranged. Challenge terp to fastie "Fiddle Fiddle" is a strong clincher. Zabe.

**Latin Quarter, Boston**

Boston, Feb. 2.

Frank Sinatra, Gloria Gilbert, Manny Williams, Donn Arden Girls (8), Larry Green Orch. (4); \$4 minimum.

Although the first nitery appearance here of Frank Sinatra conflicted, during his first week, with that of Frankie Laine at neighboring and spacious Blinnstrub's, the former swoon king proved strong marquee lure in the smaller but more lavish Latin Quarter. In sharp contrast to Laine's popularity among bobbysoxers, Sinatra's audiences were conspicuous by absence of screeching juves. Also in sharp contrast to Laine's energetic vocalizing is the casual, almost offhand manner Sinatra handles his balladeering.

Sinatra makes his entrance from ringside to warble "When You're Smiling," following with a slick "You Belong to Me." Remarking that while he's made "several" platters in the past, his record company (Columbia) has finally decided to release one with a "hole," he intro his latest biscuit, "Birth of the Blues." Balance of songology consists of ballads such as "I'll Never Smile Again" with a low bow to Tommy Dorsey, "I've Got a Crush on You," "Don't Cry Joe," the rhythmic "Got My Love to Keep Me Warm" and the inevitable "Old Man River." Climaxes stint with "Old Man Crosby," a bit of comic byplay on the indestructible Bing. Between vocals Sinatra gives out with casual bits of chitchat but at show caught bypassed any remark regarding his private life and ignored the many requests for "Nancy." Midway in stint he takes time out for a cup of tea to "relax my aging pipes," the gimmick getting so-so reaction. However, his overall showmanship is such that customers respond with nifty palms down the line.

Balance of lineup is strong, teeing off to fast start with accelerated caperings of ballerina Gloria Gilbert. Manny Williams, local comic-magico, who scored neatly in initial nitery stint at Sheraton Plaza last spring, grabs nifty results with assortment of tricks and gab aided by audience stooges whom he lures onstage. Maestro Larry Green gets solo spot to give "Concerto to Moon" a slick workout on 88 and Donn Arden girls appear in three production numbers prancing to Peter Hanley's vocalizing. Zarde Bros. combo fills lulls. Elie.

**Casablanca, Miami B'ch**

Miami Beach, Feb. 2.

Jackie Miles, Dick Brown, Maya Orch., \$3.50 minimum.

Casablanca offers up the biggest hotel-cafe (over 500 capacity) in the area in its Club Morocco and has, since opening several seasons back, experienced plenty headaches trying to set attractions that will draw them in. It took such bookings as Frank Sinatra and Joe E. Lewis to bring any profit margins in former seasons. This year, management has stuck to a comedy topline plussed by a song-act and has seen steadily building biz, with Myron Cohen starting the trade parade; currently Jackie Miles is keeping the trend developing.

Slight-looking comedian is practically a native in this area, what with his frequent and long stays at the better nightclubs around. This is his first hotel appearance and soft, easy style applies itself to the more conservative atmosphere of such surroundings with considerable impact, unearthing a new circuit for his comedic talent.

Miles still attracts the considerable group of inveterate pub-crawlers who rarely hit the hotel-cafes. Though presenting most of his standard material, he mixes in enough newies to keep matters going at a solid laugh rate. Has himself a new piece in opener on being identified with a song a la the vets of yesteryear. Then spins out his array of yarns on racetrack habits, prices of hotel rooms in Miami Beach, the cowboy pic lampoon and comes back for demanded repeats on other familiars in his log.

Dick Brown acquires himself in effective fashion in the tough warmup spot. Delivers his song ideas in smooth manner, with accent on the ballads, to reaction on the hearty side. Blends in "Stop the Music" routine for identification with the program, via a tongue-in-cheek version of "Baby Face" that makes for good change of pace. Shows aptness for phrasing and shading in "Music, Maestro Please," "Almost Like Being in Love," "I'll Be Seeing You" and "Walkin' My Baby Back Home" to round out a satisfying session. Larry.

**Ciro's, Hollywood**

Hollywood, Jan. 30.  
Mills Bros. (5), Dick Stabile  
Orch. (10), Bobby Ramos Orch.  
(5); \$2 cover.

A lot of four-boys-and-a-guitar combos have bobbed up since the Mills Bros. skyrocketed out of Cincinnati 20 years ago and won immediate renown on CBS. For basic entertainment qualities, however, the Mills quintet is still at the head of the class. Many of the other, kindred combos have borrowed much of their styling from this act, but have never quite achieved the same flavor. The key to the sort of singing the Millises purvey is the old-fashioned barbershop chord. Their rivals have never stropped it to the same keen edge of perfection.

An act which has played any and all vaude-nitery time, group has always done solid biz in this town—in its literally dozens of visits. No records are going to be shattered at Ciro's by any means, but the boys have enough devotees to keep the tables fairly well occupied. The only act on the bill, the Mills' arrangements, rich and varied repertoire and zestful projection left the customers toe-tappy and tingling after a 40-minute spread last show opening night. To the three-quarters house not even 14 songs were a surfeit as styled by these harmonizers.

Tops, as expected, along the route are the trills which have been etched by the group for Decca, such as "Some Day," "Be My Life's Companion," "Paper Doll," "Lazy River" and, of course, their latest waxwork hit, "Glow Worm." Performance-wise, their best is that nostalgia-steeped version of "On The Banks Of The Wabash," which they have been doing for years. When a song such as that can be sung to rafter-rumbling response in Ciro's, it's really been sung.

Dick Stabile orch. (10) did a fairly good job of backing the freres when caught, making only one timing fluff in a job full of intricate cues. Tween shows crew concocts the dancipation, alternating with Bobby Ramos' rumba-samba combo. Bert.

**Band Box, N. Y.**

Duke Ellington Orch. (15), Art Tatum Trio; \$3 minimum.

This new jazz spot on Broadway, on the site of the defunct Iceland restaurant, is splashing with high-powered jazz names to build a steady clientele for this oversized 1,000-seater. Biz has been solid for this jivery during the initial weeks, a fact which bespeaks of a definite upbeat in the jazz field. This is especially true since the b.o. pull is being exerted in face of the competition of the directly abutting Birdland boite, which also has been doing okay despite the apparent jazz overload on this block.

Duke Ellington, of course, is a staple attraction at any spot. He draws both the hep juves, who are crowding the bleacher section at a \$1.50 admission, as well as the better-heeled customers at the tables. The capacious setting of the Band Box permits Ellington's crew to blast at full volume without breaking any eardrums.

Ellington is using his standard organization comprising seven brass, five reed and three on rhythm with the maestro at the piano. His band swings in top form and those richly embroidered, but tasteful arrangements, which have trademarked Ellington's brand of music, are executed with precision and brilliancy. The book is full of the old standards, from "Take The A Train" through "Mood Indigo" to "Tea For Two." In the alternating slot, there's the fascinating rhythms of the Art Tatum trio of piano, bass and guitar. Tatum carries this crew with his phenom keyboard facility and novel thematic variations on the oldies. The parlay of Ellington and Tatum adds up to jazz at its best. Herm.

**Conrad Hilton, Chi (BOULEVARD ROOM)**

Chicago, Jan. 28.  
Michael Carrington, Jeanne Sook & Teddy Roman, Deadenders (2), Collos (2), Ken Bailey & Betty English, Jack Rose, Margaret Naylor, Dennis & Darlene, Line (12), Frankie Masters Orch. (12); \$3.50 minimum, \$1 cover.

This 13th edition of the ice revues in the Boulevard Room doesn't follow the usual pattern here. There are no real novelty acts, always a standby in the room, and no name to promote the major emphasis being on the show. Revue has a tried and true theme in the Pied Piper story and the icer moves fast and punchy for 40 minutes. There are fewer featured acts and production numbers, with

the cast being mainly used for bits. However, it could stand a little more spotting of Michael Carrington and Sook & Roman; both are on and off too quickly.

Carrington, makes his first American debut here, is a young English figure skater. He jumps onto the rink, does some rapid turns and flips, and is off again. More of a buildup during the stint would have impressed stronger.

Sook & Roman fill the dance team slot well with the male swinging his partner pretty close to the frozen water. Duo have a good clincher, after some good lifts, in a series of flips over the male's head.

Coltons follow with a burlesque of the previous team and gets some yocks with femme's miming. They offer the only comedy relief with the exception of the Deadenders, who are more on the acro side and who get a brisk mitt with assorted somersaults via a table.

Ken Bailey does running jumps over some packages and then dresses up his twist by doing similar tricks while bound with ankle chains. Margaret Naylor, garbed as a cat, is appealing, as is Jack Rose as the Piper. Closing production number is a colorful flash. Dennis & Darlene are the only holdovers, except for the band, and the two vocalists keep the story moving in fine fashion. Frankie Masters is playing for his seventh blader and knows his way around in the dance sets. Zabe.

**Empress Club, London (PERSIAN ROOM)**

London, Jan. 27.  
Tino Christidi & Serenaders (4), Lou Harris Orch.; \$3 minimum.

Although operating on a membership basis, the Persian Room specializes as an eatery, offers no supertime cabaret in the accepted sense and provides no facilities for dancing. These will doubtless be made available to members when the Crystal Room, shuttered a year ago, reopens in the spring in readiness for the anticipated Coronation boom.

Intime atmosphere of room appeals to a wide selection of show biz personalities, and it is a favored dinner spot among regular transatlantic commuters. Intimacy has been enhanced by shrewd choice of a musical aggregation capable of providing an unobtrusive background yet compelling attention from clientele. Lou Harris combo, with its extensive repertoire of Continental melodies, fills a definite customer demand which is reflected by increasing number of requests.

As an additional attraction, the spot has the Tino Christidi Serenaders who take over two half-hour spots on the dais. Maitre d' Tommy Gale resolutely declines to give them regular cabaret treatment and they come on without a preliminary announcement although the house lights are dimmed as a special concession. Continental quartet of three guitars and a piano, with Christidi making discreet use of the mike for his vocals, defies the deliberate lack of presentation with a range of tunes as attractive as it is varied. They provide an entertaining musical diversion of the widest appeal. Myro.

**Top's, San Diego**

San Diego, Jan. 30.  
Victor Marchese, Don Howard, Sally Ann Davis, Tommy Marino Orch.; Betty Hall Jones; no cover or minimum.

Hometowner Victor Marchese follows "big voice" trend in stint at this city's only class nitery. Response is good to hefty pipes and easy manner. Dark-haired singer uses few current pops, songalogs including such standards as "When You're Smiling" for opener, "Summertime," "Jeanie," and "Never Walk Alone" from "Carousel." Others in stanza are "Too Young" and "Because You're Mine," both nearing standard category.

A dramatic tenor with fine trained voice and looks that thrill staffers and don't offend men, Marchese employs no gimmicks, no gags. Slim yet muscular-appearing singer he worked three years on a construction crew not too far back must please crowd on vocals alone since his patter can stand improvement. This weakness loses his audience, making a tough job of recapturing attention. That Marchese accomplishes this is indicative of singer's fine potential. But patter not to be better before he can gain top cafe success.

Don Howard, KSDO disk jock who does remote from nitery, handles emcee chores effectively and Tommy Marino band plays okay for singer and peppers. Sally Ann Davis, shapely redhead, handles vocals pleasantly. In adjoining Blackout Bar, Betty Hall Jones' slam-bang piano and vocals remain top attraction. Don.

**Spivy's East Side, Paris**

Paris, Jan. 25.  
Spivy, Bobby Short, Ed Stein; \$1.30 minimum.

Bobby Short, American colored singer, is back from a successful London stint and well ensconced in Spivy's cellar club off the Champs Elysees. Short adds the young U. S. set to the regular show biz and Gallic crowd to make this spot well attended despite the nitery slump of late. Drinks are extremely reasonable at \$1.30 and the open-all-night policy makes this a fine place for snacking with hot dogs, hamburgers and chile con carne in palatable evidence.

Short backs his fine, high-powered voice with excellent piano accomps and a foot rhythm beat that gives his delivery a drive and sustenance that fill this intime room to the brim. His assurance and subtle delineations of well-chosen ballads command attention as his lungs soar and then modulate to caressing piping of the more subdued ballads. Popwise, his "Just One of Those Things" is a rippling pleaser and he immediately wins the crowd. Segues into "Let There Be Love" and "The End of a Love Affair" and then changes pace for a racy interop of "Too Darned Hot" and the oldie takeoff on "Motion Picture Ball."

Spivy socks out her w.k. rep of sophisto songs that please in their nugling good humo. and hep bugle-voiced interop as she chants a series of offbeat items. She accomps herself with bombastic ivory pounding and each salient point gets the catching, gurgling emphasis that is her trademark and makes her the first showman she is. She tablepops and glads with her usual verve and has made this bistro a hangout for show biz folks and the natural windup spot for the on-the-towners. Good interim piano is supplied by Ed Stein. Mosk.

**Riverside, Reno**

Reno, Jan. 28.  
Rose Marie, Dominique, De Mattiazzi, Rudy Cardenas, Riverside Starlets (8), Ernie Hecksher Orch. (11); no cover or minimum.

This accumulation of talent stacks up like a good Saturday matinee variety show—fast-moving family entertainment—except maybe for a pseudo-strip number by the Starlets and a little bit of Rose Marie's smart nightclub delivery.

Rose Marie arrived a day late for the show which went the one night without her, headed by Dominique. Not to detract from Rose Marie's personality and appeal, it would still be a good idea to have the young pickpocket cap the show and leave the patron's "robbed" and happy. Rose Marie is not anticlimactic by any means, especially with a Starlet routine separating her from Dominique—but the latter's "gimmick" definitely has the edge for closing the show.

Rose Marie enjoys "herself" in cute clowning, with the exaggerated gestures and mugging, especially for her "drunk" jokes. Personality comes through in this stage with Italian song, "sung with hands," and broken up by gags. Against the odds of a bad throat and sold-out restaurant for private party, she insisted and got proper attention by the time she was finished at show caught.

Dominique, who came midway into last show, is held over for this two-week stanza. Personable youngster, established as tres Continental in first few moments without saying a word, shuffles through some fast card tricks while orch plays sprightly "Mimi." Then, with a mouthful of delightful French-accented chatter, he clamors among the customers to emerge with quite a haul of wristwatches, a drink, handbag, and pair of falsies.

Capture of five males from tables for a little game of being sprung off chairs is hilarious. He then proceeds to rob them of assorted personal effects. He's a huge clik.

De Mattiazzi dancing dolls have added a few odds and ends to the delightfully unique act—a mechanical dog which brings out the key to wind up the dolls, and when the dolls encounter trouble, a siren sounds and the males' eyes light up. Payoff, of course, is always surprising after the clever dance of the authentic mechanical figures.

Rudy Cardenas works mostly among bouncing balls this time, flipping them, running them over his arms and back, balancing and twirling. A balancing of tophats and in-tempo juggling atop his noggin get high honors.

Riverside Starlets, now an in-

stitution here, enhance the show greatly with "Presentation," in which the varied personalities are presented in verse by Ernie Hecksher. A floating chorus follows to "Too Marvelous" and "You Were Meant For Me." Number between Dominique and Rose Marie is clever "strip" which finds the girls performing subdued bumps and strutting a la Burma. Actual peel is in infra-red. A saucy peeling of black gloves gets desired effect. Whole number is in complete good taste and a tongue-in-cheek takeoff.

Ernie Hecksher's orch is going well in "band test" which finds frequent changes these days. Marc.

**Embassy, London**

London, Jan. 27.  
Lynne Bretonn, Billy Sproud Orch.; \$4.25 minimum.

When Lynne Bretonn returned from America three or four months back and did a cabaret season at another West End nitery she made only a so-so impression. She had the talent, the looks and the personality, but her material was below par and the act just average. Now she is back in the West End with a new style act that should insure her a big local following and help her on the way to becoming a staunch fave.

The metamorphosis has come about by the comparatively simple procedure of tailoring the material to suit the occasion. This time the gal has a stock of lyrics admirably suited for the nitery trade and uses all her charm and style to sell them to the best effect. And she has proved conclusively that even in London artists who take the trouble can get first-class material, an investment which must always pay off handsomely.

There is only one weakness in her standard half-hour routine. The monolog half way through the act, with its commentary on the various approaches to love, does not fit happily into the lively pattern created by her other songs. True, it is a contrast, but not a particularly wise one.

There are, however, adequate compensations in the rest of her show. She has a solid gimmick number which parodies the tricks of other stars who make a specialty of giveaways, be they roses, carnations or perfume. She settles modestly and sensibly—for lollipops, with one for virtually each table. Other clicko tunes in the act are "What Is the French for Love?" and "Me!" and "My Boy Stayed Home" while she relies on a couple of standards, "Kiss of Fire" and "Honey Bun," to wind in socko style.

Fine backgrounding job is done by the Billy Sproud orch who alternate with the rumba band for the terping. Myro.

**Hotel Jefferson, St. L. (BOULEVARD ROOM)**

St. Louis, Jan. 27.  
Nip Nelson, Richard Stuart & Vanya, Rudenko Bros. (2), Hal Havird Orch. (8); \$1-\$1.50 cover.

A slight departure from the policy of bringing in new faces to this top spot in the downtown sector is being made with the current layout. Nip Nelson, a warbling impressionist who opened the room under the Hilton management, is making a clicko return. However other new faces, but minus the line of lookers, who are on another vacation, chip in with a neat variety presentation for a balanced bill and the customers are getting plenty.

In the closing spot the personable and talented Nelson has the mob on his side all the way with his hands and lips doing Clyde McCoy's "Sugar Blues" theme and a similar stint of a sither for "Third Man Theme." His satire on "Gang Busters" miming Louella Parsons and Jimmy Stewart warbling "Blue Tail Fly" cops hefty palms. During his long repertoire he also scores solidly with his interop of the Three Harmonicats doing "Peg O' My Heart."

The Rudenko lads put the customers in the right mood at teoff with their juggling routines, some of them new to this room. Stint's best is one of the boys balancing eight rubber balls on his pate, arms and feet. Windup of exchanging six flaming torches earns another good mlt.

Stuart & Vanya, ballroomologists, also click solidly in routine highlighted by a butterfly dance in which male manipulates a large cape while twirling his partner aloft in a manner which reveals just her face. Her off-shoulder satin cocoa brown gown, orange-lined with a glorified bustle effect with flare skirt, enables the duo to produce some neat hues in graceful twists, spins and lifts. Hal Havird's tooters do a neat job backing the proceedings. Safu.

**Cafe de Paris, London**

London, Jan. 27.  
Zoe Gail, with Lionel Blair, Edward Monson & Michael Miller; George Smith Orch., Alan Stewart Quartet; \$5.50 minimum.

If ever there was a shrewd booking for cabaret, this is it. Alan Fairley, boss of the company that operates the Cafe de Paris, has proved himself an astute showman in signing Zoe Gail for her comeback after the serious accident in which she was involved while honeymooning on the Riviera. Her legs were badly crushed and she has undergone more than 50 operations. And having been told she would never walk again, she has by her dominant courage more than outwitted the medics. She not only walks but she dances with the best of 'em.

Miss Gail endeared herself to Londoners when, back in 1945, she sang "I'm Going to Get Lit Up When the Lights Go Up in London," and that song has been associated with her ever since. Understandably, therefore, during the long period of her incapacity, there was a big public, both pros and otherwise, ready to give her big welcome on her return. They turned out in force to cheer her on her opening night and will doubtless go on supporting her during the current season.

Although Miss Gail was assured of a sentimental reaction, she went to obvious trouble in prepping an act worthy of the occasion. She recruited a trio of male terpers and made every song a production number. Her technique is not unlike that popularized by Kay Thompson, but she disarms criticism on that score in her opening song which is entitled "No Comment." "Is This Act Like Kay Thompson's?" the three male dancers ask, and she answers forthrightly, "No comment."

The choreography, devised by George Chorden, makes speed its main quality and eliminates many of the frilly intricacies of conventional routines. The male trio is drilled with precision, providing an impressive background for the star to front. The numbers are sufficiently varied to provide a contrast in tempo, with "Man About Town" and "I'm a Lady" being the biggest production hits. Miss Gail does most of the vocalizing and relies only on a remote hanging mike to carry her voice across the room. Her pipes, however, are not always able to do justice to the numbers although she gripped the room when she closed her act with a solo rendition of the famed "Lights Go Up."

On this occasion, the novelty and the sentiment should be more than enough to make this a profitable engagement; but that angle cannot be justified in future, and Miss Gail may well be advised to strengthen the entire act, as well as her own voice, before embarking on a fresh cabaret engagement.

Musical accompaniment to the routines, with its split-second timing, is capably handled by the George Smith orch who alternate during the dance sessions with the Alan Stewart Quartet. Myro.

**Algiers, Miami Beach**

Miami Beach, Feb. 1.  
Earl Wrightson, Tony & Renea, Barry Kaye, Mal Malkin Orch.; \$2.50 minimum (beverage).

Following established policy of presenting upcoming or known song specialists, the new intimacy (200) in the swank Algiers Hotel is offering Earl Wrightson, in this area for the first time. With that lure, plussed by his TV rep, room should mark up healthy score during his two-frame stand.

Wrightson is an engaging personality though in some instances he displays hesitancy on delivery that negates full effect on aud. Another fault, easily rectified, is lack of one or two big numbers to reveal the obvious richness and range of his baritone. Concentration at present is on the softer ballads and offbeat arrangements, with interweaving of some of the tunes into segued sequences proving strongest palm-raisers.

Typical is patter on video roles and femmes which leads into medley that includes "Charmaine," "Mimi," "Rose Marie," and wind into "Every Day Is A Ladies Day With Me." Illustration of lack of big song comes with next, "That Old Feeling," followed by another slow arrangement of Continental waltzes with finish a twist on "When Irish Eyes Are Smiling." It's cleverly handled and marks series of encores which again showcases the ballads—"September Song," the faster-paced "With A Song In My Heart," and "La Vie En Rose." He's off to healthy reaction, but slicker selection of songs would add the touch that could mark him one of the better bets for the class cafes. The personality, appearance and general deportment are there. Lary.







# St. Paul Papers Deride City Censor Plan Started Over Rapped 'Camera'

St. Paul, Feb. 3.

Mayor John Daubney (comparatively new in office and only 31 years old) and city council members who assailed "I Am a Camera" as a "filthy, vile and indecent play" and "New York gutter culture," are more or less in the doghouse now. They not only failed in their efforts to stop the play's performances here last week, but also took an editorial spanking from the Dispatch, city's sole evening daily, and a verbal scolding from Julie Harris, the play's star.

They've abandoned a plan to impose stage and screen censorship on the community, but the furore which they stirred up at their meeting following the play's opening last Monday (26), it's believed, may put the city further behind the eight ball as far as obtaining Broadway offerings after this season is concerned. Another effect was to cause an 11th-hour boxoffice rush for the final performance.

Show came to St. Paul for two nights and a matinee after playing a full week to near-capacity business in Minneapolis, the other Twin City, and the mayor attended the opening-night performance. At the council meeting the next morning he and council members angrily ripped into the show. They wanted to halt the final two performances, but the city attorney (Continued on page 60)

## Garry Davis Okayed For London 'Stalag 17'; Four U.S. Actors in Lead Roles

London, Feb. 3.

Garry Davis signed yesterday (2) for "Stalag 17," 30 minutes after producer Sam Byrd received home-office authorization for replacement of a transit visa with a work permit. British Equity immediately okayed the application, after being told that 163 applicants were interviewed for the Harry Shapiro role, and the Labor Ministry rushed the work permit to the boat.

This arrived after Davis had entrained for London, and the actor, unaware that he had been signed, told immigration authorities he was enroute to India. It's understood Davis is applying for restoration of his U. S. citizenship which he gave up voluntarily a few years ago to become a "Citizen of the World."

British production of "Stalag," which opens an out-of-town tryout Feb. 23, is being entirely financed with American coin. Sam Byrd, who is co-producing with Jack Hylton, has negotiated 100% dollar backing.

Rehearsals started yesterday (Mon.). Three other American actors arrived in London last week to take up their roles. Robert Shawley and Charles Bang came in on the Queen Mary last Wednesday (28) and Harold J. Stone planned over Saturday. Shawley, who was in the original Broadway production, plays the part of Herb, and Bang was a p.o.w. in the same camp as the authors, Donald Bevan and Edmund Trzcinski. Stone was also in the New York cast and will portray the role of Stosh. Buford Armitage, who was production stage manager on the Broadway version, is staging the play in Britain.

According to present schedules "Stalag" will open at the Lyceum, Edinburgh, Feb. 23 and will play Hull the following week. No date has yet been set for its London preem.

## THIS 'DOLLS' CHORINE KICKS ONE 'GUY' OUT

Pittsburgh, Feb. 3.

One of the high-kicking dolls in "Guys and Dolls" at the Nixon knocked her guy right out of the chorus last week. The kick of Gretchen Wyler, in the "Havana" number, clipped her partner, Carl Erberle, accidentally in the head. He kept moving, though groggy, until the chorus amked off stage. Then a police ambulance whisked Erberle off to the Allegheny General Hospital, where six stitches were put in a deep cut over his left eye. A substitute filled in for him the rest of the performance, and Erberle returned to the company the following night.

## Controller Georger Out At Met in Policy Clash

Alfred Georger, controller of the Metropolitan Opera for almost two seasons, has resigned. It's reported that differences with management over artistic policies as they affected the financial end brought about his withdrawal.

Georger was formerly with United Artists Theatre Circuit, as accountant and assistant treasurer, for 20 years, and came out of semi-retirement two years ago to join the new Met management. He's been succeeded by Robert Kearns.

## 'Picnic' Rapped by St. Loo Medico Journal on Line That 'Sabotages' Legit

St. Louis, Feb. 3.

"Picnic," William Inge drama which tried out here week before last, is attacked in the current issue of the St. Louis County Medical Bulletin. Taking exception to a line in the play, the sheet accused the author of "sabotaging the medium that gives him an audience." The local medical group is affiliated with the American Medical Assn., which opposes anything it regards as "socialized medicine."

Editorial says of the playwright, "He has one of his characters say that in Sweden the poor people get the same medical service as the rich under Swedish socialized medicine. The inference here is obvious. The reason for the line is not obvious. The play is not helped; the plot is not moved forward with this bit of political propaganda."

"People in the U. S., hearing this line, may easily be led to the quick opinion that the Swedish socialized medicine plan is better than our system or they may be lead (sic) to believe that the rich and poor here do not get the same medical or hospital service. Per dollar spent rich and poor here do not get the same medical and hospital service."

"William Inge takes advantage of his position when he writes an unnecessary and misleading line like that. Using the stage as a springboard for a political ideology is unfair to the theatre and hastens the decline of an art that needs more blood transfusion than boos and catcalls."

## BAMBERGER TO HEAD PHILLY '53 PARK SETUP

Theron Bamberger, producer-manager last summer of the Playhouse-in-the-Park, Philadelphia, has been reappointed to the post for the coming season by the Fairmount Park Commission. He is also planning to continue operation this summer of his Bucks County Playhouse, New Hope, Pa. However, this will be his final season at the latter spot, as it has been acquired by Broadway producers James Russo and Michael Ellis for the 1954 semester.

Fairmount officials are reportedly seeking liquor licenses for various restaurants in the park. The move is apparently sparked by the heavy dinner trade at the Belmont Mansion, nearby the tent playhouse. It's figured that business at that and other park eateries would be stimulated if liquor were available.

Bamberger, who has been getting treatment in North Carolina for an ailment, was in New York on business last week, but returned Monday (2) to the south.

## 'Lady Be Good' Leads Set for Albany Stock

Albany, Feb. 3.

Barbara Cook and Don Liberto will play the lead roles in Malcolm Atterbury's production of "Lady Be Good" at the Colonial Playhouse for a three-week period, beginning Feb. 26.

Sandra Lee, who was in "High Button Shoes" on Broadway will do the choreography and dance in the local presentation. Fourth principal will be Dove La Grant. Atterbury will direct.

## 'Shrike' London Bow Due; Wanamaker Preps 'Dust'

London, Jan. 27.

Joseph Kramm's "The Shrike" goes into the Princes Feb. 13. Play, currently touring the sticks, is presented by Jack Hylton in association with Sam Wanamaker. Latter also staged, as well as being star.

Wanamaker, as soon as he is settled at the Princes, will start staging Sean O'Casey's "Purple Dust" for the West End.

## 'New Faces' Now Running in Black

"New Faces of 1952," the Leonard Sillman revue now in its 39th week at the Royale, N. Y., is now in the black. The show recouped the balance of its production and tryout cost and netted a small profit during December. It is the first money-maker of the Sillman revue series.

For the five-week period ended Jan. 3, the show grossed a total of \$124,707, for a total operating net of \$13,924, including a \$2,308 deficit for the week ended Dec. 20, when the gross dipped to \$17,700. The total operating profit through Jan. 3 was \$135,431, plus \$8,664 income from royalty tieups and souvenir program sales.

That brought the total profit to \$144,095. After deducting \$117,293 production cost and \$15,815 tryout loss, that brought the net profit to \$10,984 as of Jan. 3. The production was originally financed at \$134,000, plus \$25,400 in production loans, for which Sillman assigned 8-14/30% of the producer's share. In addition, Lee Shubert guaranteed about \$13,000 in theatre deposits and union bonds.

After repayment of the \$25,400 loan and liquidating Shubert's guarantees, the production had returned \$87,100 to the investors, plus a \$13,400 payment the second week in January. It had assets of \$22,790 in bonds and deposits, \$2,617 in orchestration costs chargeable to the authors and \$15,000 cash reserve. That left \$4,077 available for distribution.

## Fleischmann Dicking Return of Ballet Russe To Original Monaco Home

Julius Fleischmann, legit backer-producer and for years the angel and co-director of the Ballet Russe de Monte Carlo, is reported dicking with Monaco authorities for reestablishment of the dance troupe as resident organization in Monte Carlo. Troupe originated there in the '30s. It has been touring the U. S., under Serge I. Denham's direction, every year since 1938, but this year has laid off completely. A smaller offshoot, under name of Ballet Russe de Monte Carlo Concert Co., has been touring the Community Concerts circuit this season for Columbia Artists Mgt.

While the Monaco talks have been progressing, Fleischmann has also been dicking with Sol Hurok for a U. S. tour of the troupe in 1954. Hurok booked the Ballet Russe from 1938-39 through the '41-'42 season. He's been busy presenting the Sadler's Wells Ballet and Sadler's Wells Theatre Ballet the past few seasons, and has the former company coming to the U. S. next season.

## Downing Drama to Get Houston Arena Preem

"Around We Go," romantic comedy-drama written by author-stage manager Robert Downing especially for arena production, will be tried out during April at the Houston Playhouse. Latter spot is operated by Joanna Albus and William Rozan.

The Downing play, although written specifically for circular production, could also be transferred to regular proscenium stages. The script includes 14 characters and involves special music and lighting. Miss Albus will direct and Downing will go to Houston to attend rehearsals and the opening.

Downing and Miss Albus formerly were associated in the Broadway production of "Streeter Named Desire," for which he was stage manager and she assistant.

# Davis Wins Fight on Show Investing; N.Y. Tooters Local Rapped by Petrillo

## Wayne in British 'SP' Till June; Seeks Pic Stint

London, Feb. 3.

Fredd Wayne, who plays Luther Billis in the West End production of "South Pacific" at the Drury Lane, will leave the Rodgers-Hammerstein show June 13. Meanwhile, he's dicking for a film assignment, which he would make while appearing in the legit musical, and is also being booked to repeat his cabaret stint of last year.

After leaving the musical show, Wayne plans a two-month vacation in France, Italy and Spain before returning to the U. S.

## B'way 'Guys' to Lose All Original Leads; Principal Males Set for Brit. Show

Sam Levene, Stubby Kaye, Tom Pedi and Johnny Silver, who play four of the principal gamblers in "Guys and Dolls," may have the same roles in the London production of the Frank Loesser-Jo Swerling-Abe Burrows musical. Since Robert Alda, Vivian Blaine and Isabel Bigley have left or are about to leave the show, that would clean out all the original leads in the Broadway company.

Levene, currently on leave from the Cy Feuer-Ernest H. Martin production for a picture assignment in Hollywood, probably won't return to the Nathan Detroit role on Broadway, but will go directly to London for the same part. Julie Oshins, who has been playing it on the road and is now sabbing on Broadway, will probably remain here, with Sammy Schwartz continuing in his replacement spot in the touring company.

Norwood Smith recently succeeded Alda as Sky Masterson in the Broadway company. Iva Withers will step in Feb. 16 for Miss Blaine, who vacates her original role as Miss Adelaide to return to the Coast. Miss Bigley leaves Feb. 28 to take a leading role in "Me and Juliet," the new Richard Rodgers-Oscar Hammerstein 2d show, but her successor as Sarah Brown, the Salvation Army doll, isn't set. Replacements also have not been selected for Kaye, Pedi and Silver in the respective parts of Nicely-Nicely Johnson, Harry the Horse and Benny Southstreet.

The London edition of "Guys and Dolls" will be presented by Prince Littler, with the silent partnership of Louis Dreyfus, representing Chappell Music. Rodgers and Hammerstein will supply half the financing, using blocked profits from their London production of "South Pacific." They're also putting up half the money for the West End edition of "Seven Year Itch," being presented by H. M. Tennent, Ltd.

## OFFBEAT ONE-NIGHTERS FOR 'PARIS' IN '53-'54

Cornelia Otis Skinner, currently touring in her one-woman musical show, "Paris '90," may go on the road with it again next season, following appearances this spring in London, Paris and Switzerland. The idea would be for the star to travel by car, shipping the comparatively heavy production by truck, playing mostly one-nighters off the regular railroad routes.

The show, currently playing the northwest after mopping up in a series of Coast engagements, is booked to open March 2 at the Blackstone, Chicago, for an indefinite run, probably three or four weeks.

## St. Loo's 35th Muny Opera Season to Tee With 'Park'

St. Louis, Feb. 3.

"Up in Central Park" will tee off the 35th consecutive season of the Municipal Theatre Assn., with an 11-night stand in al fresco Forest Park Playhouse, starting June 4.

Season will wind up with a two-week frame of "Kiss Me, Kate," starting Aug. 17. Latter hasn't previously been presented in this theatre.

Resolution passed last fall by N. Y. Local 802, affecting investment by its members in legit attractions, was found unconstitutional by James C. Petrillo and the International executive board of the American Federation of Musicians, which met in executive session in N. Y. last week.

The full board of 11 members subjected local officers to on-stage questioning, while Petrillo declared that 802 investors in legit ought to be praised instead of censured. Legit and tooters had interests in common, he said, and anything that increased employment for musicians should be encouraged.

Resolution, which made it a violation for a member to play in a show in which an 802 member invested, and which had the effect of forbidding members to invest in legit, was declared null and void and ordered stricken from the by-laws of 802.

The local's ruling, passed last September, was admittedly aimed at Meyer Davis, w.k. bandleader and big legit investor, on claim that such investment gave him preferred standing in dicking for pit orchestras in Broadway musicals. But it could affect other 802 members who were also producers or backers, such as Richard Rodgers, Cy Feuer, Milton Berle, etc.

Davis had appealed the ruling promptly to Petrillo, who referred the matter to the next international board meeting, which was last week. Davis handled his appeal personally and singly (in a rare instance of an 802 member taking a local move to the international, (Continued on page 60))

## Monteux, Rossi-Lemeni 'Faust' to Bow Next Met Year; 'Fledermaus' Flits

Although the Met Opera likes to keep its season's opener a delayed secret, it's reliably reported that the '53-'54 season's first opera, next November, will be "Faust." Opener will mark the return of vet maestro Pierre Monteux to the pit, after a 25-year absence from the house, during most of which time he's been specializing in symphonic conducting.

"Faust" will also mark the long-awaited Met debut of basso Nicola Rossi-Lemeni, in the role of Mephistopheles. Italian singer, son-in-law of maestro Tullio Serafin, made a big hit in appearances with the San Francisco Opera last season, and is regarded by many as the hottest basso of the day.

Also of interest in next season's repertoire is elimination of "Fledermaus," which was the Met's biggest draw three seasons ago, when it was done 32 times (in N. Y. and on tour), for the record number of performances of any opus in the Met's 68-year history. "Fledermaus" is scheduled for only five performances the current ('52-'53) season, all of them non-subscription. Theory behind small number of showings this year, and none next season, is the teaser of "keeping 'em wanting it" by withholding it a while.

## SEEK COAST TOUR FOR 'GIGI' WITH A. HEPBURN

San Francisco, Feb. 3.

"Gigi," the Anita Loos adaptation of a Colette novel, is being sought by Randolph Hale, who operates the Alcazar here, for a Coast tour, with Audrey Hepburn continuing as star. Deal may hinge on the actress' availability, as there is some question of her contractual status if the comedy switches to a different management.

Hale has announced that the play, currently at the National, Washington, will open March 12, at the Biltmore, Los Angeles, then come to the Alcazar on a projected summer subscription series. However, Miss Hepburn is under contract to Paramount, which is understood to have her slated for a picture this summer. The actress' contract for "Gigi" is with Gilbert Miller, who produced the play on Broadway and is presenting it on tour, with Edward Galt in charge of the business management.

# 5-Day Rehearsal Rule on Strawhats Eased by Equity in 12-Month Test

The controversial five-day rehearsal rule for stock has been modified by Actors' Equity. In a compromise agreement with representative barn producers, the union has revised its regulations for a period of one year, with the understanding that the entire situation will be reconsidered during the spring of 1954. Decision at that time is to be on the basis of how the amended setup works this year.

After a series of meetings between Equity officials and representative barn managers, the union's stock committee recommended the compromise setup and the council voted yesterday (Tues.) to approve it. The strawhat reps, including a few who favored the five-day rule, had attended one council session and several confabs with the union's stock committee. Inherent in the compromise agreement is the understanding that if the modified regulations don't work out satisfactorily, the barn managers will not oppose application of the five-day rule next year.

The compromise setup provides that although the five-day rehearsal requirement still remains on the books, it may be waived on written application by the local management for shows involving not more than three touring actors and using an advance director. Waivers will be on standard forms specifying the names of the traveling players, and the union deputy at each spot will check on compliance.

At the same time, Equity is retaining a new special summer unit contract for shows traveling with full cast. This was another phase of the union's new stock rules that the barn producers found objectionable. It remains to be seen whether, as the strawhats fear, its application will provide a wedge for the stagehands' union invasion of the barn field.

## Jupiter's 'Lady' Draws 11G Toronto Audience; Critic's Play to Pream

Toronto, Feb. 3.

Jupiter Theatre, whose productions aim off the beaten track, completed a 14-night engagement (17-29) of Christopher Fry's "The Lady's Not for Burning," to capacity business, at \$2.50 top, for an \$11,000 gross. Troupe was handicapped by playing in the tiny basement theatre (459 seats) of the Royal Ontario Museum here. Principals are top radio actors, but Kathryn Blake was brought in from London's West End for the lead, and John Griffin brought up from N. Y. to stage. This was troupe's third production of the season.

Next Jupiter production, skedded for a two-week run, is Nathan Cohen's "Blue Is for Mourning," in keeping with Jupiter's credo to encourage Canadian plays. Cohen is drama critic for the Canadian Broadcasting Corp. His play is set in a coal and steel town in the Maritimes. Director is Jerome Mayer, now up here from New York.

## Fielding Quits Clevel. Group; Starts New Setup

Cincinnati, Feb. 3.

Paul Fielding resigned as director of Stage, Inc., civic theatre group which he helped form in 1947, after presentation of four performances of "Small Miracle" last week in Cox Theatre. It was the 28th play under his direction.

Fielding said he will proceed with plans for a professional stock company to start next fall in the RKO Shubert Theatre, which has been dark for more than two years.

Stage, Inc., canceled rentals in the downtown Cox for four-night presentations in March and May, after using the house for three plays this season. Previous offerings were in the small Art Museum Theatre. Arthur Thexton, president of the group, said it will remain active and present the two other plays elsewhere, and hopes to get another professional director for next season.

## Children's Opera Pream Set by Scherman Orch

"Babar," new children's opera, is to be given its world premiere by Thomas Scherman and the Little Orchestra Society Feb. 21 at Hunter College, N. Y.

Based on the Jean de Brunhoff stories, opera has music by Nicolai Berezowsky, lyrics by Judith Randall, and book by Dorothy Hayward. Opera is the story of an elephant who is captured for a circus, and eventually escapes to become king of the elephants.

## Legit, Longhair Combine, Using Pro & Am Talent, For Birmingham Fest

Birmingham, Feb. 3.

Professional entertainers and talented amateurs have joined together in a month-long Festival of the Arts which goes into its second week with three concerts, a play premiere and a ballet performance scheduled.

This week's schedule includes a concert by Jan Peerce and Bidu Sayao (4), a local Youth Orchestra concert (7), a performance by the Civic Ballet (7), the world premiere of "Beside The Sea," by Alabama playwright Ruby Apsley (5), a Chamber Music Society concert, and Horace Heidt Show (1) and a production of "Come Back, Little Sheba" (2).

Festival, second annual one, is sponsored by the Birmingham Symphony, the Music Club which sponsors a concert series, and the Museum of Art, which is the location for most of the free events in the Festival.

Next Monday (9), the Chicago Company of "South Pacific" opens at the Temple Theatre for eight performances. Evans Thornton subs for Webb Tilton in the lead.

Wednesday (11) will offer the premiere of two works by the Birmingham symph., "The Appalachian Suite," by Ray Green, of N. Y., and "Birmingham Suite," by Charles Bryan of Indian Springs, Ala., commissioned for the Festival. Third week also includes an amateur production of "Lillom" (12), and a chamber music concert (8).

Fourth week will begin with a chamber music concert (15) and end with an amateur production of Menotti's "Old Maid and the Thief" at Birmingham Conservatory of Music (21). The Philadelphia Orchestra will perform Feb. 17.

During the first week of the Festival the symph performed with Rosalie Marshall, guesting (28). Waring's Festival of Song appeared (29), and the Strawbridge Ballet Co. performed (31).

## WINNIPEG BALLET SET FOR U.S. TOUR IN 1954

The Winnipeg Ballet has been set for an American tour by the Judson, O'Neill & Judd division of Columbia Artists Mgt. trek, booked by Bill Judd, is for the spring of 1954, to run four weeks, with option of two weeks more. Will run mainly through Minnesota, Iowa, Illinois, Indiana and Michigan.

Canadian outfit has had isolated dates in the far west, but this is its first organized U. S. tour. Troupe is selling for around \$1,800 a date, mostly to Community Concerts circuit towns. It has 18 towns sold already, with straight sales in Chicago, St. Louis and Kansas City indicative of its strength of pull. Troupe comprises about 26 dancers. Director-choreographer is Gweneth Lloyd.

## Dallas Theatre '53 Preps Fourth Tryout of Season

Dallas, Feb. 3.

Theatre '53 here begins a three-week run next Monday (9) of "Uncle Marston," new mystery thriller by John Briard Harding. Whodunit, fourth new play at Margo Jones' arena this season, is directed by Ramsey Burch.

In repertory this week with its last two new scripts, "The Rising Heifer" and "The Last Island," Theatre '53 boasts its fattest b.o. season to date.

## Current Road Shows

(Feb. 2-14)

"Affairs of State" (Marsha Hunt, Otto Kruger)—Geary, S. F. (2-14).  
"Bell, Book and Candle" (Joan Bennett, Zachary Scott)—Ford's, Balto (2-7); WRVA Theatre, Richmond (9-14).  
"Call Me Madam"—Shubert, Chi. (2-14).

"Certain Joy"—Playhouse, Wilmington (12-14).  
"Constant Wife" (Katharine Cornell, Robert Fleming, John Emery)—Civic, New Orleans (2-8); Paramount, Baton Rouge (9); Music Hall, Houston (11-12); Melba, Dallas (13-14).

"Country Girl" (Sidney Blackmer, Dane Clark, Nancy Kelly)—Cass, Detroit (2-7); Hanna, Cleve. (9-14).  
"Dial 'M' for Murder" (Richard Greene)—Harris, Chi. (2-14).

Dickens Readings (Emlyn Williams)—Royal Alexandra, Toronto (5-7); Erlanger, Buffalo (8).  
"Emperor's Clothes"—Wayne U., Detroit (2-7).

"Fourposter"—Jessica Tandy, Hume Cronyn)—Lucust, Philly (2-14).  
"Good Nite, Ladies"—Cox, Cincy (2-14).

"Guys and Dolls"—Nixon, Pitt. (2-7); Erlanger, Buffalo (9-14).  
"I Am a Camera" (Julie Harris)—Hanna, Cleve. (2-7); Nixon, Pitt. (9-14).

"John Brown's Body" (Tyrone Power, Judith Anderson, Raymond Massey)—H. S. Aud, Phoenix (2); Ariz. U. Aud, Tucson (3); H. S. Aud, Phoenix (4); H. S. Beverly Hills, Cal. (5); Russ Aud, San Diego (6); Philharmonic Aud, L. A. (7); Occidental College, Occidental, Cal. (9).

"Josephine"—Selwyn, Chi. (2-14).  
"Life With Mother" (Billie Burke)—Carthay Circle, H'wood (2-7).

"Magpie"—Forrest, Philly (2-7); Shubert, New Haven (9-14).  
"Maid in the Ozarks"—Majestic, Boston (2-14).

"Mister Roberts" (Tod Andrews)—Shubert, Wash. (2-7).  
"Mrs. McThing" (Helen Hayes)—Colonial, Boston (2-7); Shubert, Philly (9-14).

"My Sister Eileen" (Patsy Kelly)—Hilltop Theatre-in-the-Round, Sheraton Belvedere Hotel, Balto (10-15).

"Oklahoma"—Biltmore, L. A. (2-8); Aud., Pasadena (9-10); California, San Bernardino (11); Paramount, Phoenix (13-14).

"On Borrowed Time" (Victor Moore, Leo G. Carroll, Beulah Bondi)—Wilbur, Boston (2-7).

"Paint Your Wagon" (Burl Ives)—Blackstone, Chi. (2-14).  
"Paris '90" (Cornelia Otis Skinner)—Metropolitan, Seattle (2); International Cinema, Vancouver (6-7); Temple, Tacoma (9); Capital, Yakima (10) Orpheum, Spokane (11-13).

"Picnic"—Plymouth, Boston (2-14).  
"Play's the Thing" (Eva Gabor)—Arena Theatre, Memphis (10-15).

"Point of No Return" (Henry Fonda)—Erlanger, Chi. (2-14).  
"Shrike" (Van Heflin)—Aud., St. P. (2); Orpheum, K. C. (4-7); American, St. L. (9-14).

"South Pacific" (Janet Blair, Webb Tilton)—Dade County Aud., Miami Beach (2-7); Temple, Birmingham (9-14).

"Stalag 17"—Walnut, Philly (2-7); Ford's, Balto. (9-14).  
"Top Banana" (Phil Silvers)—Great Northern, Chi. (2-14).

"Virginian" (Barter Theatre)—Washington Aud, Alexandria, Va. (2); Marva, Pocomoke City, Md. (4); Aud., Dahlgren, Va. (5); Aud., St. Mary City, Md. (6); State Aud., Bowie, Md. (7); Aud., Bel Air, Md. (9); Aud., Kilmarnock, Va. (10); Aud., Goodland, Va. (11); Aud., Franklin, Va. (12); St. Paul's Aud., Lawrenceville, Va. (13); Aud., Chatham, Va. (14).

"Wonderful Town" (Rosaland Russell)—Shubert, Boston (2-7); Forrest, Philly (9-14).

"Play's the Thing" (Eva Gabor)—Arena Theatre, Memphis (10-15).  
"Point of No Return" (Henry Fonda)—Erlanger, Chi. (2-14).

"Shrike" (Van Heflin)—Aud., St. P. (2); Orpheum, K. C. (4-7); American, St. L. (9-14).

"South Pacific" (Janet Blair, Webb Tilton)—Dade County Aud., Miami Beach (2-7); Temple, Birmingham (9-14).

"Stalag 17"—Walnut, Philly (2-7); Ford's, Balto. (9-14).  
"Top Banana" (Phil Silvers)—Great Northern, Chi. (2-14).

"Virginian" (Barter Theatre)—Washington Aud, Alexandria, Va. (2); Marva, Pocomoke City, Md. (4); Aud., Dahlgren, Va. (5); Aud., St. Mary City, Md. (6); State Aud., Bowie, Md. (7); Aud., Bel Air, Md. (9); Aud., Kilmarnock, Va. (10); Aud., Goodland, Va. (11); Aud., Franklin, Va. (12); St. Paul's Aud., Lawrenceville, Va. (13); Aud., Chatham, Va. (14).

"Wonderful Town" (Rosaland Russell)—Shubert, Boston (2-7); Forrest, Philly (9-14).

## 1953 Texas State Fair Sets 12-Week Season

Dallas, Feb. 3.

The State Fair Musicals' 12-week summer season, for '53, offering six productions, will run from June 8 to Aug. 30, at State Fair Auditorium. Same price, scale, 90c to \$3 top, will prevail for the fortnightly musicals. Season ticket buyers will get six shows for the price of five in all locations.

Managing director Charles R. Meeker, Jr., is renewing pacts with Lehman Engel, musical director; Saul Schechtman, assistant musical director; George Schaefer, stage director; Peter Wolf, scenic designer, and Mason Johnson, stage manager. Completing the staff will be a new choreographer.

## Inside Stuff—Legit

Henry Sherek, producer of "Escapade," Roger Macdougall play which premiered successfully in London two weeks ago, denies reports that Broadway producer John Wildberg is associated in the venture. He points out that the latter is only a small investor in the show, with "no strings whatsoever" on the U. S. or film rights. Sherek indicates that the rights are on the open market and that he is currently negotiating a deal for them.

N. Y. Post has joined the list of New York publications raising amusement ad rates. However, according to ad agency executives, no other papers or magazines are contemplating boosts within the near future. N. Y. Times, New Yorker mag, Cue mag and the Journal of Commerce have recently upped rates. The Post increase, effective next April 1, takes the Sunday rate from \$1.11 to \$1.18 per agate line and the daily rate from \$1.35 to \$1.42. Insertions of 100 lines or more are hiked from 95c to \$1.15 per line Sunday and from \$1.02 to \$1.22 daily.

Backers of "Mid-Summer," the Paul Crabtree-Frank J. Hale production of Vina Delmar's comedy-drama at the Vanderbilt, N. Y., include co-producer Hale, \$16,000; his wife, \$5,000; film theatreowner Messmore Kendall, \$1,000; pressagent Benjamin Sonnenberg, \$1,000, and producer Elaine Perry, \$1,000. Co-producer Hale, a former hooper, is now a businessman. Incidentally, Richard E. Walsh, one of the backers, is Hale's son-in-law and is not to be confused with IATSE president Richard F. Walsh. "Mid-Summer" is capitalized at \$50,000.

Backers of "The Bat," James Withers Elliott's revival of the 1920-21 thriller by Mary Roberts Rinehart and Avery Hopwood, include Dallas producer Tad Adoue, \$700; lyricist and Metro ad-pub vice-pres. Howard Dietz, \$700; producer Elaine Perry, \$350; Mrs. Lawrence Tibbett, wife of the singer, \$700; souvenir program agent Al Greenstone, \$700; Mrs. Rinehart, \$2,500; the Hopwood estate, \$2,500; Mrs. Joshua Logan, wife of the author-director-producer, \$700; associate producer Sherman Krellberg, \$14,000, and Mrs. Elliott, wife of the show's producer, \$7,000. The venture was capitalized at \$35,000.

## Legit Bits

Charles Harris, completely recovered from illness, joins "Wonderful Town" in Philly next week as company manager. His son, Joe Harris, has been subbing on the assignment, but is set to manage the Feuer & Martin production of "Can-Can" . . . Janet de Gore has been signed as understudy for Geraldine Brooks in "Time of the Cuckoo" . . . Gilbert Miller has acquired "Seven Women," the Jean Dailymple adaptation from the Spanish original by Leandro Navarro and Adolfo Torrado, and plans an immediate production with Lillian Gish and Josephine Hull, with the adaptor directing. The script, previously titled "Quiet Room," was formerly held by Fred Finklehoffe.

Carl Fisher is withdrawing as company manager of "Wish You Were Here" to sail next Tuesday (10) on the S.S. America for an indefinite vacation in Europe with his wife, Peggy Cass, who's exiting the cast of "Bernardine" . . . Peter Davis, business manager for the Theatre Guild and company manager of "Love of Four Colonels," plans to leave early in March for a month's motor trip through the south . . . The Blevins Davis-Robert Breen revival of "Porgy and Bess," currently at the Stoll, London, is slated to arrive March 11 for a run at the Ziegfeld, N. Y.

Baruch Lumet, artistic director of the Center Players in Dallas, has acquired the vacant Knox Street Theatre there. He'll operate a resident theatre company and academy as soon as final working details have been completed.

Oscar E. Olesen is general manager of "Emperor's Clothes," with Max Allentuck company manager. Barry Hyams pressagent, Martin Schwartz associate, Terry Fay casting director, Frederic de Wilde stage manager, Howard H. Fischer assistant, Virginia Bolen production associate and Sandra Berkowitz staff secretary . . . Gilbert Miller got back from the coast last week . . . Kenneth Tynan, drama critic of the London Evening Standard, returns to England this week after a month in New York to catch the shows.

Actress Uta Hagen will make her directorial debut with the staging of Dorothy Monet's "The Wrangling and the Fall" to be produced by pressagent Barry Hyams . . . Stanley Gilkey, after announcing plans to take over the John Golden revival of "The Male Animal" for a road tour, cancelled the project because of a last-minute difference with co-author Elliott Nugent over terms and casting matters . . . Carol Lee, son of the late actor Canada Lee, is house manager of the Greenwich Mews Theatre, Greenwich Village, N. Y., where Les Pine's "Monday's Heroes" opened a tryout last Saturday (31).

Odette Myrill has succeeded Irene Bordon in the cast of "Magpie," currently playing a tryout tour . . . Cyril Ritchard will stage the Sam Lambert-Walker P. Chrysler, Jr., production of "Say It with Flowers," by Robert Moore and Jean Guilton . . . The Actors Equity council last week named

Beverly Roberts and Vicki Cummings as members, replacing Gerald Savory and Barbara Robbins, who resigned. Permission was voted for the American Theatre, St. Louis, to start Wednesday matinees at 1:30 p.m. until May 31, as an experimental measure.

Saint Subber has acquired the rights to "Miss Hallelujah," by Keith Winter . . . William Marchant has succeeded William Archibald as adaptor of the Henry James novel, "Portrait of a Lady," for which Thomas Hammond plans a production next fall . . . Road agent Tom Barrows will pressagent the Anne Wiman-Thomas Hammond production of Allen Vincent's "Sight Unseen" and other shows of Miss Wiman . . . Theatrical attorney Benjamin M. Schankman, formerly with Paul, Weiss, Rifkind, Wharton & Garrison, has opened his own office.

## Equity Show

### Ah, Wilderness (LENOX HILL, N. Y.)

Eugene O'Neill's "Ah, Wilderness" is being done by Equity Library Theatre at Lenox Hill Playhouse, N. Y., "open stage" style, with a narrator, chairs and tables subbing as sets, and mimed props, a la "Our Town." A worthwhile idea, this is possibly the solution for stock productions of this large-cast, multi-set comedy of family life at turn of the century. However, this offering doesn't quite come off, veering between the heightened style that a production sans sets and props needs, and a straight realism that seems uncomfortable in anti-realistic surroundings.

O'Neill's homespun opus, edged with satire, is good choice to open ELT's community theatre series in the Bronx and Queens, and top-notch acting in leads should clinch its success there. Both Paul Kirk Giles, as the genial father, and John Lehne, as the young son who sows one wild oat, are standout.

Asset contributions from the large cast, well-managed by director Aaron M. Frankel, are Maurice Shrog, as the sodden uncle; Lewis Scholle, as a sprightly moppet; Rex Sater, as the slick sophisticated who tempts the young hero to a tavern escapade, and Muriel Berkson, as his love's young dream.

Two minor roles are exceptionally well played—that of Nora, the rambunctious Irish maid, by Jean Cooke, and the garish trollop Belle, by Eileen Ryan. Also okay in small parts are William Flatley, as the bartender; Kenneth Maier, as a salesman, and Thomas Flatley Reynolds, as the narrator.

Cynthia Rogers creates a likeable if somewhat familiar type as the mother; Nancy Brougham's young daughter is monotonous in action and inflection, and Frances Ingalls, as the spinster aunt, is so restrained as to be dull. Lighting by Richard Washburn is good, and period costumes by Jeanne Button are a definite assist. Vene.



# New Chi Entries Get Mixed Notices;

'Madam' \$39,100, 'Murder' \$17,200

Chicago, Feb. 3.

Chicago theatregoers last week got three new entries, but only two decided to stay. While "Point of No Return" received excellent notices, and "Dial 'M' For Murder" fared almost as well, except for a lukewarm notice from the Daily News, "Paint Your Wagon" received several blasts, and harassed by stage and lighting mishaps, decided to shutter after five days.

Claudia Cassidy, Chicago Tribune, really gave it a going over. Most of the other reviews were also adverse, though favorable to leads Burl Ives and Nola Fairbanks.

**Estimates for Last Week**  
"Call Me Madam," Shubert (2d wk) (\$5; 2,100). Neat \$39,100.

"Dial 'M' For Murder," Harris (1st wk) (\$4.40; 1,000) (Richard Greene). First week a bright \$17,200.

"Paint Your Wagon," Blackstone (1st wk) (\$5; 1,535) (Burl Ives). Folded Saturday (31) with poor \$15,000. Show was panned, but Ives got favorable personal notices. "Point of No Return," Erlanger (1st wk) (\$5; 1,334) (Henry Fonda). Excellent \$26,000 for first frame. "Top Banana," Great Northern (9th wk) (\$6; 1,500) (Phil Silvers). Kept going with so-so \$28,800.

**'GIRL' \$15,800, DETROIT; 'CLOTHES' \$13,000 IN 11**

Detroit, Feb. 3.

"Country Girl," starring Sidney Blackmer, Dana Clark and Nancy Kelly, grossed \$15,800 at the Cass last week. Show is still here. The Shubert is dark.

"The Emperor's Clothes," starring Lee J. Cobb, Maureen Stapleton and Brandon de Wilde, which premiered Jan. 23 at the Wayne U. Theatre, drew nearly \$13,000 for the 11-performance tryout run ending last Saturday (31).

**'Paris' Hits \$17,800 In Split for Tour Record**

Portland, Ore., Feb. 3.

Cornelia Otis Skinner in "Paris '90" grossed \$12,900 in four evening performances and two matinees at the Mayfair Theatre here last weekend (28-31). The 1,500-seat house was scaled at \$3.60.

Before coming here, the solo offering played one-nighter Sunday (25) at the Community Berkeley, Cal., for a take of \$4,900. That gave it a total gross of \$17,800 for the seven-performance string, the highest week's receipts the star has ever drawn.

**'Bell' \$19,200, Greco 10G In Hartford, N. Haven Splits**

New Haven, Feb. 3.

Biz was so-so on split-week basis at the Shubert last week. First half (26-28) brought an approximate \$5,100 to the bill for four performances of the Jose Greco Spanish Dancers at \$3.60 top. Last half (29-31) offered four shows of "Bell, Book and Candle" (Joan Bennett, Zachary Scott) at \$4.20 top. Gross of \$9,000 was fair but okay in view of fact it was a repeater.

Next week gets a full session of "Maggie" (9-14).

**'Bell' \$10,200, Hartford**

Hartford, Feb. 3.

New Parsons here grossed \$15,100 last week with two shows in eight performances. "Bell, Book and Candle," the first half of the week, with Joan Bennett and Zachary Scott, turned in a neat \$10,200. Last three days was taken up by Jose Greco. Dance group turned in a weak \$4,900. Top of \$4.30 prevailed for both shows.

House stays dark until tryout of the new Jose Ferrer show, "My Three Angels," which has been pencilled in for Feb. 19-21.

**'Affairs' 16G, Frisco.**

San Francisco, Feb. 3.

Generally warm reviews greeted the Henry Duffy production of "Affairs of State" at the Curran last week.

Show did a fair \$16,000.

**'LADIES' 14G, COLUMBUS**

Columbus, Feb. 3.

"Good Nite Ladies," at Hartman last week, played to \$14,000 in eight showings. Engagement except for Saturday was on a two-for-one basis.

Julie Harris in "I Am A Camera" lights house Feb. 19.

**'Pacific' Lush \$61,400**

**In Floridian Split**

Miami Beach, Feb. 3.

"South Pacific" was a bonanza again last week, with a \$61,400 gross for an eight-performance split between Ft. Lauderdale and here. The Rodgers-Hammerstein musical picked up \$8,200 for the finale Sunday (25) of its split-week stand at the Auditorium, Ft. Lauderdale, and nabbed \$53,200 in seven performances at the Dade County Auditorium here Tuesday-Saturday (27-31).

Show is continuing its local stand this week, then moves to the Temple; Birmingham, next week.

**'DOLLS' SOCK \$44,300**

**IN THIRD PITT WEEK**

Pittsburgh, Feb. 3.

Third week of "Guys and Dolls" at the Nixon was its best yet at \$44,300, up a grand over the second stanza and nearly \$6,000 above original session's take, when subscriptions held down the gross. Musical hit winds up Saturday night (7).

"Guys and Dolls" will finish in the No. 2 money spot for new Nixon, only "South Pacific" previously having topped it.

"I Am A Camera" comes in Monday (9), followed by "Country Girl," Jose Greco and "Bell, Book and Candle."

**'Josephine' Fair \$12,600;**

**'Road' \$16,500, St. Louis**

St. Louis, Feb. 3.

Mixed reviews greeted Sally Benson's "Josephine," and piece wound up a week's frame at the American Theatre Saturday (31), at \$3.66 top, for a fair \$12,600. Van Heflin in "The Shrike," teed off a two-week stand last night (Mon.). Piece is scaled to \$4.27.

The perennial "Tobacco Road," with John Carradine as guest-star, grabbed scathing reviews, but piece closed a week's engagement at the Empress Theatre Sunday (1) with a swell \$16,500, at \$2.50 top. Veronica Lake is guest-star in "Personal Appearance" this week.

**Scheduled B'way Openings**

"Love's Labour's Lost," City Center, tonight (Wed.).

"Emperor's Clothes," Barrymore, Feb. 9.

"On Borrowed Time," 48th St., Feb. 10.

"Hazel Flagg," Hellinger, Feb. 11.

"John Brown's Body," Century, Feb. 14.

"Josephine, no theatre set, Feb. 16.

"Maggie," National, Feb. 18.

"Misalliance," City Center, Feb. 18.

"Picnic," Music Box, Feb. 19.

"Wonderful Town," Winter Garden, Feb. 25.

"Merchant of Venice," City Center, March 4.

"Certain Joy," Playhouse, March 5.

"Porgy and Bess," Ziegfeld, March 11.

"My Three Angels," no theatre set, week of March 16.

"Camino Real," National, March 19.

"Horses in Midstream," Miller, March 23.

"Everyman," no theatre set, March 25.

"Masquerade," no theatre set, April 2.

"Sight Unseen," no theatre set, April 3.

**Shows in Rehearsal**

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

"Camino Real" (D)—Cheryl Crawford, Walter P. Chrysler, Jr., prods.; Ella Kazan, dir.

"Certain Joy" (D)—Kermit Bloomgarden, Thomas Hammond, prods.; Daniel Mann, dir.

"I Found April" (C)—Kenneth Banghart, Diana Green, prods.; Luther Martin Kennett, dir.

"Misalliance" (D)—N. Y. C. Drama Co., prod.; Frank Corsaro, dir.; Barry Jones, Tamara Geva, Roddy McDowall, Richard Kiley, stars.

"My Three Angels" (D)—St. Suber, Rita Allen, Archie Thompson, prods.; Jose Ferrer, dir.

**'Match' Dies With Weak 2½G Memphis One-Niter**

Memphis, Feb. 3.

"Strike A Match" was blacked out when the show shuttered after a one-nighter Tuesday (27) staged at the City Auditorium here. The play grossed a weak \$2,500 for the stanza. Stars Pat O'Brien and Richard Egan left for Hollywood from here following the show, while co-star Eva Gabor planed to New York.

Charles R. Meeker, Jr., of Dallas and Mel Ferrer presented the play which drew weak houses in its southern tour with a top-heavy overhead.

**'McThing' \$24,700,**

**Town' \$43,100, Hub**

Boston, Feb. 3.

With exception of "On Borrowed Time," which received slick notices and wows the audiences, but for some inexplicable reason fails to nab satisfactory turnstile activity, Hub legit is doing okay. "Wonderful Town" opened strong and shapes clean, while "Mrs. McThing" in final stanza at the Colonial is still nice. Lone newcomer this week is "Picnic," which opens tonight (Tues.) at the Plymouth.

**Estimates for Last Week**

Dickens Readings, Plymouth (single week) (\$3.60, 1,200) (Emlyn Williams). Pulled slick \$17,000 for lone week's engagement.

"Maid in Ozarks," Majestic (2d wk) (1,100; \$3.60). Holding to okay \$17,000.

"Mrs. McThing," Colonial (3d wk) (1,500; \$4.80) (Helen Hayes). Stylish \$24,700. Final week current.

"On Borrowed Time," Wilbur (2d wk) (1,200; \$3.60) (Victor Moore, Beulah Bondi, Leo G. Carroll). Disappointing \$8,300. Final week current.

"Wonderful Town," Shubert (1st wk) (\$6-\$4.80; 1,700) (Rosalind Russell). Set house record with tall \$43,100; current week also clean.

**'OKLAHOMA' \$28,600;**

**'MOTHER' \$14,000, L.A.**

Los Angeles, Feb. 3.

Playing its fourth time around here, "Oklahoma" danced up to \$28,600 in its second week at the Biltmore, after an initial week of \$22,000.

"Life With Mother," in its first week at the 1,518-seat Carthy Circle; took in \$14,000, rated by producer Henry Duffy as good biz. Opening frame began sluggishly, but started pulling 'em in the latter part of the week, with a very good Saturday matinee.

**'Picnic' Mild \$12,200**

**For 7 at Cleveland**

Cleveland, Feb. 3.

Theatre Guild-Joshua Logan "Picnic" with production trouble causing it to postpone opening one day, hit a mild \$12,200 in seven performances at the Hanna last week.

Bill came to an estimated \$3,000 for transporting-elaborate scenery for the one-set play from St. Louis to Cleveland. Setting it up here was another technical headache. Drama got mixed notices but drew brighter audience reactions in the 1,500-seater.

Current is "I Am A Camera."

**'Camera' \$24,500 for 9 In St. Paul-Milwaukee Split**

Milwaukee, Feb. 3.

"I Am A Camera" had a cleanup last week in a nine-performance split, ending here Saturday night (31). The John van Druten play grossed \$7,900 for two evenings and a matinee Monday-Tuesday (26-27) at the Auditorium, St. Paul, including \$3,625 for the final showing after Mayor John Daubney tried to ban the show.

The Gertrude Macy-Walter Starcke production, starring Julie Harris, pulled \$16,600 in four evenings and two matinees Wednesday-Saturday (28-31) at the Davidson here, giving it a total of \$24,500 for the string.

**Equity Show**

(Feb. 2-14)

"Ah, Wilderness," De Witt Clinton H. S., Bronx, N. Y. (6-7); Bryant H. S., Queens, N. Y. (13-14).

"Man and Superman"—Lenox Hill Playhouse, N. Y. (4-8); De Witt Clinton, H. S., Bronx, N. Y. (13-14).

**B'way Generally Better, But Spotty;**

**'Crucible' \$28,800, 'Season' \$23,500,**

**'Mid-Summer' 13G, 'Colonels' \$36,600**

Business was generally a bit better on Broadway last week than the week before. With several notable exceptions, grosses registered moderate rises. In at least a few cases, however, sharp drops reversing the general trend may be omens that the shows in question are nearing the end of long runs. One established smash had a healthy attendance jump, indicating it still has b.o. vitality.

Of the recent arrivals, "Crucible" has started potentially, with near-sellout trade, and "Fifth Season" is also drawing hefty business, with "Mid-Summer" getting moderate attendance and "The Bat" having comparatively slow going.

There was one closing last week, "Male Animal" folding instead of going on tour. Two openings are carded for this week. Also, "Hazel Flagg" and "Emperor's Clothes" are playing previews this week, with their premieres set for next week.

**Estimates for Last Week**

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Opera).

Other parenthetic designations refer, respectively, to top prices; number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net; i.e., exclusive of tax.

"Bat," National (2d wk) (D-\$4.80; 1,172; \$25,500). Nearly \$9,000 (previous week, first seven performances grossed \$7,000; must move or close Feb. 14 to make way for the incoming "Maggie").

"Bernardine," Playhouse (16th wk) (C-\$4.80; 999; \$21,500). Under \$9,000 (previous week \$8,000; to move or close Feb. 28).

"Children's Hour," Coronet (7th wk) (D-\$4.30; 1,027; \$23,378). Over \$18,200 (previous week \$15,400).

"Crucible," Beck (2d wk) (D-\$6-\$4.80; 1,214; \$31,000). Nearly \$28,800 (previous week, first four performances and two previews grossed \$18,100).

"Deep Blue Sea," Morosco (13th wk) (D-\$5-\$4.80; \$26,000) (Margaret Sullivan). Almost \$17,800 (previous week, \$18,500).

"Dial 'M' for Murder," Plymouth (14th wk) (D-\$4.80; 1,062 \$30,495) (Maurice Evans). New house record at the scale; \$30,787 (previous week, \$30,700).

"Evening With Beatrice Lillie," Booth (18th wk) (R-\$6; 739; \$24,184) (Beatrice Lillie). Nearly \$24,200 again.

"Fifth Season," Cort (2d wk) C-\$4.80; 1,056; \$27,700) (Menasha Skulnik, Richard Whorf). Almost \$23,500 (previous week, first three performances and two previous grossed \$13,500).

"Fourposter," Golden (67th wk) (C-\$4.80; 769; \$19,195) (Sylvia Sydney, Romney Brent). Over \$10,000 (previous week, \$9,000).

"Guys and Dolls," 46th St. (115th wk) (MC-\$6.60; 1,319; \$43,904). Hit \$40,300 (previous week, \$41,600).

"King and I," St. James (97th wk) (MC-\$7.20; 1,571; \$51,717) (Yul Brynner). Just missed \$43,000 (previous week, \$49,700).

"Love of Four Colonels," Shubert (3d wk) (C-\$6-\$4.80; 1,361; \$39,000) (Rex Harrison, Lilli Palmer). Nearly \$36,600 with Harrison out ill four performances (previous week went clean, but Theatre Guild subscription limited the take to \$37,000).

"Male Animal," Music Box (40th wk) (C-\$4.80; 1,012; \$26,903). Over \$10,600 (previous week, \$8,600; closed Saturday night (31) after 317 performances).

"Mid-Summer," Vanderbilt (2d wk) (D-\$4.80; 720; \$20,000). Almost \$13,000 (previous week, first five performances grossed \$7,000).

"Moon Is Blue," Miller (100th wk) (C-\$4.80; 920; \$21,536) (Donald Cook, Barry Nelson, Janet Riley). Nearly \$10,700 (previous week, \$8,700); using two-for-ones.

"New Faces," Royale (38th wk) (R-\$6; 1,035; \$30,600). Over \$23,300 (previous week, \$23,000).

"Pal Joey," Broadhurst (57th wk) (MC-\$6.60; 1,160; \$39,602) (Vivienne Segal, Harold Lang). Almost \$33,100 (previous week, \$32,000).

"Seven Year Itch," Fulton (11th wk) (C-\$6-\$4.80; 1,063; \$23,228). New high for the run, over \$24,400 (previous week, \$24,000).

"South Pacific," Majestic (198th wk) (MC-\$6; 1,659; \$50,186) (Martha Wright, George Britton). Just shaded \$36,900 (previous week, \$34,700).

"Time of the Cuckoo," Empire (16th wk) (CD-\$6-\$4.80; 1,082; \$25,500) (Shirley Booth). Nearly \$22,600 (previous week, \$22,700).

"Time Out for Ginger," Lyceum (9th wk) (C-\$4.80; 995; \$22,845) (Melynn Douglas). Almost \$17,500 (previous week, \$17,000).

"Two's Company," Alvin (7th wk) (R-\$7.20; 1,331; \$47,167) (Betty Davis). With the star ill, the show played only five performances for a gross of nearly \$28,000 (previous week, \$45,900); star still hadn't recovered and the revue was still dark Monday night (21).

"Wish You Were Here," Imperial (32d wk) (MC-\$7.20; 1,400; \$52,080). Almost \$50,700 (previous week, \$51,200).

**OPENING THIS WEEK**

"Love's Labour's Lost," City Center (C-\$3; 2,100; \$28,000) (Joseph Schildkraut, Kevin McCarthy, Meg Mundy, Philip Bourneau, Hurd Hatfield). First in the N. Y. City Drama Co. series of three revivals, opens tonight (Wed.) for a 16-performance run.

"Touchstone," Music Box (D-\$4.30; 1,012; \$26,903). Elaine Perry production of play by William Shubert, opened last night (Tues.).

**'Flagg' \$29,800,**

**'Mag' 27G, Philly**

Philadelphia, Feb. 3.

With two shows departing and two arriving, all four Shubert marquees remained lighted here and legit biz maintained a fast pace to start second month of 1953.

Newcomers last night were Jose Greco dancers, at the Shubert, and "The Fourposter," at the Locust.

**Estimates for Last Week**

"Maggie," Forrest (2d wk) (1,760; \$5.20) (Betty Paul, Keith Andes). Strong hold of musical fare evidenced, with trade picking up. Okay \$27,000.

"Touchstone," Locust (2d wk) (1,580; \$3.90). Despite good notices, new play by William Shubert failed to catch public fancy. Drab \$4,500.

"Hazel Flagg," Shubert (3d wk) (1,870; \$5.20) (Helen Gallagher, Thomas Mitchell, John Howard, Benay Venuta). Musical again topped town, although slightly under second week's take. Good \$29,800.

"Stalgia 17," Walnut (1st wk) (1,340; \$3.90). Subscription sale big help to war melodrama. Fine \$18,000.

**'ROBERTS' FINE 19½G;**

**'GIG' FAIR 17½G, D.C.**

Washington, Feb. 3.

"Mister Roberts," now on the last lap of its long, highly successful legit career, chalked up a fine \$19,500 for the first week of its fortnight stand at the Shubert Theatre here.

"Gig," at the National, did a fair \$17,500 for its initial week here.

**'Poster' Nifty \$28,600**

**In Baltimore Stanza**

Baltimore, Feb. 3.

"Fourposter," with Jessica Tandy and Hume Cronyn in their original starring parts, pulled a nifty \$28,600 last week at the 1,200-seat Ford's here. Reviews were excellent for both the Cronyns and Jan de Hartog's two-character play.

Since the show has been doing such potent business in competition with the Stanley Kramer film version, starring Rex Harrison and Lilli Palmer, the Playwrights Co. is extending the legit tour beyond the original March 16 closing date in Boston. Engagements are being booked through May 30, playing key cities not included in the original schedule.

**'Blondes' 11G (3), Wilmington**

Wilmington, Feb. 3.

The 1,223-seat Playhouse continued its winning streak with "Gentlemen Prefer Blondes" Friday-Saturday (30-31). Three showings accounted for a big \$11,000 gross, with standees each performance.

Slavenska-Franklin Ballet in for two performances Thursday-Friday (5-6).



## Plays Abroad

### Escapade

London, Jan. 27.

Henry Sherek production of drama in three acts by Roger MacDougall. Stars Phyllis Calvert and Nigel Patrick. Directed by John Fernald. Settings by Hutchinson Scott. At St. James Theatre, London. Jan. 20, '53; \$2.20 top.

Stella Hampden ..... Phyllis Calvert  
Mrs. Hampden ..... Edith Sharpe  
Peter Henderson ..... Michael Aldridge  
William Saxon ..... David March  
Sir Harold Cookham ..... Michael Logan  
John Hampden ..... Nigel Patrick  
Walters ..... John Curren  
Dr. Skillingworth ..... Ernest Clark  
Mrs. Betts ..... Dorothy Turner  
Paton ..... Lance Secretan  
Davenport ..... Alec McCowen  
Andrew Deeson ..... Hugh Griffith  
His Stenographer ..... Patricia Marmont  
Press Photographer ..... David March

The first new play of the year has the virtue of being a commercial winner, and much more. Most important of all is that it lifts "finger" MacDougall into the first flight of contemporary playwrights, revealing a potent, topical and controversial sense of humor as well as a mastery of characterization.

In the construction of his plot, the dramatist has made free and compelling use of his keen and ready wit as well as his profound store of common sense. It is essentially a play with a message, but this is no heavy-handed political tract. Avoiding the sledge-hammer

Story opens with Mrs. Stella Hampden (Phyllis Calvert) and her mother-in-law (Edith Sharpe) on stage while off-stage her other husband (Nigel Patrick) is bickering with fellow writers, trying to get agreement on a manifesto for a peace appeal. The uneasy atmosphere is further complicated by the arrival of the headmaster of the school in which the three Hampden boys are boarded. Apparently one of the youngsters has intimidated the entire school, slugged the headmaster's son and is due for expulsion. Before the parents recover from this shock, news is received from the school that a master has been shot with a home-made gun and that the three boys have left in a stolen plane on a secret mission.

The behavior of the parents and the reaction of their children become a parallel situation. The father is a pacifist who feels that peace is all important and feels he is making his contribution by getting signatures to a manifesto. The boys are more ambitious.

So the oldest of the three Hampden boys draws up a special manifesto appealing to schoolboys in other parts of the world. With the connivance of the entire school and aided by his two brothers, the three set off by plane for a UN conference in Venice.

The author is so well served by his cast that one overlooks the improbabilities of the plot. Miss Calvert, making a rare stage appearance, gives a finely etched

performance as a neglected wife and harassed mother.

Patrick is a natural in role of the author, a man with a happy facility for always putting himself in the right.

But apart from the stars, the subsidiary roles are performed with immaculate care as to character. Ernest Clark's portrayal of the headmaster is a fine example of pompousity and restraint. Hugh Griffith plays the role of a newspaper reporter on a quiet key of shrewd understanding, while Lance Secretan and Alec McCowen, as two of the Hampden schoolboy supporters, give standout studies.

That the three Hampden boys, who never appear in the play, are made believable characters is as much a tribute to the direction of John Fernald as it is to the author's skill. The two settings by Hutchinson Scott are first-rate.

Myro.

### The Man

London, Jan. 20.

Peter Cotes' production of drama in two acts by Mel Dinelli. Stars Bernard Braden and Joan Miller. Directed by Peter Cotes. Setting by Anthony Waller. At Her Majesty's Theatre, London; \$2.20 top.

Mrs. Gillis ..... Joan Miller  
Mr. Armstrong ..... Evelyn Roberts  
Ruth ..... Joy Rodgers  
Howard Wilton ..... Bernard Braden  
Mr. Franks ..... Richard Coke  
Sarah ..... A. Spaniel  
Doug ..... Neil McCallum  
Mr. Stevens ..... John Franklyn-Robbins

After a successful tryout on the road, "The Man" was brought hurriedly to London to fill a gap at Her Majesty's Theatre after the sudden collapse of "Remains To Be Seen." The Mel Dinelli chiller shows every prospect of bridging the gap for a reasonable season, and it has brought to the West End a new dramatic actor who had previously been known for his lighter roles. (Play was a failure on Broadway last season.)

The success of "The Man" is mainly because of the studied direction by Peter Cotes whose restrained touch skillfully builds from a slow, laborious beginning to a powerful climax. Apart from a few minor characters, this is virtually a drama of two people. They admirably sustain the incident and effectively create an atmosphere of mounting tension.

The story of the housewife who gives a day's work to a young man, and then discovers that he is a homicidal maniac provides the two Canadian-born stars with a first-rate vehicle. Joan Miller's dramatic strength has been revealed on many previous occasions but her subdued performance, which captures the emotional stress and horror of the character, excels her previous efforts. Bernard Braden, on the other hand, comes up with a surprise portrayal which is in marked contrast to his light radio programs which established him as a name in Britain. With a taut style, he epitomizes the paranoid with a chip on his shoulder who, in moments of stress is convinced the world is against him.

The other parts are definitely subsidiary. Despite these limitations, Joy Rodgers gives a bright performance as a brash 16-year-old who is bewildered when her naive feminine approaches make no impression on the maniac. Evelyn Roberts, Richard Coke, Neil McCallum and John Franklyn-Robbins competently fill the other roles.

The single setting combining a lounge and kitchen is more than adequate for the production. The dull subdued lighting helps to maintain the macabre atmosphere.

Myro.

## Ballet Theatre \$32,950 For 7 in Deep South

Ballet Theatre racked up a healthy \$32,950 in seven performances last week, in a series of one-nighters through the south. Sunday (25) in New Orleans, in two showings, troupe garnered \$12,000; in Pensacola, Monday, \$4,900; and Mobile, Tuesday, \$3,450. Wednesday (28) was an open date. Troupe grossed \$3,100 in Jackson, Miss., Thursday; \$5,200 in Shreveport, Friday, and \$4,300 in Fort Worth, Saturday.

Company plays three nights in Dallas, three in Houston, and one in San Antonio this week.

## McCleery Preem Set For N. H. Stock Bow

Peterborough, N. H., Feb. 3. This small community, home of the summertime Peterborough Players will have its second world premiere within a year, with a presentation Friday and Saturday (6-7).

The Monadnock Theatre Guild will present "The Family Man," by William McCleery, Broadway playwright, who made his home here about three years ago.

McCleery also authored "Side by Side," which made its bow here last summer.

## Davis

Continued from page 57

over heads of local officers), while the local was repped by prez Al Manuti, secretary Charles R. Iucci and board member Max Aarons.

Exec board criticism was sharp. It ridiculed the argument that members investing in a show obtained unfair advantage over others, pointing out that the local could offer no examples of such instances when it was asked for particulars. One board member remarked that even if a contractor, investing in a musical, got the orch for the show, there would still be 25 or more members of 802 playing in the pit, so where was the harm?

### No Baton Swinging?

Another board member asked what was the difference between investing in legit shows or in buying stock in other enterprises (such as hotels, niteries, steamship lines) in which 802 members were interested in supplying the music.

Davis has been co-producer as well as backer of shows, and during the discussion it was pointed out that if Davis, or Richard Rodgers, invested in one of his own shows, he wouldn't be permitted, under 802 ruling, to contract for his own orchestra or to conduct it, taking away from an 802 member one of his privileges.

It was also recalled that another maestro, now conducting a Broadway musical, had put up the necessary \$8,000 at the very start to help the show's producers get the preliminaries going. This show was giving 30 pit men jobs; should the maestro be censured, it was asked, for his original investing?

Board declared that the local had no right to forbid its members from making legit investments; that the resolution therefore infringed on their constitutional rights. One member criticized the local for trying to remedy a "bad" situation, if such existed, by a resolution of this type, when the local already had in its bylaws one that prohibited "unfair dealings," and could bring charges if it had evidence of that kind.

At one time secretary Iucci admitted that the resolution was faultily drawn, and at another time, when Petrillo called on local prez Manuti, latter admitted it was unenforceable.

Davis, who's invested in about 60 plays the past five years, most of them non-musicals, now has coin in eight shows on Broadway, plus a few on the road. He has orchs in two shows, "New Faces" and "Top Banana," and had one in the recent "My Darlin' Aida," but had no coin in any of those shows.

## Show Finances

### "GUYS AND DOLLS"

(As of Jan. 3, '53)

Original investment, including \$50,000 overall.....	\$ 250,000
Gross for last five weeks on Broadway .....	197,850
Gross for last five weeks on tour .....	210,000
Profit for last five weeks on Broadway .....	21,357
Profit for last five weeks on tour .....	34,748
Total profit to date, both companies .....	1,861,758
Total distributed profit to date .....	1,348,192
Balance, including bonds, cash reserve, and undistributed profit .....	533,566

(Note: An additional \$50,000 dividend last week brought the total distribution to \$1,398,192.)

## St. Paul

Continued from page 57

informed them the city lacked padlock power and an arrest and court conviction were necessary before such action could be taken. Then three police representatives who attended the matinee reported they found nothing in the play to warrant an arrest.

The mayor declared that since the plays are being shown in the municipal Auditorium, the city has a responsibility to see that they are "decent." He favored having shows and pictures screened in advance and suggested that Ed Furni, Auditorium manager, should go to New York to witness the shows before they are booked here. The council then authorized him to appoint a citizens' advisory committee to pass on all attractions in advance, although the mayor asserted he "certainly wasn't in favor of setting up a censorship."

### Forget It

But the Dispatch editorial is credited with putting the quietus on the screening procedure. Titled "Censorship is Odious," it declared in part that "the best thing the city council can do with the idea of setting up a committee to screen future plays booked for St. Paul is to forget it. . . . There is no evidence of any such menace to the morals or sensibilities of the good people of St. Paul, as to make it necessary to set up a committee to decide for them what they ought or ought not see at the Auditorium theatre. The people who go to the plays that are brought there are undoubtedly fully capable of deciding that for themselves."

Manning Gurian, "I Am a Camera" company manager, told the St. Paul Pioneer Press that "This type of thing makes St. Paul look like a provincial town. I can't understand how one man can speak for 330,000 people. . . . This leaves a bad taste."

Furni, Auditorium manager, told newspapers that "any successful move to ban or censor shows that have met with successful receptions elsewhere will kill St. Paul as a show town."

This was the first trouble encountered by "I Am a Camera" anywhere, and it angered Miss Harris, who at first refused to be interviewed, but later changed her mind. She was obviously upset. "Someone with a filthy mind might think the play is filthy, but no one else possibly could," she told reporters. "When someone sets himself up as censor, when someone is so intolerant, sure I'm upset." She didn't think she'd play St. Paul again, she concluded.

Pianist Stell Andersen leaves Saturday on the Queen Mary for a two-and-a-half month concert tour of Europe.

## 'Shrike' Rousing \$20,460 In Minneapolis Frame

Minneapolis, Feb. 3.

Building steadily and finishing to near-capacity houses, "The Shrike," starring Van Heflin, hit a rousing \$20,460 for six nights and two matinees at a \$4.20 top in the 1,859-seat Lyceum. It was the fifth of seven promised Theatre Guild subscription season offerings, each of which has grossed in excess of \$20,000 for a week or less. Show is dividing current week between St. Paul and Kansas City.

Cornelia Otis Skinner in "Paris '90" is due week of Feb. 16.

## OSU Prepping Plans For \$2,000,000 Auditorium, 300G Outdoor Theatre

Columbus, Feb. 3.

Plans for a \$300,000 outdoor theatre and a \$2,000,000 auditorium were announced separately last week by officials of Ohio State U. The appropriations for a permanent outdoor theatre are contained in a \$1,596,475 Ohio Sesquicentennial Bill. Proposed theatre would be used initially for a pageant which will dramatize the state's history during Ohio's 150th anniversary year this year. Repeat performances could be held there, backers of the idea say, and afterward the theatre would remain a permanent asset of the state. Details of the size and capacity have not been revealed.

Ohio State U. officials also obtained an emergency grant of \$112,000 from the State Board of Control to cover the cost of drawing architectural plans for a \$2,000,000 auditorium. Jacob B. Taylor, vice-president and business manager of OSU, said the design and content of the building had not been set yet, but it would be entirely for auditorium use "with possibly some theatre facilities." He said the structure would compare generally to that of the U. of Indiana.

At present, OSU's only auditorium is the chapel in University Hall. Its only theatre is a tiny one in Derby Hall.

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# Literati

## Christine's Story

Christine Jorgensen, ex-GI turned femme, has finished a series of articles on her experiences, which is scheduled to run in five installments in *The American Weekly*, starting Feb. 15.

Material will also be basis for a book, titled "The Story of My Life," which Random House has set for fall publication. *American Weekly* series will be revised and amplified extensively for the R-H book.

## Harper's Mag Changes

Frederick Lewis Allen, editor-in-chief of Harper's mag for 12 years, resigning his post, effective next Sept. 30, to devote more time to personal writing.

He'll be succeeded by John Fischer, present general book editor of Harper & Bros. Lewis will continue with latter org as a veepee and director. Russell Lyons will be managing editor of Harper's mag.

## To Appraise Spanish Pix

Baron Valentin Mandelstamm, novelist and former French government representative to Hollywood, left recently for Spain.

Author of 30 tomes, for 15 years an adviser to the American film industry on pix dealing with France, Baron Mandelstamm will do a series of magazine articles on Spain and the Spanish film industry.

## Gielgud Biog In Pix

John Gielgud has been in the top echelon of British actors a long time, but it's questionable whether more than a minority will be willing (or able) to delve into their pockets for his biog in pictures (John Lehmann, London: \$4.25) compiled by Hallam Fordham.

It is a class production, printed on quality art paper, with illustrations ranging from the traditional family album to scenes from some of his best-known productions. Preface by the compiler, and the personal narrative by Gielgud, make interesting reading. *Myro*.

## Veterans' Voices

With circulation limited to patients in all Veterans Administration hospitals and homes, a new mag has been formed under sponsorship of the Kansas City Alumnae of Theta Sigma Phi, national sorority for women in journalism, in cooperation with the Hospitalized Veterans Writing Project, Inc., and VA's Special Services.

Titled *Veterans' Voices*, the publication will come out three times a year. Contents will be devoted entirely to stories, articles and poetry written by veteran patients. First issue, already in distribution, comprises 11 yarns and 19 poems.

## Irish-French Flavor

Samuel Beckett, Irish writer, has just published his third book in French, in Paris. Beckett writes directly in French and is better known in France than in his native land. Beckett also has a successful offbeat play running in Paris, "En Attendant Godot" ("Waiting For Godot"), at the Theatre Babylone. Play is a symbolic charade on life and got good notices.

Beckett's "Malloy" created a literary sensation in Paris after the war and will now be translated into English for the first time. Beckett has been known in England only for his essays on James Joyce, whom he served as secretary. He is readying his next novel, which will be published in Paris under title of "L'Innommable" ("The Unnamable").

## London's Legit Annual

A theatrical reference work, gives essential data on all the plays of Theatre World, the annual has become a standard guide for use in editorial offices.

Edited by Frances Stephen, which gives full coverage of London productions in the year from June, 1951, to May, '52, "Theatre World Annual" No. 3 (Rockliff, London; \$2.50) is of utmost value to managers and producers, and of the year, with illustrated features on a wide selection of the more important presentations. It is similar in style and format to *Theatre World* of New York, and performs the same essential function on behalf of the London stage as the other does for Broadway. *Myro*.

## CHATTER

Lionel Barrymore's novel, "Mr. Cantonwine," will be published in May.

N. Y. City Ballet Co. ballerina Tanaquil LeClercq has cover story of February *Cosmopolitan*. Bennett Cerf, during his current

Coast vacation, working on a profile of Marilyn Monroe for Esquire.

Irwin Allen compiling a catalog, based on "The Sea Around Us," for use in colleges and universities.

Aspen closed a deal with Random House for a special edition of James A. Michener's "Return to Paradise" to coincide with the picture's release.

Victor Lasky, formerly with the N. Y. World-Telegram & Sun, named editor-in-chief of the newly-formed editorial division of Spadea Syndicate, Inc.

Lydia McLean authored a yarn in the current *Vogue* mag on how Herman Wouk's "Caine Mutiny" became a bestseller despite trade apathy at publication time.

Grove Press is publishing a new translation of Raymond Radiguet's "Count d'Orgel," with a preface by Jean Cocteau, this month. Radiguet is author of "Devil in the Flesh."

Composer Bob Merrill will be profiled in the next two months by Whitney Bolton, for the *Satevepost*; by Gene Cook for *Life*, Emory Lewis for *Cue*, and John Wilson for *Theatre Arts*.

Foreign Film Movie Club, Inc., tomorrow (Thurs.) publishes its first issue of *Foreign Film News* for 1953. Enlarged mag contains articles by Vittorio De Sica and Cesare Zavattini, among others.

New Signet paper-bound pocket edition of "Tobacco Road," Jack Kirkland's dramatization of the Erskine Caldwell novel, has been published by New American Library, with an introduction by the novelist.

## Red Phizzes

Continued from page 1

hotels. Pretending to be prospective theatre patrons, the detectives allegedly asked about tickets for "New Faces," only to be told that the show was "sold out." Sillman was given a number of affidavits attesting to the situation.

Armed with these, the producer reportedly went to see Lee Shubert, who operates the Royale, demanding an explanation and, on threat of legal action, an immediate halt to the setup. Shubert denied knowledge of such a scheme and promised to help in putting a stop to it.

John Sullivan, head of the ticket agency, also denied knowing of any plan to discourage "Faces" sales. However, he claimed that some of his salesmen may have been reluctant to push tickets for the revue because Sillman had on several occasions refused to accept cancellations of orders, thereby subjecting the agency to a loss for the amount involved. The producer declined yesterday (Tues.) to discuss the entire affair.

## Checker Game

According to reports in managerial circles, Shubert would like to get "Faces" out of the Royale so he can move "Maggie" there from the National, which it must vacate by mid-March to make way for Cheryl Crawford's production of "Camino Real," the new Tennessee Williams play. "Maggie" is due to open Feb. 18 at the National. "The Bat," current at the house, must vacate Feb. 14 and will have to close unless it can obtain another theatre.

Another reported move in the Shubert checkers game of shows and theatres is for "Love of Four Colonels," which must vacate the Shubert Theatre prior to the April 10 premiere of "Can-Can," the Feuer & Martin production of the new Cole Porter-Abe Burrows musical. Shubert has reportedly promised the Theatre Guild the Broadhurst for "Colonels." That means that "Pal Joey," currently playing there at over the stop clause, would have to be shifted to another house or sent on the road, presumably for a summer, run in Chicago.

Also, "Touchstone," which opened last night (Tues.) at the Music Box, will have to leave, move or close Feb. 14 to make way for "Picnic," which is booked there Feb. 19. "Bernardine" will have to exit the Playhouse in a few more weeks in favor of "Certain Joy." Likewise, "Moon Is Blue" will have to leave the Miller to make room for a new show. And there may be a conflict between "John Brown's Body" and "Carnival" for the Century.

Wrinkle in the agency sale of

"Faces" tickets recalls the incident of some years ago at the Shubert-owned St. James, N. Y., when a batch of "Oklahoma" tickets were "lost" in the boxoffice, thereby preventing their sale to window applicants. As a result, the Rodgers-Hammerstein musical went below the stop limit and, despite violent protest by the Theatre Guild, was forced out of the theatre.

## Orch Leaders

Continued from page 1

ing the one-niters in the ballrooms on a guarantee against a 60% cut of the gross. The gross, however, is only reckoned from the admissions and hence the orchs do not participate in the sideline revenues.

The ballroom ops are adamantly opposed to cutting the orchs into this coin and all overtures in this direction by band managers have met with an "are you crazy?" reply. As a result, some band managers are upping their guarantee prices since they believe that the ballroom ops can well afford it.

As with the theatre exhibs, the candy-drink concessions in the ballrooms are sometimes proving better revenue-producers than the straight admissions. Many of the ballrooms have a table charge on top of the admission price and this total is likewise not counted in the gross total.

In states where sale of liquor is prohibited, the ballroom ops make considerable coin by serving ice and soda to accompany the bottles brought by the customers. These setups average a couple of dollars per person per night. The ice, incidentally, has a big hole in the center which makes it melt fast and hence requires the customers to order several times over an evening's span.

The orchs believe that they are now in a good bargaining position since ballroom business is solid and since there is a limited supply of name bands available. Many of the newer name bands have been working at modest guarantees for the past couple of years in order to put the dance band business back on its feet. The time has come, they think, to share in the ballroom ops' prosperity.

## Obituaries

Continued from page 63

died in Chicago Jan. 25. Survived by wife and three children.

Edd J. Roberts, 60, former bit actor in films and more recently a hotel operator, died Jan. 23 in Fort Worth.

C. C. Coleman, operator of the Queen Theatre, Pilot Point, Tex., since 1937, died Jan. 22 in that city.

Father, 86, of Ringling clown Felix Adler died at his home in Clinton, Ia., Jan. 23. Survivors include three other sons and two daughters.

Margaret Ruth Fowler, 40, motion picture casting director, died Jan. 23 of burns sustained in her Glendale, Cal., home.

Ehlers (Ernest) Jensen, 54, former Ringling Bros. clown, died in Omaha, Jan. 22. Wife and son survive.

William A. Westerman, 42, chief projectionist for Pathe Laboratories, died Jan. 23 in Burbank, Cal.

Father, 80, of Ben Katz, Universal's midwest advertising and publicity head, died in Milwaukee Jan. 28.

David B. Pidgeon, 76, brother of film actor Walter Pidgeon, died Jan. 30 in Toronto.

Mother of William J. Murphy, former orch leader, died in Manchester, N. H., Jan. 29.

Walton Fay DeCaro, 52, former stage and screen actor, died Jan. 26 at his home in Burbank, Cal.

Henry Grover Liebig, 68, retired film technician, died Jan. 25 in Hollywood.

Loyal S. Mole, 94, charter member of Omaha Musicians Assn., died Jan. 25 in Omaha.

# SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood.

Though it is 177 years since *unsere leute* swore allegiance to a Queen (one it would be hard for even historians to name) more queens have been crowned in the U. S. in this century than in all the monarchies, empires and dynasties in the history of the world.

This year, with the ermine-and-tiara trade going into big time at Westminster Abbey, there will be likely more, not fewer, queens crowned on lower levels, especially in this republic, where they rule for a day, a week, a college semester or a seasonal festival.

CBS recently interviewed a Japanese beauty-contest winner in a news roundup because her case was so unusual. She turned down a Hollywood picture contract for a Mills College scholarship. Smart Nippet.

For the first time these queens will have competition for youth and beauty with the real thing. It was not always so. Alexandrina Victoria, who ruled the British Empire for 60-odd years, was a teenager when crowned but she was no Elizabeth Taylor before the cameras.

Long before Victoria there was Ann, who waddled and wheezed her way to the throne, and Mary, who was odious to Protestants, and Elizabeth, who was equally odious to Catholics. Both of them had faces that would have stopped pro-monarchist clocks.

Even in the case of Victoria, who had, as I say, youth in her favor, they had to dress up the males like peacocks to cover up the granite simplicity of the Queen. Prince Esterhazy of Hungary appeared for the coronation procession from Buckingham Palace to Westminster Abbey in a Magyar uniform that dazzled the 400,000 visitors like nothing since the last appearance of Halley's comet. His uniform was encrusted with pearls and diamonds. Even his boots sparkled with these precious stones.

## Free Translation, of Course!

Other males were similarly accoutered. All were crying for Technicolor, which, alas, had yet to be invented. Sarim Effendi, the Turkish Ambassador, who had known some pretty dazzling productions around the Sultan's harems, was so wonderstruck by the display that he could not take his place in line. He stood as if frozen to his steps and kept repeating, "All this for one dame?"

I was reminded of this bon mot while watching the crowning of "Queen for a Day" in Hollywood recently. This one, too, cried for color photography and when that day comes TV will experience its first landslide of public interest. I suspect the London coronation will be photographed in color and stashed away until that happy day comes to the American fireside, but I doubt if it will drive "Queen for a Day" from the throne room.

This show could show empires how to pick queens. In the first place every gal in the audience is eligible. They all have numbers. Jack Bailey, the m.c., and Jim Morgan call out numbers. When they have 21 they quit. They interview these and pick five whose stories seem to have the widest appeal. Most are soupy, a few are gay. "The Queen is right here in the joint!" Bailey informs them with a brassness that would get him sent to the Tower in London but is refreshing in Hollywood.

The throne is of stunning red velvet, with a black shield and crown on the back of the throne itself. Royal blue carpets lead to the throne. Pagegirls abound. Once the queen is picked (by the amount of applause her story gains) the loot begins to pour in from all directions. Five ensembles hit her almost as soon as she is crowned, draped in an ermine cape and led to the throne. Practically every queen finds the emotional strain too much and gives way to tears.

It may be hard to understand how merchants can pour out this sort of stuff day after day, but it has all been worked out that 15 seconds extolling a particular make of gasstove, multiplied by 523 stations across the country, is the cheapest form of advertising these people can find. The fear that Quaker Oats, Old Golds, White King soap and Folger's coffee, the sponsors of "Queen for a Day" on radio and TV, might get lost in the shuffle is not a fear shared by Jim Morgan, who handles the show, or the sponsors who pay for it.

Still, it must take a particular skill to wangle such merchandise and keep it coming. Morgan has it. He wasn't born with it. He acquired it. His full name is James Calvin Morgan, and nobody with a "Calvin" in his name comes into show business except the hard way.

## Up from Stock, Eh?

He was born in Toledo and then sluiced into Culver Military Academy. From there he went into stock—in Hale Bros. department store, San Francisco. He worked up to a buyer for boys-wear and after mastering that phase of a pretty dry biz he got into women's ready-to-wear. By 1932 he had set himself up in biz repping 17 manufacturers of women's apparel.

After that he went into the manufacturing end. He thought he had a new idea for women's gloves and in time had 50 people working for him. That gave him leisure. There were two things he could do with it. One was to play around more as a ham operator of radio; the other was to finish his education. It took him 16 years to get around to the latter but he finally got a degree from the U. of California. Meanwhile, he started backing into radio as a package dealer. Then KTAB, San Francisco, offered him the job of program director. When KTAB merged with another outfit to become KSFO, the CBS outlet, Morgan moved up with the merger.

He had charge of all programs emanating from the Golden Gate Exposition on Treasure Island in 1939. Ralph Edwards was a part-time announcer on this project. Art Linkletter had a daily feature called "Toast of the Town" which Morgan supervised. By 1945 he had completed that college course and earned himself a teacher's certificate. He may find use for it some day, but I doubt it.

That same year he really flowered when the United Nations made its initial bow in San Francisco. That earlier training at the Golden Gate Exposition made handling celebs ducksoup to the Morgue. He coordinated networks and Indies beautifully. After that he had offers. Plenty. He joined Raymond Morgan (no relation) as a producer. Five months later he was handed "Queen for a Day." By June, 1951, he had been upped to veepee in charge of all radio and TV.

The show has had its ups and downs, but through it all it has held a solid day-time rating crowned more than 2,000 queens, giving each of them 24 hours of the sort of high-class grind that people think is the lot of royalty the world over. Then they go home with their loot and the best wishes of 5,000,000 lookers and listeners. Until the next one comes along.

## "The Short and Simple Flannels of the Poor"

What do these queens want most? Well, glasses, false teeth, sewing machines, and such crutches to the mean business of making a living, run far ahead of luxury items on the "must" lists. One I recall wanted false teeth, sponge rubber gums and a sponge tongue. This sounded strictly from science-fiction until she explained that she taught deaf-mutes and with such a device could show them how the mouth worked to form certain sounds and thus help moppets, who had never heard the sound of a human voice, how to talk. P. S. She didn't get the crown.

Another, Mrs. Doris West, wanted an electric eel. Her son had asthma and she understood electric eels cured asthma. The Amazon River is their habitat. Well, Morgan, et al, got her the e.e. It slithered around the stage. Everybody scrambled but the TV cameraman stuck to his post. To date no cure has been reported.

\* It was Queen Charlotte Sophia, daughter of Prince Charles Louis of Meckleburg-Strelitz, wife of George III.



## Broadway

Michael Redgrave, British actor, back to England.

Actress Deborah Kerr in Gotham from the Coast for radio shows. Gus Eysell, prez of Rockefeller Centre, off to the Coast for a week's visit.

Peggy Lee and Brad Dexter back to the Coast after a three-week honeymoon trip to New York.

Arthur B. Krim, president of United Artists, to the Coast for huddles with indie producers.

Circuit chief Walter Reade, Jr., to Europe for gander at foreign pix as well as skiing in Switzerland.

Kay Harrison, managing director of British Technicolor, returned to London last week after a routine visit to the U. S.

Mack Millar coming in this week to help consolidate Feb. 27 Friars dinner for Bob Hope.

Metro exec William F. Rodgers returned to Florida after interrupting his vacation for several days for homeoffice confabs.

Charles C. Moskowitz, Loew's veepee and treasurer, returned to the homeoffice Monday (2) following a week at the studio.

Metro's Elaine Stewart returned to the Coast Friday (30) following bally activity in connection with "The Bad and the Beautiful."

Judy Balaban, daughter of Paramount president Barney Balaban, and Jay Kanter, of Music Corp. of America, to be married in April.

Impresario Sol Hurok is flying to London about mid-February to finalize details on next fall's visit of the Sadler's Wells Ballet to America.

Teet Carle, Paramount studio publicity manager, back to Hollywood after attending Paramount division and branch managers meeting.

Ben Kalmenson, Warner Bros. sales chief, and Mort Blumenstock, pub-and veepee, arrived in New York from the Coast over the weekend.

N. Peter Rathvon, film financier and one-time prez of RKO, sailed for Paris on the Liberte last week in connection with several pictures he's backing in France and Italy.

USO-Camp Shows prexy James Sauter named to the public information committee of the Red Cross Fund campaign of the Greater New York chapters. He'll head the radio-teevee bureau.

Harmonica virtuoso Larry Adler due in from England next week to join rehearsals for Leo Fuchs' revue, "Fasten Your Belts," opening Feb. 16 in Montreal. Adler returns from a tour of the British Isles.

Plans for a special N. Y. press preview of "Moulin Rouge" have been abandoned by United Artists. Instead, Fourth Estaters will be invited to regular klieg-light preem of the picture at the Capitol on Feb. 20.

Sixty New York exhibits were guests of Paramount at a luncheon in honor of Rosemary Clooney, yesterday (Tues.). It was part of the buildup for the songstress, who makes her pic bow in Par's "The Stars Are Singing."

Bill McCaffery, agent for film actor Robert Armstrong, is notifying producers and agents that another thespian of the same name is not to be confused with the Hollywood star. Latter is currently living in New York. Considerable confusion has arisen over the name similarity.

## Las Vegas, Nev.

By Bill Willard

Dorothy Lamour tilting at Last Frontier.

Sugar Ray Robinson drawing top biz at Sahara.

Kay Starr opens tomorrow (Thurs.) at the Flamingo.

Hildegard begins two frames today (Wed.) at El Rancho.

Ethel Waters to make her Vegas debut Feb. 10 at Desert Inn.

Little Theatre wound up week's stand of "See How They Run" with fair b.o.

The Abel Greens and Joe Schoenfelds in from Hollywood at the Sands and making rounds.

Wilbur Clark's Colonial House nearing completion but only a de luxe \$350,000 motel sans gambling. Movement to begin shortly among acts and chorus lines to open up an AGVA regional office here.

David Rose orch and packet, "Annie Get Your Gun" tabshow, and George Raft revue are Flamingo futures.

Gordon Jenkins' "Manhattan Towers" revue signed by Joe Glaser office for Thunderbird three-weeker in April.

Kalantan, Silver Slipper exotic terper, now under wing of David Robel, Metro dance director, with new chores in rehearsal.

Jimmy McHugh composed anthem for "Crusade For Freedom" while at El Rancho Vegas, receiving official nods of approbation from Admirals Chester B. Nimitz

and Harold B. Miller, Crusade big-gies.

Willie Bischoff's name dropped from gambling license application for new Casablanca hotel to start building upon okay from tax commish.

Jack Entratter has Billy Eckstine on deck following current Edith Piaf showcase at the Sands; Louis Armstrong - Blackburn Twins & Marion Colby-Betty & Jane Kean-Dominique sortie in March, and Tallulah Bankhead nitery preem for May.

## Pittsburgh

By Hal V. Cohen

Nixon manager Bill Blair's parents celebrated 64th wedding anni. Hooper Lou Starr has opened a dancing school in the Golden Triangle.

Vogue Terrace has dickers on for both Danny Thomas and Ray Bolger.

Jackie Heller sailed on Caribbean cruise of new Italian liner Andrea Doria.

Joe Flynn back in town for first time in six years, ahead of "The Country Girl."

Jack Young, former record distributor here, has bought the Trinidad motel in Miami Beach.

Gabe Rubin has put some money into the "White Cargo" revival starring Samia Gamal.

Bob Dorfman around beating drums for Walt Disney's "Peter Pan" which opens Feb. 12 at Warner.

Andy Battistoni, theatre broker, in Pittsburgh Hospital checking up on injuries received in an auto crackup.

Jerry Walsh, Fulton manager John Walsh's 15-year-old daughter, made her TV debut on "Happy's Party."

## Miami Beach

By Lary Solloway

Walter Winchell back in town this week between TV-radiocasts. Jimmy Durante and troupe checked into Walter Jacobs' Lord Tarleton.

Zero Motel plays first cafe date here, opening in Nautilus Hotel's Driftwood Room tonight (Wed.).

Playwright-critic Wolcott Gibbs at Casa Marina in Key West for some sun. Dean Murphy featured there.

Beachcomber management is back to strip policy after encountering difficulty in booking top names.

Hollywood-By-The-Sea stock theatre currently presenting Sally Forrest and Jeffrey Lynn in "See How They Run."

Dublin Players bring "Pygmalion" into Dade County Auditorium Feb. 12. Current "South Pacific" starring Janet Blair playing to record grosses.

Edith Piaf, Harry Mimmo and Louis Jordan set for Riviera beginning Feb. 20. Ray Bolger holds over to then, with Ames Bros., and Cospey dancers new in show.

Show biz colony at Roney Plaza includes Ray Bolger, Joe E. Lewis, TV producer-panelist Lawrence Spivak, UA's Mori Krushen, Irving Caesar, Metopera's Robert Merrill, and Benny Goodman, who commutes to Boca Raton for golfing with pro Tommy Armour there.

## Portland, Ore.

By Ray Feves

Kate Murrah headlining at Clover Club.

Mona McCall, Wilbur Hall & Renee, and Moore & Mayo held for second week at Amato's.

Fred Waring & Pennsylvanians play a one-niter concert at the Auditorium tonight (Wed.).

"The Biggest Show" with Stan Kenton Orch, Nat. (King) Cole, Louis Jordan's Tympany Five, June Hutton and several variety acts plays one-niter at Aud. tomorrow night (Thurs.).

Tony Buttitia, advance man for the Betty Hutton variety revue, was in town for a couple of days conferring with Paramount Theatre manager Oscar Nyberg. Show set for Feb. 20 has heavy advance.

## Chicago

Bennett Cerf in town for lecture dates.

Lauren Bacall making the rounds of Loop department stores. Gibby's threw a party for the casts of "Point of No Return" and "Call Me Madam" last week.

Marshall Mizgatz, strawhat producer at Hinsdale, Ill., in town fully recuperated after long hospital siege.

Roy Williams, art director for Walt Disney, in for the world preem of "Peter Pan" at State-Lake Feb. 5.

Sally Benson, Leonard Key and Luther Greene in for the pre-Broadway opening of "Josephine" at the Selwyn.

## London

British actor George Cole signed on a longterm pact by Associated British studios.

Vaughan Williams dedicated his Seventh Symphony to Ealing Studios musical director, Ernest Irving.

Laurence Harvey set for role of Romeo in J. Arthur Rank's co-production of "Romeo and Juliet" which is to be filmed in Italy.

Fay Compton, Hermione Ginkgold and Elizabeth Allan volunteered to produce a Coronation pageant at the Albert Hall in May.

Laurence Olivier's next Shakespearean film is to be a Technicolor version of "King Lear," which will start rolling this summer.

The Arts Theatre Club currently reviving Somerset Maugham's "The Breadwinner" with Denys Blacklock and Sonia Dresdel in the leads.

Max Thorpe, Columbia topper in London, back in town after attending the company's international convention in Chicago, with his publicist Alan Tucker.

Julian Lesser and Seymour Friedman in London for co-production of "The Saint Returns" with Exclusive Films. Louis Hayward arrived last week to do the starring role.

Ken Pitt, who handles Sara Vaughan and Alan Dean among other toppers, has broken away from agent Harold Davison and has opened his own offices in Albermarle street.

Morton Fraser and his Harmonica Gang have been signed for one week at the Sporting Club, Monte Carlo, opening March 1, after which they play three weeks at the Olympia, Paris.

Edmundo Ros, who recently quit the Bagatelle Restaurant to operate the Coconut Grove, has added "New" to the title, and has now turned policy of the spot from nitery into eatery.

## Barcelona

By Joaquina C. Vidal-Gomis

Saul Grauman with his company at Emporium nitery. Piano soloist Kenia Prochorowa at the Palacio de la Musica for one concert.

Film star Aurora Bautista may return to the stage, probably with her own company.

Madame Cassel group of girls at Folies nitery. Monna Baptiste, Calypso Joe and Coco-Te' at the Buena Sombra.

Galas Karsenty, French Co. at the Romea for two weeks. Leads are being played by Michele Alfa, Jean Marchat besides Madeleine Lambert and pic star Bernard Noel.

Liceo opera house starts the Wagner season with "Parsifal." American pix on Spanish screens are "Guilty of Treason" (UA), "Light Touch" (M-G), "Moonlight Bay" (WB), "Desert Hawk" (U) and "Lydia Bailey" (20th).

## Memphis

By Matty Brescia

Emlyn Williams as Charles Dickens pencilled in for Auditorium March 12.

Annual Shrine Circus skedded for eight-day run beginning Feb. 14 at City Aud.

Ed Williamson, Memphis film distrib, upped to southwest district manager for WB.

Jimmy Palmer and orch along with Joni Lynn into Peabody Hotel Skyway roof for two weeks.

Ed White, WMCT news chief, new featuring weekly TV film reports of legislators from Nashville.

Fred Waring and his crew carded for one-nighter (Feb. 27) at Robinson's Auditorium in Little Rock.

Katharine Cornell booking in "The Constant Wife" (Feb. 10-11) has been cancelled and pencilled in for the fall.

Patt McDonald, former NARTB district chief and now managing KWFC, Hot Springs, checked in here for the weekend.

Theatre owner David Flexer has wrapped his donate-as-you-leave policy at Ritz-nabe house with better than par biz. House now operating at normal sked with b.o. opened again.

## Milan

By R. F. Hawkins

Sergiu Celibidache here to baton a concert at the Nuovo.

Planiat Maria Tippo in for single concert at Little Theatre.

Composer Ennio Porrino here to direct his own compositions at the Nuovo.

"The Planter's Wife" is the English-lingual at the Angellcum-Quirinetta.

Peppino De Filippo's new play, "Io Sono Suo Padre," replaces

Thornton Wilder's "Our Town," at the Excelsior.

"Limelight" (UA) starts its fourth local week at the Missouri and Manzoni, with prices dropped from \$1.50 to \$1.

Carlo Dapporto's new musical revue, "La Piazza," written by Michele Galdieri, opening its Milan stand at the Teatro Lirico.

Herbert von Karajan directed "Lohengrin," with Elizabeth Schwarzkopf, Martha Moedi and Wolfgang Mindgassen at the Scala Theatre.

Vickie Henderson back with "Cocoricco," musical being reprised at the Mediolanum. Co-stars Franco Spontell, Guistino Durano, Dario Fo, Buck and Chick.

Nino Taranto's revue, "Scolorio," and Roussin's "La Petite Hutte," latter with Carlo Ninchi, Olga Villi, Aroldo Trieri and Leo Coleman, ending local runs.

Walter Chiari's new musical, "Tutto Fa Broadway," a smash at the Nuovo. Featuring Carlo Campanini, Belle Tildy, Carmen Delirio, it is in the fourth week.

## Philadelphia

By Jerry Gaghan

Alfred Drake slated to head next production for suburban group, Penn Valley Play Series, Feb. 23.

Jeanne Moody got a release on her Embassy Club booking (28) to fulfill a date with "Philco TV Playhouse."

Billy Krecmer, clarinetist and owner of Jam Session nitery, in lecture recital at Settlement Music School (1).

Joe Ricardel, injured in bus crash on New Jersey turnpike, returned to podium in Ben Franklin Hotel's Garden Terrace.

Jerry Halpern and Ed Krensel, Temple U. students, have launched Southern Music Co. which will issue rhythm and blues disks.

Paramount Pictures and Columbia Records are playing joint hosts at cocktail reception for Rosemary Clooney at the Ritz Carlton today (Wed.).

ASCAP presented special scroll (30) to Mrs. Elsie Wagner Smith on 60th anni. of family's ownership of Wagner's Ballroom, said to be oldest dance spot in country under one management.

Cathy Allen and Dick Merrick, Mr. & Mrs. vocalists, are working together at Ventura's Open House, their first joint engagement since they sang with Jerry Wald's orch six years ago.

## Cleveland

By Glenn C. Pullen

Four Lads doing a one-weeker at Main Street Club.

Ginger Clayton planned in to rejoin "Ice Follies," doing 11-day date at Arena.

Ross & West teamed up on Staller Terrace Room's current bill with Warner & McGuire, dance duo.

Frank Amato, singing fireman, signed to platter contract by Jack Gale of local Triple-A Records Studio.

Bob Ancell, Hipp's assistant manager, resigned to manage a Walter Reade house in Asbury Park, N. J.

Current nitery lineup includes Art Lund at Vogue Room, Dorothy Dandridge at Towne Casino, singer Audree Norris at Encore Club and Larry Brooks at Alpine Village.

Suzan Ball flew in for national preem of "City Beneath the Sea" at Palace to make personals with Frank Westmore, makeup director, and Lieut. Harry E. Rieseberg, author of filmed story.

Joshua Logan, and Lawrence Langner, here to polish William Inge's "Picnic" at Hanna, inspected Cleveland Play House's three auditoriums and Karam Theatre plant during stay here.

## Omaha

By Glenn Trump

Rudy Vallee due in at Angelo's Friday (6).

Earl Graves combo playing at Copacabana.

Jerry Altes, organist, in at Regis Hotel's White Horse Inn.

Mort Wells orch, continues at Palm Garden in Legion Club.

C. E. Laustrip, Council Bluffs music dealer, celebrating his 43d anni in music biz.

Walter Harold Quintet, featuring Bill Parr, opened at the Cave under Hill Hotel.

Bill Miskell of Tri-States has booked Van Hefflin's "The Shrike" for a downtown spot in April.

Unit composed of Vic Hyde, comedy; Betty Lee, baton twirling; Bruce Sidlinger, trampoline; Bob and Diane, roller skaters; Kumar, balancer; and Loup River Boys touring state for employer-employee parties.

## Hollywood

Anne Baxter divorced John Hodiak.

Don Siegel and Viveca Lindfors divorcing.

Barney Glazer on the mend after virus pneumonia.

Edmond O'Brien and Olga San Juan in from N. Y.

Patricia Medina going to London for Coronation.

Dan Terrell in from N. Y. for Metro publicity huddles.

George Seaton recovering from pneumonia in Palm Springs.

Eddie Cantor home from Palm Springs to celebrate his birthday.

Edward Nassour postponed his trip to Mexico City because of flu.

Harold Wertheim to Kansas City on business for Allied Artists.

Peggy Lee and Brad Dexter returned from Manhattan honeymoon.

Reginald Le Borg in from London where he directed "Bad Blonde."

Allan Wargon in town on business for National Film Board of Canada.

Howard Keel played host to Gen. Antonio Gomez Lasco of Mexico at Warners.

Charles Crichton in from England to gather background material for a film.

Jean Parker returns to the stage, at Sombrore Playhouse, for first time since birth of her son.

Arlene Dahl and Fernando Lamas accepted an invitation to the Cannes Film Festival in April.

Smiley Burnette to Florida to open a tour of 22 theatres in that state, Alabama and Mississippi.

Groucho Marx missed his first scheduled performance in seven years because of flu. TV show is filmed.

Redbook holds its dinner-dance Feb. 24 at the Bel Air Hotel, L.A., to present its annual motion picture awards.

Armand Deutsch and Everett Freeman planned to Colombo, Ceylon, to round up scripting material for "Green Fire."

## Minneapolis

By Les Rees

Edgar Runke back with "The Shrike" at Lyceum.

Annual St. Paul Winter Carnival current for nine days.

Pianist Artur Rubinstein soloist with Minneapolis Symph.

Composer Aaron Copland here for U. of Minnesota lecture.

Singer William Warfield made first local concert appearance.

Songstress Rosalind Courtright into Hotel Radisson Flame Room.

Hotel Minnesotan Panther Room has singing comedienne Rusty Warren.

Flu prevented Jesse L. Lasky from coming to St. Paul this week as a guest of the Winter Carnival, Mardi Gras celebration.

Harold J. Alford, U. of Minnesota concert and lecture supervisor, appointed chairman of American Educational Theatre association's 1953 theatre touring projects.

## San Francisco

By Ted Friend

Giovanni into Italian Village. Margaret Whiting doing the seven hills.

Sophie Tucker opening at Fairmont Feb. 10.

Alfred Hitchcock making the eatery rounds.

Billy Eckstine at Venetian Room of Fairmont Hotel.

Flip Phillips, Buddy Rich and Hank Jones into Blackhawk.

Sonja Henie ice show set for 11-day run at Cow Palace starting Feb. 12.

Lochinvar Room and Wee Kiltie Bar at Mark Hopkins are town's newest click spots.

Thomas Coakley, former orch leader, newly appointed Superior Judge of Mariposa County.

## Rome

By Helen McGill Tubbs

Orson Welles in from Naples to prepare two films.

Balinese Dance Group at the Quattro Fontane Theatre.

Jennifer Jones starts "Beat the Devil" with John Huston in February.

Irene Pappas, Greek actress, signed for role in "Moroccan Incident."

Italian director Marie Soldati signed a contract for an Anglo-Italian picture to start in February.

The Yugoslav State Ballet stranded in Genoa. Unable to get their permits in time for scheduled concert, it had to go on to other cities in Italy to pick up enough money for the return trip to Belgrade.



# OBITUARIES

## STANLEY LOGAN

Stanley Logan, 67, legit and film producer, director, actor and writer, died Jan. 30 in New York. Born in England, Logan made his theatrical bow in that country in 1903 at the Theatre Royal, Middlesbrough, in "Lights of London." His London debut came four years later in the short-lived "The Fairy Uncle." After that, he appeared in 24 plays, with lead roles in such hits as "Peter Pan," "Odd Man Out," "Milestones," "Vanity Fair" and "The Man Who Stayed Home."

In 1923 Gilbert Miller brought Logan to the U. S. to appear in "Little Miss Bluebeard." He stayed on and for the next five years performed in such plays as "The Dark Angel," "The Last Night of Don Juan," "Sherlock Holmes," "Loose Ends," "The Padre," "The Dark," "Her Cardboard Lover," "Her First Affair," "People Don't Do Such Things," "Mrs. Dane's Defense," "Within the Law" and "The Sacred Flame."

From 1928 to 1933 he was associated with Lee Shubert as a director and staged "A Modern Virgin," which marked Margaret Sullivan's Broadway bow. He also directed Frank Morgan in "Topaze." Other shows staged by him included "Alice Sit-by-the-Fire," "The Young Sinners," "The Red Robe," "Security," "Broadway Nights," "His Majesty's Car," "As Good as New," "Colonel Satan" and "Society Girl."

In 1933 Logan went to Hollywood where he worked for Warner Bros. His initial film job was as

manager, died Jan. 31 in Baltimore of a heart attack. Burman, who published the Home News in Baltimore, had been a stage manager for various Shubert productions from about 1919 to 1930. He was stage manager for the original production of "Blossom Time" and worked in the same capacity on "Maytime" and "Little Miss Simplicity."

Burman had also been associated with Weber & Fields in "Snapshots" and had stage managed a number of benefits in connection with the formation of Actors' Equity. In 1945 his play, "Happily Ever After," written in collaboration with Donald Kirkley, was given a Broadway production at the Biltmore Theatre with Gene Lockhart starring.

Wife, a son, two daughters, three brothers and a grandchild survive.

## MRS. CHARLES RICHELIEU

Mrs. Charles Richelieu, wife of the longtime Central Pennsylvania exhibit and his active partner in the theatre business for 40 years, died Jan. 15 in St. Petersburg, Fla., after a long illness. Mrs. Richelieu worked as an organist at numerous film houses in the state. She continued playing in her husband's houses until the advent of sound.

In 1939 the Richelieus sold their theatres in Pennsylvania and moved to Tarpon Springs, Fla., where they built the Tarpon Theatre. Later they acquired the Vogue in New Port Elicy and the Gulf

had been associated with the oil industry.

Surviving are his wife and four sons.

## GEORGES ZASLAWSKY

Georges Zaslavsky, 72, former longhair conductor and founder of the Beethoven Symphony Orchest. N. Y., died Jan. 28 in N. Y. Zaslavsky, born in Kiev, was a former director of the St. Petersburg Philharmonic orch in the Soviet. He came to the U. S. in 1925 and in 1927 formed the Beethoven Symphony which folded in 1929 with the filing of a bankruptcy petition. In 1940 he appeared at Carnegie Hall, N. Y., fronting another short-lived group, the New York Orchestra. His last public appearance was in 1948 when he conducted a concert at the Met for the benefit of the United Nations Appeal for Children.

Wife and two sisters survive.

## CHARLES G. COUCH

Charles G. Couch, 83, former theatre owner in Carnegie, Pa., and operator of its first nickelodeon, died Jan. 17 in that city. He was the owner of the Grand and Carnegie for many years and also operated a sign-painting business. Couch was the first out-of-Pittsburgh exhibit to affiliate with the old Exhibitors League, headed by the still active Fred J. Herrington, in 1909.

Couch was a direct descendant of a family that arrived in this country from England in 1640. One of his ancestors, Nathan Couch of Virginia, built Fort Couch, the first fort west of the Alleghenies, to protect settlers from the Indians.

Surviving are his wife, son and daughter.

## DEAN W. DAVIS

Dean W. Davis, 58, film exhibitor in West Plains, Mo., Jan. 30. He had operated theatres there and in several other areas of southern Missouri and Illinois.

Davis also was a noted sportsman, being chairman of the board of the National Wildlife Federation. For many years he had been active in the Conservation Federation of Missouri, serving three terms as president. He entered theatre business in West Plains after service in World War I.

Surviving are his wife, son and daughter.

## LIONEL BELMORE

Lionel Belmore, 85, retired stage and screen actor, died Jan. 30 in Hollywood's Motion Picture Country House where he had been a resident since its opening 11 years ago. A native of England, Belmore made his debut on the London stage and came to this country shortly after the turn of the century. After a number of years in Broadway legit he moved to Hollywood as a character actor and appeared in films at virtually every studio.

Survived by a brother and sister, actress Daisy Belmore.

## GUSTAV A. FALZER

Gustav A. Falzer, 68, former sports broadcaster, died Jan. 26 in Orange, N. J. Falzer, who had been a New Jersey sports writer and announcer until his retirement in 1948, was credited with handling the first coast-to-coast airing of a college football game when Princeton played Chicago in 1922. He was also credited with the first play-by-play account of a World Series when the Giants played the Yankees in 1921.

Wife, a daughter and five sisters survive.

## PATRICK HENRY CROSBY

Patrick Henry Crosby, vet actor, died Jan. 26 in Nyack, N. Y. Crosby, who made his stage debut in 1894, appeared in "The Weavers," "The Christian," "Misleading Lady," "Captain Barrington" and "Sign of the Cross." He played vaude under the management of Lewis & Gordon and also appeared with the late May Robson in "The Spider" at the Music Box, N. Y.

Crosby made his last appearance in support of Al Jolson in "Wonderbar" at the former Nora Bayes Theatre, N. Y.

## JOHN KHATTAR

John Khattar, 76, for the last 30 years an exhibitor, died in Sydney, N. S., Jan. 24. His death followed within about two weeks of that of his brother, Joseph, wrestler, gold and coalmine operator and exhibitor. Deceased had owned the Casino, in the Whitney Pier section of Sydney, which is managed by a son, George. He had also operated the Lyceum for some years.

Survived by three sons and five daughters.

## JAMES G. WINTERS

James G. Winters, 38, saxophonist who had toured with the

Jan Campbell Continental orch and who had played with bands, including Freddie Engel's, in the Albany area, died Jan. 24 in Albany after an extended illness. Born in England, Winters had lived in Albany for 25 years. His late father, Robert A. Winters, was band director at Christian Brothers Academy there.

Survived by his wife, two daughters, a son and a brother.

## WILLIAM V. GOLDIE

William V. Goldie, 75, theatrical lawyer, died Jan. 28 in New York after a heart attack. Partnered in the law firm of Goldie & Gumm, he had repudied such clients as Todd Duncan, Ethel Waters, Lena Horne, Rose Murphy, Charles (Chico) Sales, Rex Ingram, George (Doc) Salks, well, the DeMarcos, and the Harry Von Tilzer music publishing firm.

Wife survives.

## DR. EMIL E. MAYER

Dr. Emil E. Mayer, radio and electrical engineer, died Jan. 30 in New Rochelle, N. Y., of a heart ailment. Born in Germany, Dr. Mayer worked both in the U. S. and his native country.

He came here in 1913 to supervise construction and operation of one of the first commercial transatlantic radio stations, at Tuckerton, N. J.

## DR. GUSTAV STRUBE

Dr. Gustav Strube, 85, symphony conductor-composer, died Feb. 2 in Baltimore. He helped organize and was first conductor of the Baltimore Symphony, and former first violinist and assistant conductor of the Boston Symphony. He wrote operas, concertos, etc.

Surviving are two daughters.

## MORRIS REINES

Morris Reines, 82, a former member of the New York Philharmonic Symphony, died Feb. 1 in the Bronx. He had also played with Sassa's band and the Metropolitan Opera orch.

Surviving are three sons, Abraham, Leo and Nathan, who play with the NBC, Cincinnati and Houston Symphonies.

## WILLIAM TONG

William Tong, 53, trumpet player, died Jan. 29 at the Sawtelle, Cal., Veterans Hospital.

In his earlier years he was a soloist with Sousa's band and later with those of Arthur Pryor, Frank Simon and Herbert L. Clark. He played taps at Sousa's funeral.

## R. J. ELLSWORTH

Robert J. Ellsworth, 58, Metro salesman, died Jan. 30 in Jackson Heights, N. Y., after suffering from a heart condition for a number of years. Ellsworth had originally joined Metro as a booker in 1919.

A son, two daughters and three grandchildren survive.

## J. K. McDONALD

J. K. McDonald, 67, former film producer and cafe operator, died Jan. 31 in Stockton, Cal. McDonald was a producer for First National for five years during the '20s. His pfx included "Penrod and Sam" and "Boy of Mine."

Wife, a sister and a brother survive.

## LEO F. ABRAMS

Leo F. Abrams, 57, architect and builder, who designed and constructed a number of midwest theatres and drive-ins, died of a heart ailment in St. Louis Jan. 19.

He was prez of Sol Abrams & Son Construction Co.

## FRED D. PREBLE

Fred D. Preble, 59, production manager of Family Films, died Jan. 26 from a heart attack during a business conference in his Hollywood office.

His wife survives.

Barney Goss, 77, former financial editor of the Los Angeles Examiner and father of Frank Goss, CBS newscaster, died Jan. 28 at the Veterans Hospital in Sawtelle, Cal.

Mina Sloane Snell, 70, screen writer, died Jan. 25 in Los Angeles. For years she was a member of the Southern California Press Club.

Father, 82, of Janet Ross, who has the "Home Forum" program on KDKA, Pittsburgh, died at his home in Dade City, Fla., Jan. 25.

Joseph Florian, 60, veteran motion picture projectionist at the Sky-Hi Drive-In, Elmhurst, Ill., (Continued on page 61)

# MARRIAGES

Dorris Carr to Dan Bonfigli, Reno, Jan. 24. Bride is San Francisco radio actress; groom heads Bonfigli, Bascom & Guild agency.

Norma Dundorf to Moe Woolsey, Pittsburgh, Jan. 24. Bride is assistant traffic manager of WDTV there; groom is a TV director.

June Myers to Sandford Wolff, Chicago, Jan. 22. Bride is TV actress; groom is theatrical attorney.

Violetta Elvin to Seigbert J. Weinberger, Jan. 27, Milan. Bride is a ballerina with the London Sadler's Wells ballet; groom is a writer.

Estala Rodriguez to Grant Withers, Reno, Jan. 31. Bride is a Cuban dancer, known professionally as Estelita; groom is a film actor.

# BIRTHS

Mr. and Mrs. Leonard Rich, son, Buroank, Cal., Jan. 23. Father is a technician at Technicolor.

Mr. and Mrs. Victor Zahner, daughter, Hollywood, Jan. 25. Mother is Dorothy Zahner, Columbia publicist.

Mr. and Mrs. Herman Kogen, son, Chicago, Jan. 28. Father is Chicago Sun-Times drama critic and author.

Mr. and Mrs. Jack Shanafelt, daughter, Pittsburgh, Jan. 22. Mother is daughter of Marty and Belle Weisberg, nttery concessionaires there.

Mr. and Mrs. Regis Provost, daughter, Lewiston, Me., Jan. 20. Mother is daughter of George Marlier, head of sales promotion of WDTV, Pittsburgh.

Mr. and Mrs. Jack Lazare, daughter, Jan. 22, N. Y. Mother, Betty Groff, is freelance press-agent; father is WNEW disk jockey.

Mr. and Mrs. John Madigan, daughter, Jan. 23, Orange, N. J. Father is news-special events director for ABC-TV network.

Mr. and Mrs. Robert E. Noble, Jr., twin son and daughter, Jan. 18, N. Y. Father is a radio director with ABC network.

Mr. and Mrs. Bob Yeager, son, Hollywood, Jan. 29. Father is film publicist.

Mr. and Mrs. Sheldon Penn, son, Cleveland, Jan. 20. Mother (Marilyn Eggers) is a former Coast publicist.

Mr. and Mrs. Joe Garcia, daughter, Hollywood, Jan. 30. Father is a film stuntman.

Mr. and Mrs. Ralph Manza, son, San Francisco, Jan. 29. Father is comic on Del Courtney TV show there.

Mr. and Mrs. Don Riggs, daughter, Shelby, O., Jan. 24. Father is announcer at WHKC, Columbus.

Mr. and Mrs. Douglas Gove, son, Manchester, N. H., Jan. 24. Father is an engineer at WKBR there.

Mr. and Mrs. Herbert B. Pogoda, daughter, N. Y., Jan. 24. Mother is daughter of Max Blackman, Warner's homeoffice exec.

Mr. and Mrs. Ralph Hunter, son, Long Beach, Cal., Jan. 27. Father is a radio producer.

Mr. and Mrs. Mac Kooper, twin sons, Mineola, L. I., Jan. 31. Father is contactman with Walt Disney Music.

Mr. and Mrs. Paul Haakon, daughter, Hollywood, Jan. 26. Mother, Dean Myles Haakon, is an assistant dance director; father is a dancer and choreographer.

Mr. and Mrs. Morton Barrett, son, Jan. 30, New York. Father is manager of operations and sales service for WCBS-TV N. Y.

Mr. and Mrs. Burt M. Harris, daughter, Denver, Jan. 26. Father is head of Western Television Productions.

Mr. and Mrs. Marshall Diskin, daughter, Glen Cove, N. Y., Jan. 24. Father is TV director with ABC network.

Mr. and Mrs. Gilbert Miller, daughter, Chicago, Jan. 31. Mother is the former Vivian Allan (Allan Sisters); father is member of the Chords, comedy-musical act.

Mr. and Mrs. Larry Lapidus, daughter, Feb. 2, New Haven. Father is booker and buyer for Warner Theatres in New Haven, and son of Jules Lapidus, WB eastern and Canadian division sales manager.

# O'Connor, Cantor

Continued from page 1

a week's time. In addition to Cantor and O'Connor, the alternating comics on Colgate will include Martin and Lewis, Bob Hope and Abbott and Costello. It is considered likely that Jimmy Durante and Martha Raye will join the rotating list when "All Star Revue" folds.

Another possibility is that General Foods, now sponsoring Hope six times a week on radio, may prevail on him to also swing over to TV.

## In Memoriam

# JOHN KING

(January 2, 1952)

co-director on "Twenty Thousand Years at Sing Sing." He later directed "My Son, My Son" and "First Lady." He was co-director on "A Midsummer Night's Dream" and dialog director for "Charge of the Light Brigade."

Logan exited Warner in 1940 to join Edward Small Productions and recently appeared in "Five Fingers" and "The Prisoner of Zenda." His writing efforts included the adaptation of "Topaze," "The Padre" and "The Red Robe." Up until four weeks ago Logan had been touring in "The Suspects," in which he had the lead. Show closed out of town when Logan became ill and had to leave the cast.

His wife, Odette Myrtil, musically and nttery performer, a stepson, two daughters and a son by a previous marriage survive.

## EDWIN A. NICHOLAS

Edwin August Nicholas, 59, International Telephone & Telegraph Corp. exec and a former president of the Farnsworth Radio & TV Corp., died Jan. 27 in Fort Wayne. Nicholas was the first

## STANLEY LOGAN

January 30, 1953

Beloved husband of ODETTE MYRTIL

Services Last Monday from THE UNIVERSAL CHAPEL, Lexington Ave. at 52d Street.

manager of United Wireless Co.'s Cleveland station and at one time was also superintendent of the Great Lakes Division of the Marconi Co. He went to New York in 1924 as vicepres and general manager of the Radio Corp. of America and four years later became vicepres of that company's Radiola division. In 1931 he was made vicepres in charge of sales for RCA Victor and in 1934 manager of RCA's licensing division and a member of its advisory board. He exited in 1938 to become prexy and director of Farnsworth, becoming chairman of its board in 1948.

Following the takeover of Farnsworth by IT&T in 1949, Nicholas went with the parent org where he negotiated a number of important licensing agreements with other companies. For many years he was a director of the Radio Manufacturers Assn., now the Radio & Television Manufacturers Assn. At the time of his death, he was a director of several IT&T subsid companies.

Wife and a daughter survive.

## HOWARD A. BURMAN

Howard A. Burman (Burn), 53, Baltimore mugg for VARIETY, playwright and former legit stage

in Venice, Fla. After selling these properties, they leased a bank building in 1949 in downtown St. Petersburg and remodeled it into the first-run State, which is being operated by Richelieu, his son, Charles, Jr., and son-in-law, Rock Salzer.

Four other children survive.

## ALAN CURTIS

Alan Curtis, 43, ne Harry Ueberroth, film actor, died Feb. 1 in New York a week after undergoing a kidney operation. At the time of the operation his heart had stopped beating for a minute but was massaged by the surgeon until it started beating again.

Among the films in which Curtis appeared were "Mannequin," "New Wine," "Pirates of Capri," "Apache Chief," "Enchanted Valley," "Philo Vance's Secret Mission," "Shady Lady," "The Naughty Nineties," "See My Lawyer," "Two Tickets to London," "Phantom Lady," "The Invisible Man's Revenge," "Hitler's Madman," "Gung Ho," "Follow the Boys," "The Daltons Ride Again," "High Sierra," "Sergeant Madden" and "The Duke of West Point."

He was formerly married to actress Ilona Massey.

Surviving are two brothers.

## ISADORE C. WIERNIK

Isadore C. Wiernik, 53, manager of Warner's Strand, Philly, died as the result of a car crash Jan. 31 while on his way to open the theatre. His car collided with an ambulance taking three soldiers to the Valley Forge Army Hospital. At Temple Univ. Hospital physicians were unable to say whether he died from the accident or from a heart attack.

Wiernik had returned to work a week ago after being hospitalized 10 weeks for a heart ailment. Injured in the crash was the Strand's assistant manager, Lawrence Leopold. Wiernik had been manager of the Strand for 25 years and was associated with chain for some 30 years, from the days of the Stanley Co. of America.

His wife and a son survive.

## HERBERT LUBIN

Herbert Lubin, 66, pioneer motion picture producer, died Jan. 29 in Hollywood after a long illness. He was one of the organizers of the old Metro Pictures Corp. and an exec of that company from 1916 to 1924. Later he formed Petrova Pictures Corp. and produced a number of films starring Barbara LaMarr for distribution through First National.

In 1927 Lubin moved to New York where, as head of Associated Pictures Corp. he helped to finance and build the Roxy Theatre, which he sold four years later to Fox Theatres Corp. In recent years he

# "EXPLOSIVE!"

—Don—Variety

NELSON  
EDDY

VARIETY — Wednesday, January 21, 1953

## New Acts

NELSON EDDY — Songs — 45 Mins. — Tops, San Diego

Nelson Eddy, vet of films, concerts and stage, required less than one minute to put a jampacked audience in his hip pocket in one of the most explosive openings in this city's nitery history. A simple, unpremeditated gesture did the trick.

Preceding the first show, Don Howard, KSDO's disk jockey at the nitery, had introduced Eddy and promptly started to leave the floor. Eddy strode on and pulled Howard back, smiled broadly, shook hands and thanked him for the intro.

It was an act of obvious sincerity toward a San Diego favorite and at once the crowd cottoned to this vital change in the performer's bearing. Before Eddy had even started to sing, they liked him personally, as a warm human being—something he had never seemed to be in his long career in other mediums. The austerity had disappeared along with the stony-faced singing mountie. He was, in truth, a "new" Nelson Eddy.

This was proved throughout as Eddy's powerful pipes socked across his familiar songs in addition to smart but not smart-alecky

special material by Eddie Maxwell and Ben ("Champagne Waltz") Oakland. Example: A funny Frank Fay-ish songolog in which "Short-nin' Bread"—identified with Eddy for 20 years—is ripped apart, phrase by phrase, as a moral affront to the nation's youth. Later, in explaining the plot situation before singing from "Naughty Marietta," Eddy comments, "We had just defeated the pirates... Maglie was pitching."

It's switch stuff, of course, but handled effectively and with savvy. Fortunately, the switch is employed with good taste and is not overdone. Although Eddy's personality is changed, he tells no jokes—a trick commonly held to be the only way to "humanize" a concert artist—but his performance has the air of good humor, the charm without the bushleague stuff. Overall, it's Eddy's newfound warmth that makes the big difference—a warmth attributable, perhaps, to the nitery atmosphere, the closeness of public and performer.

Remarkably youthful, handsome baritone satirizes his own deadpan style in the "Owl Song" and kids western vocals in "Rhythm on the Range." But his concert hall artistry is evident in such standards as "The Flea" and "Great Day," and a medley comprising "Rose Marie," "Indian Love Call," "Bala-laika," "I Married an Angel," "Wanting You," "Sweet Mystery of Life" and "Stout-Hearted Men"—the latter rocking the house as Eddy sings with a joshing smile. Revamped "Wish You Were Here" and "On My Way" from "Paint Your Wagon" also are socko. Exit is to genuine begoff.

Eddy's longtime accompanist, Theodore Paxton, is at the piano and Tony Iovelli leads Tommy Marino's house band in a difficult book.

In sum, Eddy is a polished performer of surprising depth and feeling. What's more, he senses exactly what nitery freight-payers want; in this case, sincerity, sentiment, showmanship and a sterling voice. He has them all. This can't miss. Don.



Opening

**SAHARA HOTEL**

LAS VEGAS

APRIL 7th

For 4 WEEKS!

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# VARIETY

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## VEGAS' STARS, BARS & 'BOXCARS'

### Where Are the 'New Playwrights?' Current Legit Season Answers Query

"Where are the new playwrights?" That perennial wail in legit ranks is getting a positive answer this season. The "new" playwrights are turning out scripts, a number of which are being produced, including two of Broadway's biggest current hits.

George Axelrod, author of "Seven Year Itch," the top comedy draw in town, is a "new" playwright, and this is his first produced play. Frederick Knott, British author whose "Dial M for Murder" is a longrun hit in London, the top drama smash on Broadway and an apparent click in Chicago, is also a "new" playwright. So is Peter Ustinov, British actor-author whose "Love of Four Colonels" is a West End smash with him as star and a high grosser on Broadway.

Jan de Hartog, author of "Fourposter," is a relatively young author, most of whose writing has been in the literary form. Arthur Laurents, author of "Time of the Cuckoo," is relatively young and has had only two previous Broadway productions, "Home of the Brave" and "Bird Cage." Ronald Alexander, author of "Time Out for Ginger," is also a comparative newcomer. Same goes for Sylvia Regan, author of "Fifth Season."

Although both Arthur Miller and Tennessee Williams are relatively young, they are no longer regarded as "new" playwrights, since both have earned top rating, with a (Continued on page 54)

### Impact of Williams' Death Cues O.O. For New 'Backwoods Berlin'

The recent death of hillbilly performer-composer Hank Williams and the resulting phenomenal public interest in his times have cued a new and intensive search by both publishers and diskers for another "Irving Berlin of the backwoods." While Williams held a unique spot as the No. 1 composer in the country field, industry execs believe that they haven't yet scratched the surface in uncovering other folk writers with the same click consistency.

The impact of Williams' death is still growing in the disk field. His own disks, cut under his own name and that of Luke The Drifter, have been selling more strongly since he died early last month and M-G-M Records, for which he cut, has been receiving checks for up to \$50 by customers who want "everything that Williams has put on records." Advance order on two Williams albums being issued by M-G-M also indicate that they will be among the company's all-time bestselling sets. It recalls the late Jimmy Rogers, Victor country singer who continued to be a best-seller years after he died. Slim Willets, composer of the (Continued on page 61)

### Godfrey, McCrary Wooded for D.C. Jobs

Washington, Feb. 10. Possibility of two show biz figures getting posts in the Eisenhower Administration has been indicated here.

Arthur Godfrey, close friend of Defense Secretary Charles E. Wilson, has left on a tour of U.S. air bases in Europe and North Africa. And there has been talk here that Godfrey, a Naval Reserve officer, may be invited to take a job in the Pentagon under Wilson.

Another entertainer named in this connection is Tex McCrary, who recently visited Sherman Adams at the White House.

### AGVA Lifts D.J. Ban With Strings

Vaude and nitery performers will now be permitted to appear cuffed on cafe-emanated disk jockey shows, according to a new rule passed by the national board of American Guild of Variety Artists last week. New rule stipulates that a performer may be interviewed on deejay shows if his efforts are confined to gab without gags, songs, stories or any portion of his act. They're not permitted to answer telephones.

However, the snapper is that talent must make sure that the disk jockey is an AGVA member and that the spot from which the broadcast emanates is signed to an AGVA minimum basic agreement. The stipulations by AGVA con- (Continued on page 16)

### Niagara of Protests Cues MGM Stalling Its Marilyn Monroe Disks

Hollywood, Feb. 10. The berth of a sexboat is not necessarily a downy one. Protests are pouring in to 20th-Fox over Marilyn Monroe's latest, "Niagara." Many of the protests are from organized women's groups, clubs, etc., but there are also many from individual women deploring effect Miss Monroe's frank characterization has upon their children, husbands or sweethearts as the case may be.

Protests possibly have something to do with 20th's tabling release by MGM Records of two songs which Miss Monroe disked. One is "Kiss" from the film. Other is the standard "Do It Again." MGM Records feels it is sitting on some "very hot" sales items but the studio, in view of circumstances, reportedly feels that they are too incendiary at this time.

### \$10,000,000 TALENT GAMBOLE

By ABEL GREEN

Las Vegas, Feb. 10. Las Vegas, as now constituted, is the No. 1 cafe town in America, which means the world. No resort, spa or capital has as much big league, top-name talent concentrated in one spot as this gambling Gehenna. The \$200,000 weekly talent bill spells \$10,000,000 in amusement disbursements per annum in Nevada, including Reno, Elko and Tahoe but Las Vegas cuts up over 75% of it.

And you don't have to be a Quiz Kid to figure out that few show biz attractions have outgrossed that on an annual basis, and that takes in "Birth of a Nation," "Gone With the Wind," "South Pacific," "Tobacco Road," "Que Vadis," "Life With Father," "Greatest Show On Earth," "Abie's Irish Rose" and Cinerama.

The show biz cliché "fabulous" fits Las Vegas like Marilyn Monroe's dirndl.

This Nevada desert resort evidences anew the rugged American custom of blinding themselves to the antecedents and the dubious backgrounds of any operation so long as they get their kicks. Currently it's gambling. In another (Continued on page 61)

### 4,000 Ozoners In '53; Rentals Up \$2-4,000,000

Approaching opening of the drive-in season will see ozoners reaching the 3,500 mark, according to company estimates. Count by end of '53 season should hit 4,000. Drive-ins, which last year brought the distributs \$6,000,000 in film rental, this year are expected to contribute between \$8,000,000 and \$10,000,000.

Percentage of distrib income from the ozoners has been rising (Continued on page 16)

### HST's Private Channel

Kansas City, Feb. 10. WBAF-TV, NBC-TV affiliate here, is knocking off part of the high-rated commercial stanza, "Show of Shows," to take a CBS-TV sustainer Saturday (14), Columbia's lensing of a speech by Adlai Stevenson.

Behind the ripley is the fact that WBAF-TV is the only channel in town, and trimming "Show of Shows" is the only way the Stevenson talk can be caught by a local citizen who recently returned to these parts, one Harry S. Truman.

### AB-PT's 'Full Speed Ahead' Sets In Motion '\$30,000,000 Agenda'

#### Onassis Gives Show Biz A Monte Carlo Hotfoot

Aristotle Onassis, fabulous Greek who also holds Argentine citizenship, and will also become at least an honorary citizen of the Principality of Monaco because of his purchase of control of Monte Carlo and all its gambling and amusement appurtenances, has a large show biz program in mind for the Riviera resort.

For one thing, he will make a pitch for the annual film festival to shift from Cannes to Monte Carlo in '54. He is show-minded, with an eye to international projects, particularly with Yank film and radio influences, and "Loew's Monte Carlo" may become a regular show biz jump.

### 'Filthy' Caldwell Play SRO in Ark.

Memphis, Feb. 10. Memphis' censor board ran true to form, sans chairman Lloyd T. Binford, and put the kibosh to "Tragic Ground" after its preem here last Tuesday (3) at the Arena Theatre, as a "filthy, obscene exhibition."

Arena general manager Sam McCulloch, who adapted the play from Erskine Caldwell's bestseller, thereupon took "Tragic Ground," plus cast, sets, etc., to the Plantation Inn, a honky-tonk nitery in West Memphis, Ark., after a regular West Memphis house was also denied him.

West Memphis, located 10 miles from downtown Memphis across the Mississippi River, has from time to time served as a "haven" for Binford-banned films, legit (Continued on page 15)

Less than 24 hours after the Federal Communications Commission gave the okay on the merger of the American Broadcasting Co. and United Paramount Theatres (new company will be known as American Broadcasting-Paramount Theatres, Inc.), the combined high command of the wedded operations mobilized into swift action in serving notice that AB-PT means business in the future television and radio scheme.

Spurred on by almost overwhelming industry sentiment which had rallied to ABC's support in favoring the merger as a healthy and competitive hotfoot for the industry, Robert E. Kintner, president of the broadcasting division of the merged company, and Leonard H. Goldenson, United Paramount prexy and president of the new company, initiated a speedy sequence of events:

1.) With a new reservoir of \$30,000,000 in funds now placed at ABC's disposal, an indebtedness (to banks and insurance companies) approximating some \$12,000,000 will be substantially paid off, thus putting the network on an immediate (Continued on page 30)

### Writers Also Will Have To Script Their Stuff In 3-D-Arthur Schwartz

Hollywood, Feb. 10. Arthur Schwartz, who is writing a completely new score of the Cinarama production of last season's Broadway legit musical, "Paint Your Wagon," is of the opinion that songs will have to be written in the new third-dimension. Alan Jay Lerner, librettist of the legit-er who is dittoing on the 3-D version, is of like opinion. The original score by Frederick Loewe is being virtually scrapped in line with the "third-dimension" thinking of production chief Louis B. (Continued on page 55)

## MONTMARTRE HAVANA, CUBA

## THE HOUR OF CHARM

All Girl Orchestra and Choir

Featuring EVELYN and Her Magic Violin

Under the Direction of Phil Spitalny



## British Leader's Closeup On Moscow and the USSR Pix Biz

By GEORGE ELVIN  
(General Secretary of Assn. of  
Cinematograph & Allied  
Technicians)

London, Feb. 3.

I am one of those people who will accept any invitation to go anywhere, particularly to a country I have never visited before. That is why, after recovering from the surprise of being invited recently to visit the Soviet Union in a personal capacity, I accepted with alacrity. Particularly, as I am not and never have been a member of the Communist Party, I was interested from critical, as well as other reasons, to see something of the country which is hot news throughout the world, and especially to have a look at their film industry.

I wanted to see Soviet films and to make inquiries about any British and American films which are shown in the U.S.S.R. to meet leading directors and other technicians, and to get a line on television, stereoscopy, color and other modern trends.

Everything possible was done during my short visit to enable me to do this. I saw many Soviet films, every one of which was in color. One leading director told me had finished working in black (Continued on page 63)

## Absence of Ike Fails To Dampen Show Biz Contribs at Radio Fete

Washington, Feb. 10.

Despite the disappointing failure of President Eisenhower to appear, top level show was put on by the Radio Correspondents Assn. at its annual dinner Saturday (7).

General level and quality of the entertainment rated as the equal of virtually any news group's dinner in recent years and, aside from the absence of Mr. Big, drew a flashy line of Federal brass headed by Vice President Nixon and Fred M. Vinson, Chief Justice of the U.S.

Network toppers from New York and their dinner guests, many of them sponsors of national and regional radio and TV shows, crowded the big Presidential Room of the Statler Hotel.

Jack Benny, who flew in from the Coast and had a session with President Eisenhower in the morning, was outstanding as emcee of the show and provided its chief comic relief. Dinah Shore, also in from L. A., was boff all the way through with her songs. Valerie Bettis provided a novel dance note with her "Slaughter on 10th Ave" ballet.

Betty O'Neill came down from New York to draw a big hand with her comic stripper song from "Pal Joey"; while Paul Winchell and Jerry Mahoney socked home numerous yaks in the ventro department. The Mariners, ayem singing quartet with Arthur Godfrey, were strongly received.

Paul Whiteman and orch provided the musical accompaniment. Whiteman also played the opening "Rhapsody in Blue," introducing a 14-year-old protegee, Bruce Steeg, as piano soloist. The youngster, a student at the High School of Music and Art in New York, held his own in the company of top talent and walked off to a tremendous hand. Lowe.

## Typed

A running gag between Universal board chairman Nate J. Blumberg and his son, Lewis F., is the old Bugs Baer crack, "After you leave New York, everything else is Bridgeport."

The switch is that young Blumberg has just gotten a TV license for an indie station in that Connecticut industrial town. He will divide his time between a N. Y. executive office and Bridgeport.

## H'wood Hearings on Reds To Resume; Admission By Card to Halt Disorders

Washington, Feb. 10.

Hearings on Communism in motion pictures and broadcasting will resume in Hollywood, probably on March 23, it has been announced by the House Un-American Activities Committee. Chairman of the subcommittee to handle the session will be Rep. Donald Jackson (R., Cal.), who lives in L. A.

In the meantime, the committee is preparing to issue new subpoenas for 76 witnesses who were subpoenaed last year but never called to testify. Considerable work has been done on their cases by the committee staff. Largest group of these witnesses, it was explained, are in radio and television, with a small group in pictures. Several are lawyers, doctors and members of other professions.

Apparently because of the disorders by demonstrators during the last L. A. hearings, a new gimmick has been designed for the 1952 hearings. Aside from the press, admission to the hearings will be by card.

Jackson further told VARIETY on this: "We would like to have representatives of bonafide civic, patriotic and fraternal organizations attend, so that they can report back to their organizations. Tickets of admission will be available in advance here in Washington and persons may write to the committee for them, explaining what organizations they represent."

## Buchman Contempt Trial Postponed Till March 9

Washington, Feb. 10.

Contempt of Congress trial of Sidney Buchman, which had been scheduled to open yesterday (Mon.), has been postponed until March 9. He was cited by Congress for contempt, following his refusal to recognize a subpoena of the House Un-American Activities Committee which was issued in January, 1952.

Newest delay results from subpoenas issued by Buchman counsel for several members of the Un-American Activities Committee to testify for the defense. The Congressmen involved were not able to attend yesterday.

The film producer testified before the committee in Hollywood in September, 1951. At that time, he said he had once belonged to the Communist Party but refused to name others associated with him in the party.



**HORACE HEIDT**

FOR LUCKY STRIKE  
Under Personal Management  
JOHN LEER  
111 Fifth Ave., New York

## Gillespie Bebops Svenska Cats Dizzy

By BOB CONDON

Stockholm, Feb. 3.

It is the morning after the Dizzy Gillespie concert here in Stockholm and Toscanini's picture is still faced to the wall. The Concert House here rocked for two sessions last night and Dizzy went off to heavy mitting. He will need a bigger hat to carry away his loot.

The Swedes dig Dizzy the most. Bands of roving fountain pen holders seek him everywhere and the Swedish version of the Twin Cantors are planning on bop beards for the coming season.

Pix business is very good and since TV is two years away it looks as though it will hold. Before Hopalong can become a household word here he'll have to switch to a western reindeer and a six pint hat with a 10-gallon fur trim. We Americans don't feel cold at all though the natives say when you thaw out in the spring it is quite painful.

Listening to Dizzy Gillespie make an award to a Swedish sax player was more laughs to the foot than a python swallowing Stalin.

The theatre and opera season are booming and seem to be sold out before noon every day. They hold no tickets and first come, first served except for the King who has a royal box on tap any time they have to paper the house.

We have to shoot exteriors here in the snow and I am going to fortify myself with schnapps and (Continued on page 54)

## JESSEL ON A BICYCLE; INDIE PIC, SPIELS, TV

George Jessel huddled with RKO prexy James R. Grainger and veepee C. J. Tevlin in Hollywood last weekend, before his quickie to New York, and it looks like his first indie, "Rip Van Winkle," starring Jimmy Durante, tees off in June. RCA is also in for a piece of the picture.

While under RCA-NBC contract, Jessel came east to talk to DuMont, thence to Florida last night (Tues.) for three after-dinner charity speeches, and due back Feb. 15 on other business including toastmastering the Bob Hope-Franks Club dinner Feb. 27; his own All-Star Revue (NBC-TV) the next night (Saturday), and on the Bob Hope videore Sunday (March 1). On March 15 Jessel works on Eddie Cantor's TVer, and the latter does a noblesse oblige on Jessel's TV show April 4.

## Jean Carroll Pacts 5-Year NBC-TV Deal

Chicago, Feb. 10.

NBC-TV, in its search for new faces to augment its comedy stable, has signed comedienne Jean Carroll to a five-year pact. Nitery monologist returns to New York after her Palmer House stint winds up Feb. 25 to cut an audition kine of a projected half-hour show for the web.

NBC-TV is considering putting Miss Carroll in as a summer replacement for part of the Saturday night "Show of Shows."

## FCC Halts Theatre Tele Hearings To See If 'Useful Purpose' Is Served

Washington, Feb. 10.

### Danny Kaye's Deal

Danny Kaye nets over \$25,000 weekly at the Palace, or \$200,000 for the eight-week run, under his deal with RKO Theatres prexy Sol A. Schwartz for the Broadway flagship. Of the \$51,000 capacity, Kaye comes away with \$31,500, under a pact that calls for 60% of the first \$30,000; 65% to \$40,000; and 70% on the overage which has been running to \$55,000. Kaye pays the supporting bill \$6,500.

## Joe Copps & Co. To Carry on Hannagan's Public Relations Org

The organization which publicist Steve Hannagan had trained for 30 years will carry on its public relations business with Joe Copps, veepee and general manager, as top exec and on a partnership setup to include Larry Smits, New York v.p., Paul Snell, Hollywood veepee, Margaret Ray, Hannagan's long-time executive secretary, and Camille Street, the auditor.

The 53-year-old public relations counselor, born Stephen Jérôme Hannagan, who was "a celebrity's celebrity," died suddenly of a heart ailment in Nairobi, Kenya, British East Africa, where he had gone on Coca-Cola business. Coke was one of his clients, along with the Union Pacific RR, Sun Valley, Miami Beach, and other industrial and institutional accounts.

After a Scandinavian Airliner was to have picked up the publicist's body it was found that the small cargo plane could not admit the casket and the expected Copenhagen (Continued on page 54)

## Dec. Admission Tax Hits \$26,996,000; Niteries Up

Washington, Feb. 10.

Government received \$26,996,000 from the 20% general admissions tax for December, of which an estimated 75% to 80% probably came from motion pictures. Month's take, as reported by the Bureau of Internal Revenue, was about \$950,000 more than for the same period of 1951. It also bettered the previous month's receipts in 1952 by over \$2,000,000.

There was also an upswing in the take on the 20% bite on nitery tabs. December receipts of \$4,392,000 better the figure for the same month of 1951 by \$900,000.

In New York's 3d Internal Revenue District, which includes all of Manhattan above 23rd St., the general admissions nick was worth \$3,745,000 to the Revenue Bureau, or about \$200,000 more than the previous month. The Broadway nightclub tax receipts amounted to a huge \$687,000, or about twice the previous month's take.

## Show Biz Income Tax Deductions

By J. S. SEIDMAN

(CPA and Show Biz Tax Consultant)

Show people are entitled to many income tax deductions. The following is a list of some of the items. However, it's one thing to claim the deductions, and another to get them allowed. There must be proof of the amounts spent—mere say-so or "guesstimate" is not enough. Furthermore, the items must be professional expenses, not personal living costs.

**Preparation Expenses:** Research, cost of material, dialog, gags, music; special coaching lessons; theatre tickets; costumes, wigs, shoes, makeup; repair, pressing, cleaning, dyeing, and rental of professional wardrobe; wardrobe valet; beautifying, physical culture; studio rentals, tips to studio employees; recording of voice or program; screen tests, auditions.

**Booking Expenses:** Scouting for engagements, agent's commissions, legal expenses on contracts.

**Traveling Expenses:** Transportation, board and lodging away from home; automobile upkeep and depreciation; cabs from one engagement to another; expenses on trips taken to get material, background, or ideas for professional work.

**Public Relations Expenses:** Development of public following; handling of fan mail; photographs; complimentary tickets; entertaining press, playwrights, critics, backers, agents, directors, etc.; club membership dues; advertising and publicity; press agent's fees.

**Miscellaneous Expenses:** VARIETY and other trade papers; Equity and other union dues; telephone exchange; accompanist, accountants' fees; bodyguard; rent, secretary, and office expense; household expenses, like rent, maid service, utilities, telephone, insurance, etc., to the extent household is used actively for conferences with authors, writers, agents, or other professional matters; income taxes paid abroad on foreign bookings.

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# \$300,000,000 IN 'FLATS' BACKLOG

## Academy Okay of NBC-RCA 100G Offer Gets Four Studios Off Hook on Costs

Hollywood, Feb. 10. Acceptance by Academy of Motion Picture Arts & Sciences of the NBC-RCA \$100,000 offer for exclusive radio-TV rights to the awards ceremonies March 19 gets four studios off the hook for their annual contributions toward meeting the expense of staging the Oscar derby. Metro was committed for more than \$15,000; 20th and Paramount for \$13,000 each and Republic for around \$6,000. Sale of broadcast rights eliminated for the first time the necessity of film studios sharing the cost.

Academy yesterday (Mon.) asked John K. West, NBC veepee, and Robert D. Hussey of the program committee who handled negotiations, to draw up contracts officially finalizing the deal. Dore Schary, Metro production head categorically denied reports that M-G wouldn't cooperate fully in the telecast. He said the studio would support the program, taking the position that its players merely are participating in news event and are not performing as actors. Other studios also indicate full cooperation.

NBC gave assurances that every effort would be made to present the awards participants properly. The only problem will be clearance of performers. Emcee and the singers who will warble nominated songs may be under studio contracts requiring special permission to perform. However, NBC has promised highest skill in light-

(Continued on page 20)

## Coronation Pix In Color; One 3-D

At least three feature-length pix, all in color, are currently planned on the coronation of Queen Elizabeth in London in June. One of the films will be shot in the 3-D process of Stereo-Techniques.

It's understood that consideration has been given to filming the colorful British pageant in one of the wide-screen processes, but that the realization of such plans depends on the availability of equipment. The coronation and the procession will be covered by the regular newsreels in black-and-white. The reels will be on their own on everything except the coronation ceremonies in Westminster Abbey. Coverage there will be pooled, with the film being made available to the BBC for telecasting.

Already announced for international release through Universal is J. Arthur Rank's "A Queen is Crowned," which will be done in Technicolor. Pic will be processed at Techni's London labs. The second film is sketched by Associated British Pictures in Warner (Eastman) color. ABP is currently negotiating with Warner Bros. for the U. S. release. Stereo-Techniques also is using color to shoot its tri-dimensional documentary.

## UA Already Recoups \$500,000 Advance On 'Bwana'; Big Coast Suit

United Artists already has recouped the advance payment of \$500,000 it laid out to producer Arch Oboler and his pals for "Bwana Devil" ownership. Distributor picked up the coin in the first 20 dates for the Natural-Vision pic, representing obviously phenomenal business.

Deal with Oboler provided that, following the advance payment, UA would keep the first \$500,000 in rentals. The next \$1,250,000 goes to Oboler. Thereupon the pic is UA's property.

On the basis of the tall coin raked in so far and the big head-start which "Devil" has on other 3-D pix in the market, indication

(Continued on page 20)

## Schenck Off to Florida After Coast 3-D Looksee

Nicholas M. Schenck, Loew's prexy, took off over the weekend for an extended Florida vacation.

Before heading south topper conferred with homeoffice, execs on the company's three-dimension plans. He returned to New York recently from the studio, where he observed Metro's 3-D system and also gandered 20th-Fox's Cinemascope.

## 21 Nominations Give Oscar Lead To 20th; MG Next

Hollywood, Feb. 10. Twentieth-Fox nosed out Metro as top studio nomination winner in the upcoming 25th annual Academy Awards, grabbing 21 nominations for the balloting which reaches its climax with the derby running March 19. For the first time, the awards will be telecast. Metro copped 19 nominations. United Artists got 17, while Paramount nabbed 15.

Fourteen of the UA nominations were for two pix, "High Noon" and "Moulin Rouge," each capturing seven and tying in with Republic's "Quiet Man" for the most honored film in the nominating stages of the annual competitions. Metro emerged first in the race to get most pix in competition, spreading its 19 nominations among 10 films. Twentieth's nominations were garnered by eight films, with "Viva Zapata" and "With a Song in My Heart" getting five each.

Ballots will be mailed to the Academy's 1,600 members Feb. 24, nine days after start of screenings of the nominated pix, with balloting to close March 10. As always, results will be tabulated by the accounting firm of Price Waterhouse with the winners remaining

(Continued on page 18)

## Burke to Quit RKO Board In New Stock Switch, Grainger to Take Spot

Edward (Buzz) Burke, Jr., one of the Ralph Stolkin partners in last September's buyout of RKO control from Howard Hughes, will resign from the company's board of directors in the wake of Hughes' reacquisition of the shares, according to New York sources. Burke's bowout will be followed by the election of James R. Grainger to the board in addition to his formal installation as president. Burke is the last of the Stolkin group on the directorate. Grainger now is on the Coast for his first session at the studio since leaving the exec v.p.'s post at Republic.

Meanwhile, reorganization of the RKO homeoffice ad-pub department has about been completed under supervision of Perry Lieber, national publicity-exploitation

(Continued on page 15)

## One-Booth Cinerama

Cinerama will be a single-booth operation under plans of Hazzard Reeves (Sound) and Fred Waller, who invented the technique. This is intended to cope with 20th-Fox's Cinemascope pitch, which puts accent on no cut in seating capacity, single booth and minimal costs. Now Cinerama calls for 12-16 boothmen in a big-league operation.

Inventors claim that the sound and visual qualities of the present Cinerama "are only a fraction as good as it will be."

## CAN'T RISK IT VIA 3-D RUSH

By GENE ARNEEL

Film industry appears likely to go tri-dimension eventually, but the current year will not go down as 1953-D despite the apparent frenzy over that new illusion of depth. For the principal pic companies have \$300,000,000 tied up in current, conventional product, and this king-size investment obviously could be jeopardized via industry-wide conversion for that added dimension, even if immediately possible.

Simple economics demand that the switch to 3-D must be gradual. Metro has over \$44,000,000 riding on new pix. Paramount has 22 productions awaiting release. There are similar situations at the other top studios. The hefty stake in 2-D clearly must be protected; spating the market with 3-D when, as now, the public is demanding "newness" in all branches of show business, could knock the props from under the salability of "flats."

Some companies, including Paramount and Warners, are working on optical devices to provide a partial depth effect to the projection of standard films (see separate story). But perfection of these may be next year's scientific achievement; insiders relate that only "fair" results have been

(Continued on page 15)

## ARNALL REENTERING G.A. POLITICAL ARENA

Ellis Arnall, president of the Society of Independent Motion Picture Producers, appears set to actively seek another public office in Georgia. Former governor of that state, Arnall's reactivated status in political affairs has become a subject of active speculation in the Atlanta press. Indie producer exec, however, has no comment "at this time."

Arnall is being mentioned as candidate for governor, but it's more generally figured he'd seek to replace Sen. Walter George when the latter retires, as is expected.

## National Boxoffice Survey Better Pix Up Key City Biz; 'Bad' Champ for Third Successive Week, 'Stooge' 2d, 'Gambler' 3d

Favored by additional strong product, biz is perking up this session in numerous keys, with the overall tone much better than in recent weeks. Playdates for Stereo-Techniques program of shorts in additional key cities covered by VARIETY also helped to heighten interest in pix playing competing houses.

"Bad and Beautiful" (M-G) finished first for third session in a row. It was closely followed by "The Stooge" (Par), just going out this week. The Martin-Lewis comedy rolled up better than \$237,000 in eight playdates, with the hint that it would increase its takings in coming weeks.

"Mississippi Gambler" (U) finished third, ranging from big to great in the six keys. It also rolled up the greatest gross ever in three Miami theatres and is staying a fifth stanza in New Orleans. "Niagara" (20th) showed enough to capture fourth place while "Above and Beyond" (M-G) is landing fifth spot.

"Hans Christian Andersen" (RKO), long high on the list, will be sixth, with "Stereo-Techniques" (Indie) showing enough coin to land seventh. "Bwana Devil" (UA), another 3-D pic, is eighth.

"Treasure of Golden Condor" (20th), fresh out this round, is taking ninth position while "Thief of Venice," also from 20th-Fox, will round out the Big 10 list. "Thief"

## Hughes Recovers RKO Plus \$998,000 As Stolkin Exits With \$1,750,000 Loss

### Exhibs Line Up 'Hardship' Cases for 20% Tax Relief

Now that exhibs across the country are nearly completing the job of contacting law-makers to win sympathy for admissions tax relief, they are now collecting data on exhibs' "hardship" cases.

Plan is to be ready with facts and figures on theatre closings and distress operations which can be presented at hearings on the Federal 20% levy. Theatre men hope to sock across the point that thousands of theatres will be enabled to remain in business only via the tax remedy.

## Admission Tax Cut Still Seen Likely Despite Ike Nix

Despite contrary reports, Washington insiders feel that the film industry now stands a good chance of at least partial success with its campaign to have the Federal 20% admissions tax repealed. Insiders point up that sentiment for and against any relief for theatres changes from week to week, but for the present it looks like the exhibs will receive some benefits.

New Congressional attitude, reliably reported, is that the tax should be cut fractionally, but not totally eliminated.

A week ago, hope for tax-cutting had waned with President Eisenhower's State of the Union address, in which he called for a balanced budget before lopping off any Federal revenues. New appraisal of national economics has convinced observers, however, that chances of balancing the budget this year are remote, and there will be some tax reductions despite Ike's resistance.

It's noted, too, that excess profits levies will expire June 30. This

(Continued on page 63)

Hollywood, Feb. 10. More fantastic than any film produced in the history of Hollywood is the deal for control of RKO, which reverts to Howard Hughes at the witching hour of 12 tonight, with the Ralph Stolkin syndicate holding the bag with a loss of \$1,750,000. Hughes, meanwhile, profits to the extent of \$998,000 and regains his 1,013,420 shares of RKO stock. All in the short space of 20 weeks.

It's understood that former prexy Ned Depinet will get back the \$36,000 shares which he relinquished as part of the deal. His part of the agreement was to have given him \$252,000, or \$7 per share.

Here are the terms and losses on the deal, first revealed exclusively in VARIETY two months ago: The Stolkin group forfeits all of the \$1,250,000 down payment made Sept. 23, 1952 and returns the stock to Hughes. In addition, the Stolkin group has already paid, or must soon pay, legal and brokerage fees amounting to \$300,000 and approximately \$200,000 as bonus and interest to hotelier Arnold J. Kirkeby, who advanced the group about \$500,000 of the down payment.

Stolkin, his father-in-law A. L. Koolish, oilman Ray Ryan, Edward

(Continued on page 18)

## Weltner Assist In Johnston Talks

George Weltner, head of Paramount's foreign department, will accompany Eric A. Johnston, Motion Picture Assn. of America prez, to Europe in the spring. Johnston, it's understood, plans to visit Paris, Madrid and Rome to re-negotiate film trade pacts which are due to terminate over the next few months.

This represents the first time that an exec of a major company is taking such a prominent role in foreign matters affecting all film

(Continued on page 16)

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(Complete Boxoffice Reports on Pages 10-11)

## U.S. Distributors Want IFE Coin Status Aired, Doubt Subsidy Paym't Renewal

American distributors plan to ask the Italian industry to give an accounting of coin expended in the U. S. in the buildup and operation of Italian Films Export. Amount is believed to come close to \$400,000. Breakdown was due in August, but was never submitted.

IFE's financial status as well as preliminaries to a new Italo-U. S. trade pact were discussed in Washington over the weekend during a meeting between Dr. Renato Gualino, IFE managing director and Italian producer spokesman, and Motion Picture Assn. of America prexy Eric Johnston. Latter was empowered by the foreign managers in N. Y. last week (4) to negotiate a new Italian deal, to replace the one running out June 1.

Johnston and Paramount's George Welter are expected to go to Rome during March to start official negotiations on the pact.

Denying reports that the U. S. distributors had asked for repayment of part of their IFE "loan," Gualino said in N. Y. last week (5) that under the agreement there was no question of paying back any coin until the IFE operations paid off in terms of dollar remittances to Italy. This, he added, was not yet the case. Indications are that, even if such remittances were possible, the Italians would be reluctant to collect until there has been action either way on proposed double-taxation legislation in Congress. (Continued on page 16)

## Arnall Sees More Foreign Market Coin for SIMPP; Expanded Program Set

Expanded program for overseas operations is being blueprinted by the Society of Independent Motion Picture Producers, in line with the realization that "many of the foreign markets have not yet been fully utilized," Gov. Ellis Arnall, SIMPP prexy, said in N. Y. last week following a meeting with SIMPP's distribution committee.

Scheme and the budget to support it are to be worked out by Goldwyn Productions prexy James Mulvey, who's head of the SIMPP distribution group. Whether or not SIMPP plans to take on a foreign rep remains to be decided. Arnall has indicated that John G. McCarthy, who was once considered for that job, is now out of the picture due to financial problems.

SIMPP powwow head reports on Israel and Argentina where all Society members have blocked earnings. Various deals to thaw that coin are under study. Arnall said 1953 would see a concentration on the foreign market and that the Society hoped "to accelerate our activities" there. "It will be our purpose to work assiduously to increase foreign revenue for our producers," he stated.

## RKO Nixes Marciano Bout, IBC Lensing It

With the Rocky Marciano-Joe Walcott return heavyweight championship fight definitely slated for home TV, film companies are showing no interest in the picture rights. RKO, which shot and distributed pix of the original setto between Marciano and Walcott, stated it won't touch the pix if the fight goes to home TV.

The International Boxing Club, promoters of the fight, however, plans to shoot the fight pictures on its own, both for the record and as a precautionary measure. Should the battle end in a controversial decision or present some unusual aspects, the IBC feels it will have a salable product for theatre screens. Public clamor will determine the theatrical release of the pix, according to Madison Square Garden exec veepee Ned Irish, who handles the TV and picture negotiations.

Prior to setting of the April 10 Chicago battle, Irish weighed theatre TV as well as home video. However, the weekend date, with exhibs committed to important films, as well as an agreement to channel Friday night fights to the Gillette Razor Co. determined the home TV arrangement. Chicago and Milwaukee will be blacked out for the telecast.

## 20th Stalls 'Farmer'

Hollywood, Feb. 10. Twentieth-Fox yanked "Farmer Takes a Wife" off its February releasing schedule and switched it to July, by which time Betty Grable will have been off the screen for nearly two years. Her last picture to be shown was "Meet Me After the Show," screened 18 months ago.

Slated for June screenings are two of the oldest unreleased films in town. "Down Among the Sheltering Palms" and "The Girl Next Door."

## U.S. Exhibits Mull Pullout From Arg.

Withdrawal from the Argentine market was mullied by American distributors this week following action of the Peron government in clamping down on U. S. imports and refusing to let American pix out of customs. Although there has as yet been no official notification to the Motion Picture Assn. of America in N. Y., Argentine authorities are also thinking of imposing a 75,000 pesos (\$3,200) tariff on individual Hollywood films brought in in the future.

Development came at a point when industry execs in N. Y. were heartened by an Argentine move which passed 20 American pix through the censor boards for December, along with a promise of an additional 20 for January and February. If this rate of release were kept up for the rest of the year, the new tax would cost U. S. distributors more than \$1,500,000.

Argentine import ban and refusal to permit pix to be taken out of customs was seen in N. Y. Monday (9) as a preparatory step to imposition of the levy, which would be in the form of an administrative order rather than legislation. It's understood that Argentine producers recently recommended such a tax to the government as a stimulant for the local industry.

While there is a general feeling that the situation in Argentina has gone too far, MPAA prexy Eric Johnston, who visited Buenos Aires last November and obtained from the Peron government a promise of regular imports and partial remittances, may try one more high-level approach, possibly through the Argentine Embassy in Washington.

About 150 Hollywood pix were imported into Argentina in the spring of '51. These have been gradually used up as exhibition licenses were made available. Very few American films are now left in Argentina. Imports permits have been more and more difficult to get during the past few months. Actual release of a pic depends on okay from the censor boards which hold up U. S. product while continuing to process French, Italian and other imports.

## Nat'l Theatres-Net Hits \$544,697 for 1st Quarter

Hollywood, Feb. 10. National Theatres, Inc., and voting-controlled subsid had a consolidated net income of \$544,697 for the quarter ended Dec. 27, 1952, the first quarter of the current fiscal year. Net equals 20c per share on 2,769,486 shares of outstanding stock.

Net for the quarter compares with \$373,948, or 14c, a share, reported for the period ended Dec. 29, 1951, by Wesco Theatres and Roxy Theatre, Inc., which formerly operated the theatre business before NT was organized as a separate corporation in the divorce from 20th-Fox.

Before deduction of \$625,000 provision for Federal taxes and \$40,956 for minority interests; consolidated net income for the first fiscal quarter was \$1,210,653, compared to \$846,848, after tax and minority provisions, in 1951.

## Hersholt's 3d Andersen Gift to Cong. Library

Washington, Feb. 10. Jean Hersholt last week made his third gift of Hans Christian Andersen material to the Library of Congress. According to the library, its Jean Hersholt collection of Anderseniana is probably the most complete in the world, outside of Denmark.

## Prod Investors On WB Proxies

With its stockholder meeting slated for Wilmington, Del., Feb. 17, Warner Bros. is displaying some concern about the slowness with which the proxy votes are arriving at the homeoffice. Proxies are especially needed at this time because a two-thirds vote of the outstanding common stock is required for approval of the company's reorganization plan establishing separate production-distribution and theatre companies.

To alert shareholders about the importance of sending in the voting proxies, Warners has assigned a number of homeoffice employees the job of telephoning stockholders. Staffers are concentrating on individuals holding 100 shares or more.

Warner execs have declined to indicate what action could be taken if the necessary two-thirds vote is not obtained, expressing confidence that sufficient shareholders will favor the plan. None of the Warner brothers is expected to be on hand for the annual session. Veepee Samuel Schneider or general counsel Robert Perkins will serve as presiding officer. Whether S. H. (Si) Fabian, who is set to assume control of the Warner theatres will be present to answer stockholders queries, hasn't been indicated.

Mort Blumenstock, WB pub-ad veepee, arrived from his Coast headquarters last week to personally supervise any announcements emanating from the stockholders session.

## Arthur Mayer's Book A Refresher Course In Real Showmanship

By ABEL GREEN  
Arthur Mayer, quondam "merchant of menace," the arch-enemy of the three M's for b.o. insurance—mystery, murder and mayhem—has written a merely colossal book in "Merely Colossal" (Simon & Schuster; \$3.50). Brightly subtitled "the story of the movies from the long chase to the chaise longue," showman Mayer shows that he knows his stuff and also that he knows how to put it down in writing. His memory is long, his observations keen, his reportage pungent and his semi-autobiographical integration of his own career into the business there is no business like has resulted in "Merely Colossal" emerging in a value probably beyond its original intent. It may well prove to be an authoritative and historical work as well as a book written for entertaining reading.

Mayer has touched on horizons rarely if ever put between covers. A longtime theatreowner himself, and as a vet exploiter for Sam Goldwyn and Paramount, Mayer puts the picture business between covers from the viewpoint of the exhibitor.

He is unsparing in his summations of the b.o. brigandry that made for "closed" situations. He is unsuited in his observations of (Continued on page 18)

## MPAA UNTHAWS 246G IN FRENCH FROZEN COIN

Motion Picture Assn. of America has unthawed a second chunk of coin in France, bringing total remittances out of frozen funds accrued to June 1, 1952, to about \$750,000. Latest deal involved 100,000,000 francs (\$246,000) at the open rate of 405 fr.

Money is part of the \$4,500,000 of accumulated U. S. earnings which the French government agreed to free at the capital account rate under the one-year pact signed last year by MPAA prexy Eric Johnston.

## UA's Success Story

Two years ago this week, the new regime headed by Arthur B. Krim, as president, and Robert S. Benajmin, as board chairman, took over management control of United Artists from Paul V. McNutt. Two months later, in a swift and spectacular move, Eagle Lion Classics was absorbed. Last February, an audit showed a full year's operation in the black. Thus the Krim partners met the condition to pocket 50% of the outfit's stock and control a voting trust.

It's a matter of record that UA in the two-year span was re-elevated to its former stature as a worldwide distributor for indie filmmakers. Its lineup of releases over the recent past and set for the future establishes its importance in the film industry's nature of things today. UA's global business in 1952, amounting to \$30,000,000, reflects the outfit's impact on the trade's economics. UA has come a long way in two years.

## Col Stock Option Grants Rapped At Stormy Annual Meet; Mgt. Gets OK

### Revise Cohn's Pact

Harry Cohn's \$3,500-a-week employment contract as president of Columbia has been modified to cancel out a clause giving either Cohn or the company the right to terminate the pact upon six months' notice. As rewritten, the deal now runs through to Feb. 10, 1955.

In another change, the board of directors has been given the right to up Cohn's weekly expense allowance from the present \$300 to \$600.

## Vogel Averts Loew's Picketing

Picketing of Loew's theatres in the N. Y. metropolitan area, scheduled for last Saturday (7), was called off late Friday when theatre topper Joseph Vogel called officials of the union repping pub-ad staffers back for further talks. Sessions were held Monday (9) and will continue on Friday (13).

Sign, Pictorial & Display Union, Local 230, AFL, walked out of confabs last week when Vogel flatly nixed its demands for a wage hike and a change in classifications. No progress toward settling the stalemate was made at the Monday palaver.

Renewal of talks on Friday will see RKO Theatres entering the bargaining negotiations, with Maj. Leslie Thompson, RKO's labor relations director, joining Vogel in the dickering. Both the RKO and Loew pacts expired last Dec. 20.

Union, which also reps staffers at RKO Pictures, hasn't opened negotiations with the management of that company. Although it has submitted a proposed contract, it has not received a reply from RKO, the delay being attributed to the many changes in the company's top echelon personnel.

Meanwhile, the Display outfit has indicated that it would not protest the recent layoffs of flacks at RKO. John Scotti, union's business manager, pointed out that the staffers had received double severance and that under the union's pact with the company, it had the right to curtail its department if it shifted operating headquarters. Company announced recently that it was moving the bulk of its pub-ad activities to the Coast.

### N. Y. to L. A.

Jack Benny  
Lynn Bowers  
Kenneth Clark  
Robert Cummings  
Bill Dean  
Bill Doll  
Caren Doll  
Margaret Ettinger  
Irving Fein  
George Jessel  
Eric Johnston  
Louis Jourdan  
Perry Lieber  
Norman Z. McLeod  
Michael O'Shea  
Louella Parsons  
Thelma Ritter  
Robert E. Sherwood  
Mike Sloane  
Edward E. Sullivan  
Cobina Wright, Sr.

### Europe to N. Y.

Wilva Dairs  
Florence Desmond  
David Michlin  
James Perkins

In a spirited annual meeting, in N. Y., marked by considerable heckling, Columbia Pictures stockholders on Monday (9) elected nine directors to the board and approved new employment contracts for executive veepee Jack Cohn and general sales chief Abe Montague. In addition, a 10,000 share stock option granted the latter was okayed by the shareholders, as was a 1,000 share option held by Gerald Rackett, the company's laboratory supervisor.

These options, recently handed Montague and Rackett as inducements for extending their respective employment pacts, were sharply criticized by Lester Martin, who claims to hold 30,000 shares of Col common. Head of the New York investment trust of Lester Martin & Co., he charged that the company's method of issuing stock to cover options was improper, since it diluted the value of shares outstanding.

Instead of pursuing the existing scheme of option purchases, Martin recommended, the company should "go out in the open market, buy the stock at depressed prices and then set it aside." Pointing out that Montague's 10,000 share option is exercisable at \$12 per, he asserted that the directors were "derelict in their duties to give away stock when it has a book value of \$40 per share."

Defending the company's policies, veepee-treasurer Abe Schneider told Martin that funds were not available for stock purchases on the open market. "Our business has been expanding," he said. "We haven't the cash-inventories and expenses have been increasing. Moreover, terms of a bank loan prevent use of working capital for that purpose."

At the outset of the two hour and 20 minute conclave, Harris Klein, Martin's attorney, moved that the meeting be adjourned by two weeks so that his client could communicate with other shareholders. He explained that his request stemmed from an 18-day delay in (Continued on page 16)

### L. A. to N. Y.

Warner Anderson  
Ann Bancroft  
Joseph Bernhard  
Stephen Bosustow  
Lou Brandt  
Jackie Coogan  
Charles Dagget  
Bob Franklin  
Alex Gottlieb  
Bonita Granville  
Huntz Hall  
Miriam Hopkins  
Mervin Houser  
Edward Joy  
Michael Kidd  
Monica Lang  
Louis B. Mayer  
Arch Oboler  
Muriel Roberts  
Arthur Schwartz  
Jack Seaman  
Dinah Shore  
Oliver Smith  
Marjorie Steele  
John Sutherland  
Don Taylor  
Gwyneth Verdon

### N. Y. to Europe

Fedora Barbieri  
Peggy Cass  
Gene Cogen  
Yvonne DeCarlo  
Carl Fisher  
Gerry Geraldo  
Anatole Heller  
David Lewis  
James Mason  
H. J. Newman  
Jonas T. Silverstone  
Spyros P. Skouras



# ARBITRATION WITHOUT ALLIED

## 20th Preps Cinemascope Package Deal for Theatres; Moves for Patent

In a move to secure its rights to the French-developed Cinemascope large-screen process, the basics of which are in the public domain, 20th-Fox last week (5) moved to patent the entire system. That same day, Spyros P. Skouras, 20th prexy, had announced in N. Y. that his company planned to sell Cinemascope as a screen-lens-stereophonic sound package to theatres.

First New York demonstration of the Cinemascope is now set for mid-March and will be followed immediately by Cinemascope showings "in five or six world centers," according to Skouras. Test reel will include scenes from "The Robe," the first 20th pic to be shown in the new process, and other footage shots specifically to emphasize the 3-D effect inherent in the Cinemascope.

Skouras said that 20th now "practically" controls Cinemascope world rights for five years "or more," but didn't elaborate. It's understood that 20th has patents covering the Cinemascope screen, which is made of exceedingly thin material, has special light absorbing qualities and shows no seams despite the very bright illumination required.

It further has bought patents on certain improvements on what was originally known as the Anamorphoscope, and 20th has exclusive call on the services of 75-year-old Prof. Henri Chretien, the inventor. "What we bought in France was

(Continued on page 20)

## Seek \$5,163,000 in Four Coast Anti-Trust Suits On Conspiracy Charges

Los Angeles, Feb. 10.

Damages totaling \$5,163,000 are asked in four anti-trust suits filed in Federal Court against major film production and distribution companies. They are charged with conspiracy to control zoning and clearance systems for theatres in this area.

Listed as defendants are WB Distributing Corp., WB Pictures, Inc., Loew's, Inc., Paramount Pictures, Inc., Paramount Pictures Corp., United Artists Corp., Columbia Pictures Corp., Universal Film Exchanges, Inc., RKO-Radio Pictures, Inc., Fox Film Corp., Wesco Theatres Corp., and National Theatres Amusement Corp. In addition, Fox West Coast and Radio Keith Orpheum Circuits are named as co-conspirators.

Action charges that the defendants control 140 theatres in Los Angeles County and conspired to deny first-run pictures over long periods.

Plaintiffs are Valuskis Theatres, Ltd., owner of the Valuskis Theatre in Compton, asking \$426,600; Theatres Amusement, Inc., former owner of the same theatre, \$276,750; Lorraine Valuskis, owner of the Bell theatre in Bell, \$702,000; R & R Theatres, owner of the Lennox Theatres in Inglewood, \$736,000. K. C. Manny and J. G. Venable, owners of three theatres, ask \$1,578,600 and \$750,000 respectively in behalf of the Huntington and

(Continued on page 15)

## Col Eyes Wide Screens; May Build One of Own

Columbia Pictures is looking at three different types of wide screens, exec-veepee Jack Cohn told stockholders at the annual meet in New York Monday (9), and a decision will be made later as to which one will be utilized by the company. In discussing the various new type screens, he added that the firm may even build one of its own.

Hailing 3-D as a hypo the industry needs, Cohn predicted that between 30 and 40 "depth" pic will be made within the next three or four months.

## JUSTICE DEPT. OKAY NEEDED

Rather than let years of effort go down the drain, as threatened by Allied States' aloofness, key industry execs are planning on an arbitration system to function without Allied's participation. It's a switch from earlier thinking in the trade that arbitration must be unanimously approved by all exhib groups plus the distributors.

Only possible rub is that the Department of Justice must approve the Allied-less plan and there's no indication at present on how the D. of J. will react to the suggestion. The approval will be sought preliminary to presentation of the setup to the U. S. District Court in New York with the view of having it incorporated in the decrees in the industry antitrust suit.

Execs of a couple distrib outfits had concluded that any further work on arbitration would be futile, but there's strong indication that they'll now go along with the idea of formulating the system without Allied. Theatre Owners of America and regional exhib-ors which have given arbitration unstinted support in the past also will go along with the new approach, it's apparent.

As a matter of fact, TOA and other theatre outfits likely will carry the ball in devising the system sans Allied and making the proposals for its formal adoption by participating groups. Motion Picture Assn. of America companies have taken the position that all arbitration moves should be initiated by exhibs.

Tradesters behind the new plan believe that Allied eventually must play its part in arbitration if it's to

(Continued on page 16)

## 3-Cornered N.Y. Race For 'Robe'

Three-cornered N. Y. race between Radio City Music Hall, Roxy and Rivoli Theatres was seen shaping up this week for the initial run of "The Robe," first 20th-Fox pic to be shot in the new Cinemascope process. 20th sales execs indicated it was too early to talk about "Robe" bookings.

Execs for both the Music Hall and the Roxy have made it clear that they'll make a pitch for "The Robe" provided they like what they see when the Cinemascope system is shown to them. It's thought likely that 20th may unveil the process to top exhibs earlier than the mid-March date now set for the regular demonstration in New York and world capitals.

Russell V. Downing, exec v.p. of the Music Hall, said in N. Y. Monday (9) that he had every intention of keeping the nation's showcase up-to-date in every respect, and that this policy certainly included the Cinemascope. He stressed, however, that everything depended on the quality of both the system and the picture. It's been estimated that it would cost about \$25,000 to convert the Music Hall for Cinemascope showings.

Downing explained that the Hall hadn't installed theatre TV because it would be difficult to fit into the frame of its already elaborate schedule. He confirmed that talks have taken place for possible theatre-televising of the Easter show from the Music Hall stage, but indicated that the idea had been kicked around in prior years and that nothing has jelled so far.

The Music Hall, Roxy and Rivoli Theatres, apart from being good customers of 20th, are considered most ideally suited for Cinemascope purpose, since they would permit installation of a large screen and also have a large seating capacity. Whether or not 20th could, if it so elected, rent a theatre and show "The Robe" on a four-wall basis, is a moot legal point. It is believed that in such a case the distrib would have to get the nod from the Justice Dept.

## Studio Hassles Likely on Which 3-D To Adopt; Few Takers for 20th's Lead

### Tummy Aches In 3-D

Present system of three-dimensional projection, necessitating intermissions, is seen hiking popcorn and candy sales. Biz upbeat is especially anticipated in nabe houses, where as many as three intermissions will be required.

Majority of the smaller houses have only two projectors, which will be linked for 3-D showing. Although special large film magazines are employed, intermissions are required to change cans, and extra waits will be necessary in double-feature territory for time needed to dismantle for regular flat projection.

## 3-D Called Majors' 'Monopoly' Tool By Allied's Myers

Washington, Feb. 10.

Allied States Assn. sees "a definite movement on foot" by the majors to use 3-D as a weapon to "recreate the monopoly that the courts ordered to be destroyed," reports Abram F. Myers, general counsel and board chairman of Allied.

In a letter to the association's membership, Myers calls on the studios to get together on a standard 3-D formula, warning that a confused multiplicity of systems will put independent exhibitors out of business.

At the same time, he advises the indie exhibitor not to commit himself to any one system until the dust settles down. Myers wrote:

"The novelty appeal of 3-D, as demonstrated by 'Bwana Devil,' is tremendous. It is going to be hard for revenue-hungry exhibitors to resist the lure of swollen grosses. But it may be wise to bide a wee and see what sort of rabbit Paramount, 20th-Fox and Universal can pull out of the hat.

"20th poses the biggest problem, because of the extreme-na

(Continued on page 15)

## Slow Month for Pic Stock 'Insiders'; Jack L. Warner Adds 17,100 WB Common

Washington, Feb. 10.

In a slower than average month for "insider" transactions in motion picture stocks, Jack Warner acquired 17,100 shares of WB Pictures common, Securities and Exchange Commission disclosed last weekend. It gives Warner 392,348 shares of his studio's common. SEC report was for the period from Dec. 11 to Jan. 10.

In a belated report, Jacob Starr notified SEC that, from April through November, 1952, he had purchased 7,000 shares of Trans-Lux common; he now owns 15,400. Ralph Weiner sold 500 shares of Trans-Lux, leaving himself 2,000.

David J. Greene, on the board of RKO Theatre Corp., added 4,200 shares of the circuit's common stock. In his own accounts and through his family, he controls 70,750 shares.

Elmer C. Rhoden purchased 8,000 shares of National Theatres; he now owns 16,900, with an additional 2,025 in holding companies. Peter Colfax bought his first 1,000 shares of the exhibition chain.

A large-scale conflict among major film companies is seen stemming from the current 3-D and wide-screen vogue as result of the demands for standardization of the many systems. Question boils down basically to the problem of which and/or whose tri-dimension process will be the generally accepted one. With almost every Hollywood studio professing to have perfected a 3-D system of its own, the inducements, it's figured, will have to be hefty before a company decides to scrap its own-developed system for that of a rival.

Despite 20th-Fox's precedent-setting announcement that it is regarding its entire production to Cinemascope and Metro's acceptance of the 20th process, remainder of the filmieries have maintained a discreet silence and have shown no indication of immediately jumping on the Cinemascope bandwagon. In fact, there have been reports that some studios may strongly resist widespread introduction of the 20th method, terming the 20th announcement "a power play." Warner Bros. reportedly will take the lead in opposing acceptance of Cinemascope as the uniform system for the industry. According to a highly-placed Warner exec, WB engineers had perfected a projec-

(Continued on page 15)

## 'Limelight' Takings in N.Y. Key Nabes Disappointing; Legion Active Elsewhere

Charles Chaplin's "Limelight" concluded a run at 65 key neighborhood houses in the New York area this week without any significant disturbances. Reps of a local American Legion post picketed the RKO Marble Hill and Fordham Theatres only briefly last Thursday (6), but beyond this exhibition of the pic was normal.

However, the film, which earlier appeared likely to be among the top grossers of the year for its distributor United Artists, did disappoint business. Boxoffice takes on engagements so far now point to distrib revenue of about \$1,000,000. That's important coin for the distrib, of course, but still short of original expectations.

### Yanked in New Orleans

New Orleans, Feb. 10.

Charles Chaplin's "Limelight" was yanked after its last showing Saturday night (7), after only three days of a scheduled week's showing. Orders canceling the run came from RKO in New York, after Harry Schreiber, RKO city manager, reported very low box-office receipts on opening day.

The American Legion here had

(Continued on page 15)

## 'Limelight' Yanked In Columbus as B.O. Dives

Columbus, Feb. 10.

Charles Chaplin's "Limelight" was pulled out of the Palace Theatre here Saturday (7), after only three days of a scheduled week's showing. Orders canceling the run came from RKO in New York, after Harry Schreiber, RKO city manager, reported very low box-office receipts on opening day.

A mild controversy developed before the showing when the Franklin County Council of the American Legion voted to "urge all Legionnaires, their families, friends and neighbors to abstain from patronizing" the film. But it's felt that the poor b.o. showing was hardly due to this requested boycott or to any pressure. Schreiber said he had not been contacted by the Legion, but had received a dozen telephone calls taking issue with the Legion's stand.

Picture received reviewers' ratings ranging from, only fair to poor. Two Gregory Peck starrers, "Yellow Sky" and "The Gunfighter," both re-runs, replaced "Limelight" Sunday.

## I Confess

Alfred Hitchcock murder melodrama with interesting plot idea; short on suspense, long on talk; spotty b.o. outlook.

Hollywood, Feb. 6.

Warners release of Alfred Hitchcock production. Stars Montgomery Clift, Anne Baxter; features Karl Malden, Brian Aherne, with O. E. Hasse, Roger Dann, Dolly Haas, Charles Andre, directed by Alfred Hitchcock. Screenplay, George Tabori, William Archibald; from a play by Paul Anthelme; camera, Robert Burks; editor, Rudi Fehr; music composed and conducted by Dimitri Tiomkin. Previewed Feb. 3, '53. Running time, 75 MINS.

An interesting plot premise holds out considerable promise for this Alfred Hitchcock production, but "I Confess" is short of the suspense one would expect and overlong on talk. Audience reactions will be varied, giving the WB release a spotty grossing outlook. However, full use of certain exploitation values to bolster the lack of top draw names and trading on the Hitchcock reputation should give it some excellent playdates in key spots.

Hitchcock uses the actual streets and buildings of picturesque Quebec to film the Paul Anthelme play on which the screenplay by George Tabori and William Archibald is based. The writing and direction are more methodical than shocking, losing suspense values in a wealth of dialog that tends to keep the development on the slow side.

Intriguing story idea finds a priest facing trial for a murder he didn't commit, and refusing to clear himself even though the killer had confessed to him in the sanctity of the church. Quite a moral question is posed in the problem of just how sacred is a church confessional, particularly when it leaves a killer to roam free to kill again before he is trapped.

Chief exponents of the melodrama are Montgomery Clift, the priest, and Anne Baxter, a married woman who still believes she is in love with him, even though he ended their youthful romance and entered the church. The drama begins when O. E. Hasse, refugee working in the church, returns one night after killing a man for money and confesses to Clift.

The killer had been seen leaving the victim's home dressed in a priest's robes, so suspicion falls on Clift when he turns up at the place the next morning. Coincidence has it that the victim was a blackmailer, threatening to expose an old compromising situation that would involve Clift and Miss Baxter. The couple were to meet him to try to prevent his talking and their natural relief at his death attracts the attention of Karl Malden, police inspector. It is not long before Malden gets the story of the young romance and her present feeling from Miss Baxter, she believing it will clear Clift of suspicion. Instead, it seems to fix his guilt and he is brought to trial.

He is found not guilty because of inconclusive evidence and the crowd turns on him in the film's best developed scene. The killer strikes again, shooting his wife as she confesses her husband's guilt and he is then taken after a chase through the Quebec hotel, Chateau Frontenac, being shot down by police and dying in the arms of the young priest.

While Hitchcock short-changes the patrons on the expected round of suspense for which he is noted, he does bring out a number of top-flight performances and gives the picture an interesting polish that is documentary at times. Clift's ability to project mood with restrained strength is a high spot of the film, and he is believable as the young priest. Physically, he doesn't have as mature an appearance as the role opposite Miss Baxter calls for, but otherwise, he's not flawed. Miss Baxter is good as the wife of Roger Dann, member of the Quebec Parliament. The latter's role comes over nicely.

Malden scores as the tenacious police inspector. Brian Aherne, as prosecutor, is required to make an abrupt change of character, first from helpful friend of Miss Baxter and Dann, and then as the badgering crown prosecutor who makes her repeat her story of love on the witness stand. Hasse as the killer, Dolly Haas, his wife, Charles Andre, a priest, and Judson Pratt are among others doing well in their assignments.

Film is classed as a Hitchcock venture all the way. Technical credits are mostly well used, particularly Robert S. Burks' photography. The Dimitri Tiomkin music score gets too busy at times.

Brog.

All Ashore  
(COLOR—MUSICAL)

Dick Haymes, Mickey Rooney, Peggy Ryan, in slapstick musical about three gobs; okay grosser for many situations.

Columbia release of Jonie Taps production. Stars Mickey Rooney, Dick Haymes, Peggy Ryan, Ray McDonald. Directed by Richard Quine. Screenplay, Blake Edwards; music by Robert Wells. Cast: Mickey Rooney, Dick Haymes, Peggy Ryan, Ray McDonald, Jane Stanton, Barbara Bates, Nancy Flynn, Jody Lawrence, Commodore Stanton, Jody Lawrence, Rose, Jean Willes, Dolly Haas, Charles Andre, Patricia Walker, Sheriff Billings, Edwin Parker, Guard, Dick Crockett, Arthur Barnaby, Frank Kreig, Lucetia, Gloria Fall, Hedy, Joan Shawlee.

"All Ashore" has action, top-flight dancing by Peggy Ryan and Ray McDonald, Dick Haymes' singing, the clowning of Mickey Rooney and some good music. But ingredients seldom jell because of faulty scripting and wavering direction. Result is unsatisfying, although, with its names and musical setup, pic should get okay if not big boxoffice in many situations.

The idea of three sailors "on the town," because they've been stranded in a port without any coin, isn't exactly original. Gobs land at San Pedro (designated as a Southern California's port) and eventually spend their shore leave on Catalina Island, getting along via making money as entertainers, waiters, etc. In true musical comedy fashion, they all wind up with beautiful femmes, the goat of the trio, Rooney, landing the daughter of a rich businessman.

Producer Jonie Taps has gone to considerable expense to give this excellent background and mounting, and the Technicolor is superb. But too often the results are ineffective. There's too much jumping from one gag to another, with some rather dull ad libbing in between.

Routine story is credited to Blake Edwards and Robert Wells. Edwards also did the screenplay, along with Richard Quine, who directed. This apparently wasn't a happy interlacing of production execs.

Terp work of the Ryan-McDonald combo is a highlight of the film. Given an unsympathetic part, Rooney seldom rises above his material. McDonald is one of the sailor trio, and does okay. Haymes is better singing than acting, his ballad being excellent. Barbara Bates is comeliest of the three femmes who get their sailors. Jody Lawrence who falls for Haymes, is another comer, like Miss Bates. Supporting roles are well taken by Fay Roope, Jean Willes, Rica Owen, Patricia Walker and Edwin Parker.

Of the songs by Robert Wells and Fred Karger. "You're a Buddy," "Boy Meet Girl," "Heave Ho My Hearties" and "I Love No One But You" shape as the most tuneful and singable.

Charles Lawton, Jr., has contributed a fine lensing job while Francis Cugat deserves plaudits for his color consultant work.

Gunsmoke  
(COLOR—SONG)

Tinted western feature for action market; generally average overall b.o. prospects.

Hollywood, Feb. 6.

Universal release of Aaron Rosenberg production. Stars Audie Murphy, Susan Cabot, Paul Kelly, Mary Castle, features Charles Drake, Jack Kelly, Jesse White, Donald Randolph, William Reynolds, Chubby Johnson. Directed by Nathan Juran. Screenplay, D. D. Beauchamp; from the novel "Roughshod" by Norman Fox; camera (Technicolor), Charles P. Boyle; editor, Ted Kent; music, Fredrick Herbert. Arnold Hughes. Previewed Feb. 2, '53. Running time, 78 MINS.

Reb Kittenredge ..... Audie Murphy  
Lita Saxton ..... Susan Cabot  
Dan Saxon ..... Paul Kelly  
Gora DuFrane ..... Mary Castle  
Johnny Lake ..... Charles Drake  
Curly Mather ..... Jack Kelly  
Professor ..... Jesse White  
Mike Telford ..... Donald Randolph  
Doc Farrell ..... Chubby Johnson

A standard outdoor action plot is unfolded in "Gunsmoke" to make it a western feature for the shoot-em-up market. Situations where this type release usually do business can expect okay grosses. Elsewhere, moderate business is indicated for the Technicolored, Audie Murphy starrer.

Film moves along an acceptable, but pat, action course under Nathan Juran's direction of the D. D. Beauchamp screenplay. There is enough physical conflict staged to offset an inclination towards talk. Norman A. Fox's

novel, "Roughshod," formed the basis for Aaron Rosenberg's production which makes all of the usual outdoor feature pretensions.

Murphy portrays a young gunman whose six-shooter is for hire. He comes to Billings, Montana, to look over a job offer from Donald Randolph, a big-wheel, who is trying to corner the ranch market in the valley. Randolph needs only Paul Kelly's spread to control the area and proposes that Murphy eliminate the holdout. However, Kelly gets the gunman in a card game and maneuvers to lose his ranch to him so Murphy will be on his side. A cattle drive is started to raise money to pay off a mortgage and Murphy brings it off successfully, despite the interventions of Charles Drake, another gunman hired by Randolph to break it up. Windup finds Drake turning his guns on Randolph to save Murphy.

Story gets itself involved in a number of tangents, but most are sorted out before the finale, finding Murphy winning the affections of Susan Cabot, Kelly's hot-headed daughter, from Jack Kelly, ranch foreman who wanted the girl for himself. It is not clear who gets Mary Castle, saloon-singer and bad girl, who is trying to play all of the principals for her own gain while carrying a torch for Murphy.

Murphy, Paul Kelly, Drake and Randolph give masculine portrayals to the stock characters. Miss Cabot is a pleasing picture in Technicolor as is Miss Castle. Latter sings "See What the Boys in the Back Room Will Have" and the new song, "True Love," cleft by Frederick Herbert and Arnold Hughes. Jack Kelly, Jesse White, Chubby Johnson and the others do okay with what is demanded of them. Charles P. Boyle's color cameras are used to good purpose and the other technical credits are well-valued.

Brog.

## The Magnetic Monster

Routine science programmer with exploitation values.

United Artists release of Ivan Tors (George Van Marter) production. Stars Richard Carlson; features King Donovan, Jean Byron, Harry Ellerbe, Jarma Lewis, Blaine Sanford, Byron Foulger. Directed by Curt Siodmak. Screenplay, Siodmak and Tors; camera, Charles Van Enger; editor, Herbert L. Struck; music, Blaine Sanford. Trade shown, N. Y. Feb. 6, '53. Running time, 76 MINS.

Jeffrey Stewart ..... Richard Carlson  
Donovan ..... King Donovan  
Connie Stewart ..... Jean Byron  
Dr. Allard ..... Harry Ellerbe  
Benton ..... Leo Britt  
Donker ..... Leonard Mudie  
Simon ..... Byron Foulger  
Dr. Serry ..... Michael Fox  
Stewardess ..... Jarma Lewis  
Chief Watson ..... Blaine Sanford  
Colonel Willis ..... Frank Gerstle  
Captain Dyer ..... John Vosper

With public interest in science-fiction material steadily growing, "The Magnetic Monster" has favorable b.o. prospects on the lower half of twin-bills if properly exploited.

Aside from its exploitation possibilities, the film generally shapes up as a routine programmer. Basic appeal of the script, which producer Tors co-authored with director Curt Siodmak, is keyed toward juvenile filmgoers. Moreover, although the small cast tries hard to make the proceedings credible, the plot places a distinct strain upon the imagination.

Richard Carlson, who's accorded top billing, is a young, married scientist suddenly confronted with the problem of controlling a newly-discovered element that threatens to devour the world. Exerting a powerful magnetic attraction, this substance has the capacity of doubling its size every 11 hours by seizing energy in its vicinity.

Fleishly characteristics of the element give Carlson and his co-workers an uneasy time before it's decided to bombard the dangerous, radio-active material with voltage at a Canadian experimental station. Attempt is successful, of course.

Carlson's performance is charged with an earnestness and sincerity which the rest of the players fail to match. King Donovan, as Carlson's assistant, carries off his role more in keeping with an eccentric professor than an alert nuclear research worker. Jean Byron has little to do as Carlson's pregnant wife, while Harry Ellerbe gives a standard portrayal of a top research scientist. Others contribute fair support.

Director Siodmak builds the suspense nicely and skillfully handles the climax, in which the menacing element is tamed. Numerous stock shots were employed in the footage. These were blended in well and help give a touch of realism that's badly needed. Budget is an obviously modest one on this release. However, overall result shows that Tors expertly held the production reins. Charles Van Enger's camerawork is good, as is the Blaine Sanford musical score.

Gibb.

## Tangler Incident

Mild espionage melodrama for the programmer market. Routine values as a lowcase filler.

Hollywood, Feb. 4.

Allied Artists release of Lindsley Parsons production. Stars George Brent, Marl Aldon, features Dorothy Patrick, Bert Freed, Dan Seymour, Dayton Lumis, Alk Talton, John Harmon, Tom Keen, Lew Landers. Screenplay, George Bricker; camera, William Sicker; editor, Leonard W. Herman. Previewed Feb. 2, '53. Running time, 77 MINS.

Steve Millicent ..... George Brent  
Nadine ..... Marl Aldon  
Rabat ..... Dorothy Patrick  
Henry Morrison ..... Bert Freed  
Olga ..... Dan Seymour  
Tom Keen ..... Dayton Lumis  
John Harmon ..... Alk Talton  
Rosenow ..... John Harmon  
Kravich ..... Richard Karlan  
Ivan ..... Sheppard Menken  
Bryan ..... Benny Rubin  
Mike Ross

A routine round of espionage melodramatics, put together in stock fashion, fits "Tangler Incident" for lowcase bookings in general situations. It features unconvincing plotting and acting, and the entertainment values are very mild.

Motivation in the Lindsley Parsons production is built around the efforts of American and British intelligence to break up a plot by three renegade atomic scientists to pool their secrets and sell them to the Communists. George Brent, an American agent, passes himself off as black market operator in Tangier so he can prevent the sale. There is another masquerade around, too, in the person of Marl Aldon, Commie agent who pretends to be an American heiress so she can foil Brent's game. A multitude of suspects, lurking characters, traps, tricks and doublecrosses fill out the footage before Brent is able to see that justice is served, and the atomic secrets kept safe.

Brent walks through an unbelievable role and Miss Aldon looks attractive as the femme menace. Dorothy Patrick is more subdued and restrained as an English girl caught up in the skulduggery.

Bert Freed is okay as the Commie leader as is Dan Seymour as head of the Tangier police. John Harmon shows up satisfactory as a cafe operator. The others go with the stereotype scripting by George Bricker and the uneven direction by Lew Landers.

Lensing and other technical assists are standard.

Brog.

## The Tall Texan

Fair western programmer although can be hyped via ballyhoo in some areas.

Hollywood, Feb. 6.

Lippert Pictures release of T. F. Woods-Robert L. Lippert, Jr., production. Directed by William A. Wellman. Stars Lloyd Bridges, Lee J. Cobb, Marie Windsor, Luther Adler, features Syd Saylor, Samuel Herrick, George Steele, Dean Train. Directed by Elmo Williams. Screenplay, Samuel Roeca. Camera, Joseph Biroc; editor, Elmo Williams; music, Bert Shertzer. Previewed Feb. 4, '53. Running time, 72 MINS.

Ben Trask ..... Lloyd Bridges  
Captain Theodore Bess ..... Lee J. Cobb  
Laura Niblett ..... Marie Windsor  
Josh Tinnin ..... Luther Adler  
Carney ..... Syd Saylor  
Sheriff Chadbourne ..... Samuel Herrick  
Jacqui ..... George Steele  
Jerome Niblett ..... Dean Train

The demands of the western programmer market are met on a fairly satisfactory level in "The Tall Texan," but the picture does not measure up to any outdoor feature classification. However, in some areas, when given an exploitation hypo, it may get by in the top bracket if the situations draw mostly outer action fans.

Film is the first directorial bid of Elmo Williams, film editor with such pictures as "High Noon" to his credit. He shows an understanding of outdoor subjects and possibilities for better things. The independent production by T. F. Woods and Robert L. Lippert, Jr., was lensed outdoors entirely, and obtains good values for a small budget expenditure.

The screen story by Samuel Roeca is basically an okay western character study, but the small group of gold-seekers it is concerned with are not sufficiently developed to be well-rounded.

A motley group of people, including Lloyd Bridges' title character, an escaped murderer being returned to prison, learns of a rich gold deposit and halts to try a hand at mining. Group obtains permission from the Indians to mine but one member violates a confidence, and the Indians attack. Only Bridges and Marie Windsor are left and the pic comes to a sudden halt, with no logical conclusion.

On the basis of the poorly-developed script, the performances by Bridges, Miss Windsor, Lee J. Cobb and Luther Adler, as the stars, and Syd Saylor, Samuel Herrick, George Steele and Dean Train, all

featured, have little credence. First-rate photographic effects have been achieved by Joseph Biroc in his lensing and the other technical credits backing the production are okay.

Brog.

The Sea Around Us  
(DOCUMENTARY—COLOR)

Interesting documentary based on the best-selling book; for special or supporting bookings.

Hollywood, Jan. 27.

RKO release of Irwin Allen production. Based on book by Rachel L. Carson; continuity and commentary written by Carson; music, Paul Sawtell; musical director, C. Bakula; camera, superlatives, Frederic Knudston; editor, Dean Harrison; photographic effects (Technicolor), Lin Forbess; Theodor Von Eltz; running time, 61 MINS.

"The Sea Around Us" based on Rachel L. Carson's bestseller, is an interesting film documentary exploring the world's oceans and denizens. Printed in Technicolor to strengthen the display of underwater marvels that come to life during the 61 minutes of footage, the picture is a good attraction for supporting bookings as compiled under the production supervision of Irwin Allen.

Footage from actual, scientific expeditions and filmed marine studies takes up most of the categories covered in the book, ranging from microscopic life, invisible to the naked eye, to the huge whale, largest of all mammals. Film ends on an ominous note, observing that if all the ice and snow now covering much of the glacier sections of the world should melt, the present water level of the oceans would be raised 100 feet, inundating most of the world.

Battles between an octopus and a shark; the dubious professions of shark-walking and crab-herding; a too-brief glimpse of the descent of the Barton Ball 4,500 feet into the ocean; spear-fishing; the giant manta ray; the deadly eel; the hatching of turtle eggs and the scurrying of the new born to the safety of water to avoid marauding birds; and, climactically, a bloody whale hunt in northern waters, are among the interesting sights.

Allen wrote the continuity and commentary, latter being ably spoken by Don Forbes and Theodor Von Eltz. Adding to the interest of the footage is the Paul Sawtell music score and photographic effects by Linwood Dunn, used to bridge the actual scientific sequences. The enormous chore of editing the vast footage of available marine studies was done by Dean Harrison under the supervision of Frederic Knudston.

Brog.

## Pimpnel Svensson

Plodding comedy-adventure of rescue effort behind the Iron Curtain.

Scandia Films release of A. B. Europa Film production. Stars Edvard Persson. Screenplay, Ake Ohlmarks and Margit Beckman. Directed by Emil A. Alsterlund. Camera, Karl-Erik Alsterlund; music, Knut Edgard. At 55th St. Playhouse. N. Y. Feb. 5, '53. Running time, 80 MINS.

Pimpnel Svensson ..... Edvard Persson  
Willie Lund ..... Irwin Whalberg  
Willie's Mother ..... Aurore Palmgren  
Willie's Wife ..... Gunnel Wagner  
Gen. Badajsky ..... Arne Arvedson  
Major Puskin ..... Roda Persdaisy  
Refugee ..... Signe Witte  
Landowner ..... Ove Floth  
Sacerdot ..... John Decegar  
Station Master ..... Walter Sarnel  
Night Butterfly ..... Maj. Britt Thors

(Swedish; English sub-titles)

Loosely adapting the basic premise of "The Scarlet Pimpernel," successful "adventure film" which starred the late Leslie Howard, the Swedish film industry has come up with a weak imitation. While Howard, disguised as a foppish, effeminate English lord, performed his feats of derring-do in France during the period of the French Revolution, the new import's hero, enacted by Edvard Persson, leading Swedish comedian, is seen as a bumbling rustic who ventures behind the Iron Curtain to rescue his interned nephew.

"Pimpnel Svensson" has a good basic story idea, but it's apparent that scripters Ake Ohlmarks and Margit Beckman weren't quite sure how to develop their story. The unsuccessful mix comedy, adventure and music, with a plodding hodgepodge as result. Only market for this entry is in Swedish-speaking areas, where fans with old country ties might want to hear the language spoken. Although there are English subtitles, brushing off a long Swedish conversation with a single sentence.

Except for Persson, who displays occasional comedy appeal, the performers lack distinction. The direction is pedestrian and the entire production has an amateurish quality.

Holl.



# PREP MORE COLOR PROCESSES

## H'wood Writers Drop Blacklist Suit Vs. Studios; Leftwingers Lose Out

Hollywood, Feb. 10.

Members of the Screen Writers Guild voted, 9 to 1, to abandon the blacklist suit against the major film studios. A last-minute campaign by left-wing members failed to affect the balloting.

Controversial suit had been hanging fire since 1947, when the Guild demanded legal action because of a speech by Eric Johnston to the effect that the major lots would not hire any writer suspected of Red leanings. In reply, SWG charged the producers with violation of the anti-trust laws.

Final membership vote was held on recommendation of the executive board that the case be dropped. In this, the board was supported by Thurman Arnold, SWG counsel, and individual plaintiffs, including Charles Brackett, Richard Rodgers, Oscar Hammerstein, 2d, Moss Hart, John Hershey, F. Hugh Herbert, Howard Lindsay, Russell Crouse, Robert Ardrey and Rex Stout.

Prior to the ballot, the left-wing Progressive Caucus, a group within the Guild, sent letters to SWG members urging them to vote to carry on the suit. In the past, PC letters to members carried individual signatures but this time they were signed "Progressive Caucus."

According to a member of the executive board the writers who signed PC letters in the past were those who had defied the House Un-American Activities Committee.

## CHI BLDG. ANTI-TRUST SUIT VS. B&K AMENDED

Chicago, Feb. 10.

Film attorney Tom McConnell last week went into Chi Federal District Court, to amend the Congress Theatre Bldg. anti-trust suit against Balaban & Katz circuit for \$1,500,000 treble damages. Additional brief claims that B&K bought controlling interest in the building through a nominee in 1947. In 1950 the theatre was offered for sale to a syndicate headed by David Pollock for \$620,000, but chain reportedly nixed the deal with bid for \$625,000. However, B&K did not go through with the purchase.

Suit demanding that B&K be held liable for the sale was thrown out by the Illinois Appeal Court last year. McConnell is asking for \$900,000 treble damages more.

## 'Love' on 'Condemned' List; Legion Raps 'Camillo'

National Legion of Decency this week placed the Italian import, "Of Love and Bandits," in its "condemned" category. Catholic reviewing organization charged that "the story it tells is offensive to religion, condones immoral actions and contains suggestive sequences." Distributors of the film is the IFE Corp.

"Little World of Don Camillo," another IFE import, was also rapped by the Legion. "This picture," it was asserted, "presents certain concepts which are contrary to Catholic belief and practices." At the same time some nine Hollywood pix were rated Class "B" (Morally Objectionable in Part for All).

## Gualino Back to Rome After IFE Lookover

Dr. Renato Gualino, head of the Italian Film Producers Assn., returns to Rome Friday (13) via plane after attending last week's opening of the new IFE (Italian Films Export) dubbing studio in New York.

Gualino, in the U. S. for only 10 days, originally planned to visit newly established IFE offices in various parts of the country. Tour will be made on a subsequent U. S. trip, he said.

## Ike & Mamie Guests For D.C. 'Gandhi' Pic Preview

Washington, Feb. 10.

President and Mrs. Eisenhower were to be guests of honor of Ambassador G. L. Mahta of India tonight (10) at a special advance showing of the film, "Mahatma Gandhi—20th Century Prophet."

Pic was screened at the DuPont Theatre before an audience which also included the Ambassadors of Afghanistan, Argentina, Burma, Ceylon, Denmark, Indonesia, Iran, Israel, Mexico, the Philippines, Poland, Saudi Arabia, Thailand, Russia and Yugoslavia, as well as representatives of other nations.

Congressional and State Dept. brass also attended. Pic was made by Louis P. Gainsborough, president of the American Academy of Asian Studies, in San Francisco. Film is an assembled job from motion pictures taken over a period of 27 years during Gandhi's life.

## Clark, Johnson In New MPAA Jobs

Kenneth Clark, director of public relations for the Motion Picture Assn. of America, and Griff Johnson, MPAA's economist, both are taking over added responsibility in the top-echelon MPAA reorganization. Reshuffling was prompted in part by the recent death of v.p. Joyce O'Hara.

In addition to his p.r. job, Clark has become exec aide to Eric A. Johnston, MPAA prez, handling work of a more or less personal nature for Johnston, as did O'Hara.

Johnson, while continuing his duties in the economics field for the MPAA, now is repping the organization in some matters with State, Commerce and other Government departments, plus various of the foreign embassies.

## Senate Probe Seen on Pic Stockholder Relations

With increased rumblings among stockholders of film shares, highlighted by the recent actions instituted against RKO, Wall St. sources see a possible full-dress Congressional investigation of picture stockholder relations. Sen. Charles W. Tobey, (Rep., N. H.) reportedly has indicated that he is considering just such an investigation.

It hasn't been disclosed which Congressional committee would conduct such a probe, but it's considered a possibility that the Senate inquiry into the United Paramount Theatres-American Broadcasting Co. merger may sidleslip into the question of stockholder relations.

## UA's 113 Offices Abroad

Underscoring the far-flung extent of United Artists' recently overhauled foreign organization, Louis Lober reported last week that the distrib now has 113 distribution offices abroad. Lober last week was appointed general manager of the foreign department, functioning under v.p. Arnold Picker.

Former Continental manager of UA, Lober claimed that theatres in virtually all of the most remote global areas are serviced by UA.

## 'Assassin' to UA

"The Assassin," Betty Box production presented by J. Arthur Rank, has been acquired for release by United Artists.

Richard Todd-Eva Bartok costarrer originally was titled "The Venetian Bird."

## 3 DUE ON MARKET IN FOUR MONTHS

With Eastman Kodak planning to put its improved tungsten-balance color film on the market in another three to four months, the industry should have three new color processes at its disposal by late spring. DuPont is reportedly making good progress on its color, and 20th-Fox is ready with its lenticular film.

The limited amounts of EK tungsten color film made available so far on an experimental basis were designed primarily for daylight balance, with a filter needed for indoor work. The new stock, which requires less illumination and shows improved color and grain, is geared for studio incandescent lights.

Tungsten-balance negative and positive can be handled by any lab with the proper equipment, and Warner Bros. Pathe and Consolidated already have installed the necessary units. The negative costs \$125 a 1,000 feet and the positive \$41.50 a 1,000 feet which, when laboratory costs are figured, brings it somewhat above the Technicolor price level on large-volume print orders. On limited print orders, the tungsten-balance stock is cheaper than Techni.

Several feature pix have already been photographed with tungsten-balance color film, but an EK spokesman labeled this "experimental" stock and said it was sold to customers who were "in a hurry."

A DuPont spokesman, who refused to give details, said last week that DuPont was continuing tests with both its new color negative and its safety stock, which should be on the market in the spring. DuPont at present has only a color positive stock.

At 20th, the studio is planning the first color film using lenticulated color which, according to 20th spokesmen, will be cheaper than Techni. The film can be handled by any lab.

## Col, UPA Huddling On Full-Length Cartoon; Study Thurbur Project

With arrival in New York today (Wed.) of Stephen Bosustow, prexy of United Productions of America, cartoonery closely allied with Columbia, homeoffice talks relating to the production of a full-length feature will be resumed. UPA and Col, which controls the pursestrings, have weighed the matter for some time but haven't been able to get together on a story property.

Bosustow has been pitching a full-length animated feature based on James Thurber's "Battle of the Sexes," to which UPA has the rights. UPA has developed a treatment of the Thurber work, with plans to make the film under the title of "Male vs. Woman." Col reportedly has been reluctant to okay the project, feeling that the Thurber yarns may be too high-brow for general audience acceptance. However, the film company is said to have offered an alternative, approving the idea of a full-length cartoon but favoring a more popular subject.

Col has proposed that the cartoonery consider a multi-reeled version of its "Mr. McGoo" one-reel series. Company feels exhibits as well as filmgoers will accept the "McGoo" feature more readily.

## Troubled 'Paradise'

Hollywood, Feb. 10.

Theron Warth (Aspen productions) is cabling protest to Alexander Korda over latter's planned Technicolor "Paradise" starring Alec Guinness and Yvonne De Carlo.

Pointing out Aspen's "Return to Paradise," Technicolor Gary Cooper starrer, is completed, advertising campaign all mapped, any similarity titles would be "unfair" and cause confusion.

## P-T, Near 75-Picture Mark, Hews To Rule That There Are No Rules

Hollywood, Feb. 10.

## Cinemascope-NV Tie Feasible, Sez Gunzburg

Natural Vision's 3-D process can be combined with 20th-Fox's Cinemascope, according to Milton L. Gunzburg, prexy of the Natural Vision Corp. "Some question has been raised as to the compatibility of Natural Vision 3-D and such wide-screen processes as Cinemascope," Gunzburg said at a N. Y. press confab. "They are completely compatible. Natural Vision can be projected on Cinemascope or any other big screen. As a matter of fact, by the simple process of using Cinemascope lenses on NV cameras and mounts, true three-dimension could then be extended to projection on the big screen."

Gunzburg, in N. Y. from the Coast on a three-day visit, disclosed that he conferred with Darryl F. Zanuck and other studio heads on the idea of adapting NV to Cinemascope.

## U.S. Film Choices Snarl Norge Pact

With the question of American distrib participation in the proposed 50% Norwegian tax rebate to theatres settled, only the problem of U. S. import selections, and particularly "Gone With the Wind," stands in the way of a new Norway film pact.

Norwegian government wants to fix rentals at 40% for all pix, a hike of 10%, but only under the condition that the Americans bring in all releases on their Scandinavian schedule. This would include "GWTW," which Metro so far has refused to release in Norway because of the low rental ceiling. Distributors feel that they can and should do much better than 40% on their top pix.

Carl York, Motion Picture Assn. of America rep in Scandinavia, is still in N. Y., standing by for matters to be settled. Norway theatres now get a 5% rebate. Boost to 50% has been proposed, along with raised admission prices, but the original scheme made no mention of any cut for U. S. distributors. Latter pointed out that, since Norwegian theatres are municipally-owned, a tax rebate consists of nothing more than putting the money from one pocket into the other. In effort to solve the import deadlock, MPAA has proposed a grading of releases, it's understood.

## Level of Foreign Imports Steady, British in Lead

Preliminary statistics compiled by the New York censor show that the level of foreign pix imports into the U. S. has remained constant in 1952 with Britain edging sharply ahead of Italy and France. Chinese pix still lead all other foreign reelers.

Computation by the motion picture division of the State Education Dept. shows a total of 391 features and shorts from abroad submitted during the three quarters of the fiscal year, which runs from April to April. There were few rejections, according to Dr. Hugh M. Flick, division head, who added that the censor seal was denied mostly to "honky-tonk" quickies made in the U. S.

Chinese led the list with 76 pix submitted for approval during the nine months ended Dec. 31, 1952. Lineup shows 67 British imports, 58 Mexican, 49 Italian, 32 French and 23 German, with the rest scattered among 10 or 12 nations. Films brought in specifically for television transmission must go through customs, but are not submitted to the N. Y. censor.

Experience is supposed to be the best teacher—but the only thing it has taught Bill Pine and Bill Thomas after 74 independent productions is that you can't rely on experience. The industry's "Dollar Bills" are readying their 75th film, "Those Sisters from Seattle," with the firm conviction that there are no rules that can be followed in film-making.

"If there are any rules," Pine and Thomas insist, "you can bet we don't make them in Hollywood. They're made by the guy who walks up to the boxoffice and buys a ticket. And as far as we can figure out, the only rule he sticks by is that he must get his money's worth."

It's pretty obvious that the Pine-Thomas unit at Paramount has been following that one simple rule ever since they went into operation a dozen years ago. They've achieved an independent production record virtually unparalleled in the trade, achieving a near-perfect boxoffice batting average with their films to date. They insist, however, that there's no formula that can be followed.

"Each picture has to be approached as an individual project," Pine contends. "Every time we start a picture we try to get all the plus-factors we can before starting."

The "plus-factor" in production No. 75, Thomas adds, is what they hope will be a "built-in audience" via something new in a Pine-Thomas film—music and names known in the musical field. Recording stars who will be used in the film, located in Alaska, will help exploit the film, and their various recording firms will lend an assist with platters of the tunes in the picture.

Exploitation of their films has always been a big item with Pine-Thomas. Former publicists themselves, they know the value of getting out and selling a picture around the country. They're firm believers in sending stars out on personal appearances but they make sure that each performer who goes out has something to do on stage beyond the conventional "glad to be here" routine.

## UP HORWITS, ISRAEL IN U FLACKERY SHIFTS

Hollywood, Feb. 10.

Al Horwits, publicity director for Universal, has been appointed executive aide to the studio exec committee to handle special public relations. In addition, he will handle special projects involving studio talent.

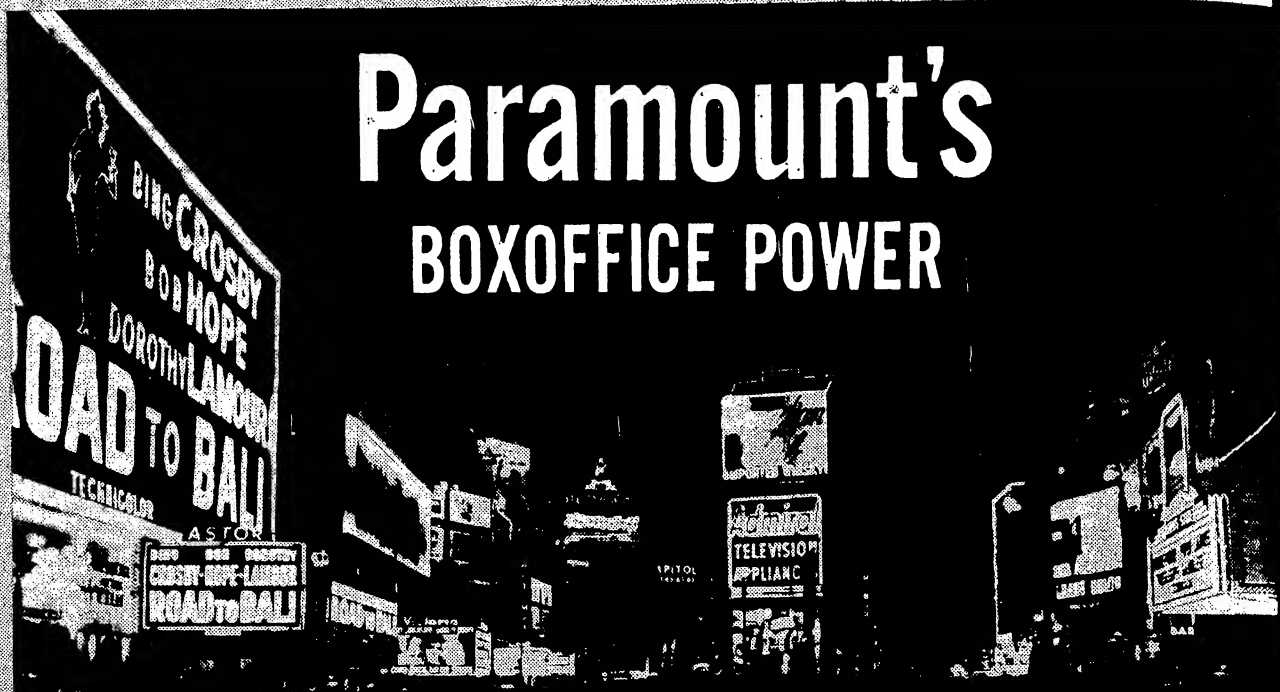
Horwits is being succeeded as publicity director by Sam Israel, his assistant for the past three years. Israel came to U from Eagle Lion where he was publicity director. Changes take effect immediately.

## Top Exhibs Pledge Brotherhood Support

Top execs of the nation's leading theatre circuits are pledging support for the amusement industry's participation in Brotherhood Week (Feb. 15-22) on behalf of the silver anniversary of the National Conference of Christians & Jews. Wholehearted exhibitor response to the drive was disclosed last week by Harry Mandel, coordinator for the amusement division. Sol A. Schwartz, RKO Theatre prez, is national chairman of the amusement unit.

Among those enlisting in the campaign are F. H. Ricketson, Jr., Fox Inter-Mountain Corp.; Leonard H. Goldenson, United Paramount Theatres; Myron N. Blank, Central States Theatre Corp.; Robert J. O'Donnell, Interstate Circuit; John Balaban, Balaban & Katz Corp.; Gerald Shea, Jamestown Amus. Corp.; and Joseph Vogel, Loew's Theatres.





# Paramount's BOXOFFICE POWER

LIGHTS UP BROADWAY AND THE NATION!

KO PALACE

DANNY KAYE  
IN PERSON  
ALL STAR SHOW

"Marquee bait," — N.Y. Post

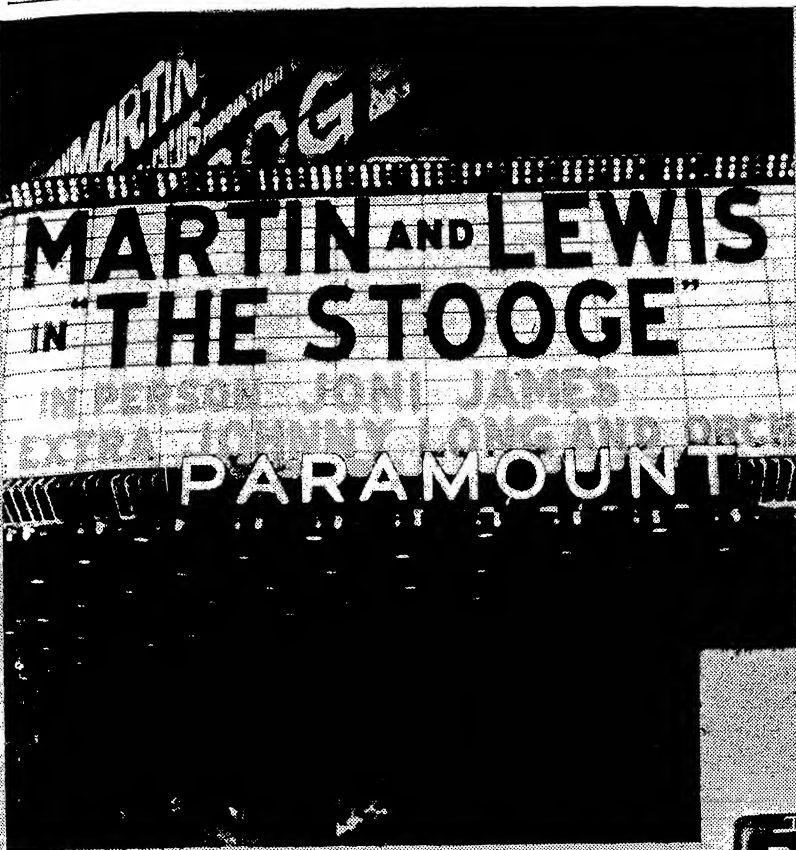
"Seething with excitement!"

— N.Y. Journal-American

HOLIDAY

THUNDER IN THE EAST

His next date  
with Paramount to star in  
"Knock On Wood"...

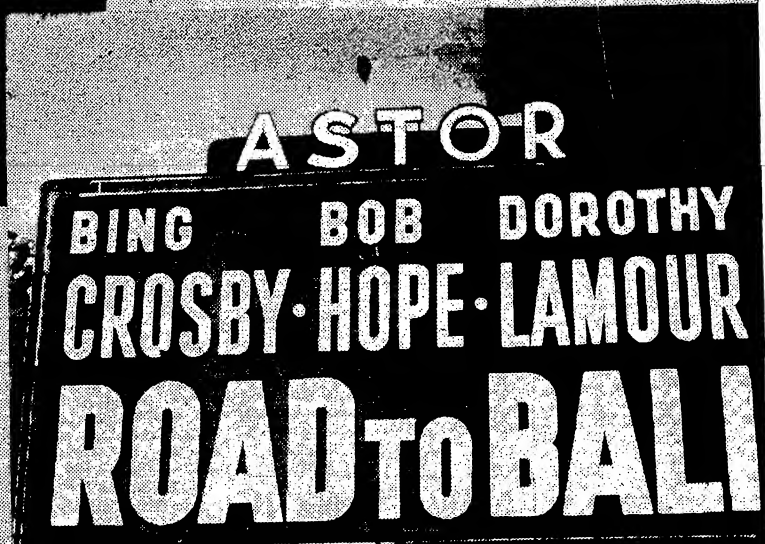


# MARTIN AND LEWIS IN "THE STOOGES"

PARAMOUNT

The industry's top  
money-making stars  
are making new records...

Bigger grosses and more  
holdovers than any  
"Road" picture yet...



ASTOR

BING BOB DOROTHY  
CROSBY · HOPE · LAMOUR

# ROAD TO BALI

TECHNICOLOR



Victoria  
BURT LANCASTER SHIRLEY BOOTH

# COME BACK, LITTLE SHEBA

It's the Picture of the Year —  
for honors and for business...

... HIGH VOLTAGE NEWS FLASH ...

3D

Paramount is now editing  
for early release

SANGAREE  
Color by TECHNICOLOR



# 8 New Bills Boost L.A.; 'Gambler' Aces at \$31,000, 'Stooge' Stout 21G, 'Spur' Fine 25G, 'Condor' Lean 19G

Los Angeles, Feb. 10.

Eight new bills starting out this week are giving a healthier tone to first-run trade although only three newcomers are doing "sock." Standout is "Mississippi Gambler" which is heading for big \$31,000 or near in three theatres. "The Stooge" also looks lusty \$21,000 in two houses plus \$35,000 in five nabs including two ozoners.

"Naked Spur" is rated nice \$25,000 in two sites while "Treasure of Golden Condor" is only small \$19,000 in four houses. "Jazz Singer," in two locations on pop scale runs, is regarded as dull \$11,500. "Angel Face" shapes thin \$19,000 in two spots. "Silver Whip" is slow \$7,500 in one house.

"Hans Christian Andersen" continues to lead holdovers with nifty \$24,000 or near for two situations.

## Estimates for This Week

**Hollywood, Downtown, Wiltern** (WB) (2,756; 1,757; 2,344; 70-\$1.10) — "Mississippi Gambler" (U). Big \$31,000 or near. Last week, "Man Behind Gun" (WB) and "Tales Robin Hood" (Lip), \$19,700.

**Los Angeles, Chinese, Uptown, Loyola** (FWC) (2,097; 2,048; 1,715; 1,248; 70-\$1.10) — "Treasure of Golden Condor" (20th) and "Tangier Incident" (AA). Small \$19,000. Last week, L. A. Chinese, El Rey, "Niagara" (20th) (2d wk) \$5 (days), \$13,400.

**Hillstreet, Pantages** (RKO) (2,752; 2,812; 60-\$1.10) — "Angel Face" (RKO) and "Double Confession" (AA). Thin \$19,000. Last week, "Last Comanches" (Col) and "Blue Canadian Rockies" (Col), \$13,200.

**Loew's State, Egyptian** (UATC) (2,404; 1,538; 70-\$1.10) — "Naked Spur" (M-G) and "Desperate Search" (M-G). Nice \$25,000. Last week, "Clown" (M-G) and "Ride Man Down" (Rep) (2d wk), \$15,000.

**United Artists, Hollywood** (Paramount) (UATC-F&M) (2,100; 1,439; 70-\$1.10) — "Jazz Singer" (WB). Dull \$11,500. Last week, in other units. **Orpheum, Hawaii** (Metropolitan-G&S) (2,213; 1,106; 60-90) — "The Stooge" (Par). Lusty \$21,000. Last week, "Thunder in East" (Par) and "Jungle Girl" (Mono) (2d wk), \$7,200.

**Los Angeles Paramount** (UPT) (3,200; 70-\$1.25) — "Silver Whip" (20th) and "Silk Noose" (AA). Slow \$7,500. Last week, with Hollywood Paramount, Uptown, Loyola, "Ruby Gentry" (20th) (2d wk), \$19,400.

**Canon** (ABC) (533; 1,200) — "Face to Face" (RKO). Neat \$5,500. Last week, "Member of Wedding" (Col) (6th wk), \$1,500.

**Vogue** (FWC) (885; 70-\$1.10) — "Bad, Beautiful" (M-G) (7th wk). Fine \$5,000. Last week, \$5,800.

**Globe** (FWC) (782; 70-90) — "Monsoon" (UA) and "Wall of Death" (Indie) (2d wk) (5 days). Off to \$2,000. Last week, fair \$5,700.

**Wilshire** (FWC) (2,296; 80-\$1.50) — "Moulin Rouge" (UA) (7th wk). Fine \$8,500. Last week, \$10,800.

**Beverly Hills, Palace** (WB-Metropolitan) (1,612; 1,212; 20-\$1.80) — "Andersen" (RKO) (7th Bevills, 3d wk Palace). Good \$25,000. Last week, \$29,000.

**Fine Arts** (FWC) (679; 80-\$1.50) — "Little Sheba" (Par) (7th wk). Smooth \$5,000. Last week, \$6,400.

**Ritz** (FWC) (1,370; 80-\$1.50) — "Cousin Rachel" (20th) (7th wk). Light \$3,300. Last week, \$4,600.

**Four Star** (UATC) (900; 80-\$1.50) — "The Star" (20th) (7th wk). Good \$4,000. Last week, \$4,900.

## 3-D 'Devil' Wow \$20,000 Paces Prov.; 'Fair' Hotsy 10G, 'Rachel' Good 11G

Providence, Feb. 10.

3-D is the word hereabouts, too, and the new process used for "Bwana Devil" at RKO Albee is pacing city. Majestic is also hot with "Meet Me At Fair." Third place goes to State's "Cousin Rachel," which looks good.

## Estimates for This Week

**Albee** (RKO) (2,200; 40-\$1) — "Bwana Devil" (UA). Wow \$20,000. Last week, "Androcles and Lion" (RKO) and "Maverick" (AA), \$7,500.

**Majestic** (Fay) (2,200; 44-65) — "Meet Me At Fair" (U) and "Red-head Wyoming" (U). Hot \$10,000. Last week, "Mississippi Gambler" (U) and "Black Castle" (U), \$11,000.

**Metropolitan** (Snider) (3,100; 44-65) — "Treasure of Golden Condor" (20th) and "Top Secret" (Indie).

(Continued on page 16)

## Broadway Grosses

**Estimated Total Gross This Week** ..... \$600,700  
(Based on 22 theatres)  
**Last Year** ..... \$561,900  
(Based on 21 theatres)

## 'Bad' Rousing 16G, Cincy; 'Venice' 8G

Cincinnati, Feb. 10.

Downtown biz is perking up this stanza. "Bad and Beautiful" is magnetizing a tall take at the Albee. Balance of trade is distributed fairly between "Clown" at Capitol, "Man Behind Gun" in the Palace and "Thief of Venice" at Keith's. "Stars Are Singing," the one mover-over at Grand looks fine.

## Estimates for This Week

**Albee** (RKO) (3,100; 55-85) — "Bad and Beautiful" (M-G). Tall \$16,000. Last week, "Stars Are Singing" (Par), same.

**Capitol** (RKO) (2,000; 55-85) — "Clown" (M-G). Okay \$9,000. Last week, "Torpedo Alley" (AA) and "Wagons West" (AA), \$6,500.

**Grand** (RKO) (1,400; 55-85) — "Stars Are Singing" (Par) (m.o.), Fine \$7,500. Last week, "Hiawatha" (AA) and "No Holds Barred" (AA), \$7,000.

**Keith's** (Shor) (1,500; 55-85) — "Thief of Venice" (20th). Big \$8,000. Last week, "Lawless Breed" (U), \$7,500.

**Palace** (RKO) (2,600; 55-85) — "Man Behind Gun" (WB). Moderate \$9,000. Last week, "Kansas City Confidential" (UA), \$8,000.

## 'A&C' LUSTY \$7,500, OMAHA; 'THUNDER' 11G

Omaha, Feb. 10.

New bills are tilting biz this week although few of the fresh ptx are particularly outstanding. "Abbott-Costello Meet Capt. Kidd" shapes nice at the Omaha. "Thunder in East" at Orpheum looks okay.

## Estimates for This Week

**Brandels** (RKO) (1,100; 20-76) — "Angel Face" (RKO). Trim \$5,500. Last week, "Ruby Gentry" (20th) and "Storm Over Tibet" (Col), \$6,500.

**Omaha** (Tristates) (2,100; 20-70) — "Abbott-Costello Meet Capt. Kidd" (WB). Nice \$7,500. Last week, "Outpost in Malaya" (UA) and "First Legion" (UA), \$7,000.

**Orpheum** (Tristates) (3,000; 20-70) — "Thunder in East" (Par) and "Rodeo" (AA). Oke \$11,000. Last week, "Lawless Breed" (U) and "Black Castle" (U), \$10,500.

**State** (Goldberg) (865; 25-76) — "Prisoner of Zenda" (M-G). Big \$6,000. Last week, "Above and Beyond" (M-G) (2d wk), \$5,500.

**Palms** (UD) (2,961; 70-95) — "Invasion U. S. A." (Col) and "Pathfinder" (Col) (2d wk). Good \$15,000. Last week, great \$27,000.

**Madison** (UD) (1,900; 70-95) — "Montana Belle" (RKO) and "Voodoo Tiger" (Col). Dull \$8,000. Last week, "Bwana Devil" (UA) (6th wk), \$10,000.

**United Artists** (UA) (1,938; 70-95) — "Above and Beyond" (M-G). Big \$20,000. Last week, "Don't Care Girl" (20th) and "Desperate Search" (M-G), \$10,200.

**Adams** (Alabam) (1,700; 70-95) — "The Clown" (M-G). Fair \$7,000. Last week, "Four Poster" (Col), \$8,500.

## 'Stooge' Standout in Mpls., Wham \$14,000; 'Angel' Okay 8G, 'Clown' 4G

Minneapolis, Feb. 10.

As to be expected, with "The Stooge" on deck, it is a case of the other bills playing second, third or fourth fiddle. The Martin-Lewis opus is making the turnstiles click in good-old-days fashion with a smash session at Radio City. "Great White Hunter" and "Capt. Kidd," two oldies, shape big at Lyric. In its second week, "My Cousin Rachel," which started so smash, continues fine at the World. Favorable weather and slackening of the flu are helpful.

## Estimates for This Week

**Century** (Par) (1,600; 50-76) — "Island Rescue" (U). Slack \$3,500. Last week, "Thief of Venice" (20th), \$3,800.

**Gopher** (Berger) (1,026; 50-76) — "The Clown" (M-G) (2d wk). Indifferent \$4,000. Last week, \$5,200.

**Lyric** (Par) (1,000; 50-76) — "Great White Hunter" (Lip) and "Captain Kidd" (Lip) (reissues). Forked out for heavy ads to sell these oldies. Big \$5,500. Last week, "Desperate Search" (M-G)

(Continued on page 16)

## 'Bali' Lively \$12,000 In Dull St. Loo; 'Bad' 15G, 2d

St. Louis, Feb. 10.

Another weekend of nice weather which took natives outdoors is hurting biz at the big cinemas currently. Absence of new product also is holding down overall total. "Road To Bali" is rated fine at the Missouri. "Meet Me At Fair" is holding okay in second Ambassador week.

## Estimates for This Week

**Ambassador** (F&M) (3,000; 60-75) — "Meet Me At Fair" (20th) and "Yankee Buccaneer" (U) (2d wk). Good \$9,000 after big \$15,000 opening frame.

**Fox** (F&M) (5,000; 60-75) — "My Pal Gus" (20th) and "Silver Whip" (20th). Opened today (Tues.). Last week, "Thunder in East" (Par) and "Cattle Town" (WB), good \$15,000.

**Loew's** (Loew) (3,172; 50-75) — "Bad and Beautiful" (M-G) (2d wk). Neat \$15,000 after \$19,500 initial session.

**Missouri** (F&M) (3,500; 60-75) — "Road to Bali" (Par). Fine \$12,000. Last week, "Mississippi Gambler" (U) and "Turning Point" (Par) (m.o.), \$10,000.

**Pageant** (St. L. Amus.) (1,000; 90) — "Thief of Venice" (20th). Trim \$4,000. Last week, "Androcles and Lion" (RKO), \$3,500.

**Shady Oak** (St. L. Amus.) (800; 90) — "Thief of Venice" (20th). Big \$4,500. Last week, "Magic Box" (Indie), \$3,000.

**Shubert** (Indie) (1,500; 40-50) — "Birth of Laugh Stars" (Indie) and "Musical Sensations" (Indie). Oke \$4,000. Last week, "The Clown" (M-G), \$4,500.

**Beyond** (Indie) (1,500; 40-50) — "Birth of Laugh Stars" (Indie) and "Musical Sensations" (Indie). Oke \$4,000. Last week, "The Clown" (M-G), \$4,500.

## 'Beyond' Big 20G, Det.; 'Niagara' 32G

Detroit, Feb. 10.

Biz looks good this week. "Above and Beyond," given a preem send-off at United Artists, shapes big. "Niagara" looks trim at the Fox. "The Clown" is only fair at the Adams. "Androcles and Lion" looks okay at the Michigan.

## Estimates for This Week

**Fox** (Fox-Detroit) (5,000; 70-95) — "Niagara" (20th) and "Redhead Wyoming" (U). Good \$32,000. Last week, "K. C. Confidential" (UA) and "I'll Get You" (Lip), \$16,000.

**Michigan** (United Detroit) (4,000; 70-95) — "Androcles and Lion" (RKO). Oke \$17,000. Last week, "Stop, You're Killing Me" (WB) and "Hurricane Smith" (U), \$12,000.

**Palms** (UD) (2,961; 70-95) — "Invasion U. S. A." (Col) and "Pathfinder" (Col) (2d wk). Good \$15,000. Last week, great \$27,000.

**Madison** (UD) (1,900; 70-95) — "Montana Belle" (RKO) and "Voodoo Tiger" (Col). Dull \$8,000. Last week, "Bwana Devil" (UA) (6th wk), \$10,000.

**United Artists** (UA) (1,938; 70-95) — "Above and Beyond" (M-G). Big \$20,000. Last week, "Don't Care Girl" (20th) and "Desperate Search" (M-G), \$10,200.

**Adams** (Alabam) (1,700; 70-95) — "The Clown" (M-G). Fair \$7,000. Last week, "Four Poster" (Col), \$8,500.

**Palms** (UD) (2,961; 70-95) — "Invasion U. S. A." (Col) and "Pathfinder" (Col) (2d wk). Good \$15,000. Last week, great \$27,000.

**Madison** (UD) (1,900; 70-95) — "Montana Belle" (RKO) and "Voodoo Tiger" (Col). Dull \$8,000. Last week, "Bwana Devil" (UA) (6th wk), \$10,000.

**United Artists** (UA) (1,938; 70-95) — "Above and Beyond" (M-G). Big \$20,000. Last week, "Don't Care Girl" (20th) and "Desperate Search" (M-G), \$10,200.

**Adams** (Alabam) (1,700; 70-95) — "The Clown" (M-G). Fair \$7,000. Last week, "Four Poster" (Col), \$8,500.

**Palms** (UD) (2,961; 70-95) — "Invasion U. S. A." (Col) and "Pathfinder" (Col) (2d wk). Good \$15,000. Last week, great \$27,000.

**Madison** (UD) (1,900; 70-95) — "Montana Belle" (RKO) and "Voodoo Tiger" (Col). Dull \$8,000. Last week, "Bwana Devil" (UA) (6th wk), \$10,000.

**United Artists** (UA) (1,938; 70-95) — "Above and Beyond" (M-G). Big \$20,000. Last week, "Don't Care Girl" (20th) and "Desperate Search" (M-G), \$10,200.

**Adams** (Alabam) (1,700; 70-95) — "The Clown" (M-G). Fair \$7,000. Last week, "Four Poster" (Col), \$8,500.

**Palms** (UD) (2,961; 70-95) — "Invasion U. S. A." (Col) and "Pathfinder" (Col) (2d wk). Good \$15,000. Last week, great \$27,000.

**Madison** (UD) (1,900; 70-95) — "Montana Belle" (RKO) and "Voodoo Tiger" (Col). Dull \$8,000. Last week, "Bwana Devil" (UA) (6th wk), \$10,000.

**United Artists** (UA) (1,938; 70-95) — "Above and Beyond" (M-G). Big \$20,000. Last week, "Don't Care Girl" (20th) and "Desperate Search" (M-G), \$10,200.

**Adams** (Alabam) (1,700; 70-95) — "The Clown" (M-G). Fair \$7,000. Last week, "Four Poster" (Col), \$8,500.

**Palms** (UD) (2,961; 70-95) — "Invasion U. S. A." (Col) and "Pathfinder" (Col) (2d wk). Good \$15,000. Last week, great \$27,000.

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## 'Singing' Loud \$12,000, L'ville; 3-D Stereo Pix Same, 'At Fair' Big 6G

Louisville, Feb. 10.

## Key City Grosses

**Estimated Total Gross This Week** ..... \$2,410,200  
(Based on 23 cities, 206 theatres, chiefly first runs, including N. Y.)  
**Total Gross Same Week Last Year** ..... \$2,274,000  
(Based on 23 cities, and 204 theatres.)

## 'Stooge' Smash \$14,000, K.C. Ace

Kansas City, Feb. 10.

Big interest this session is "The Stooge" at Paramount, racking up a smash total and sure to stay a second week. Other newcomers, "Angel Face" at the Missouri, and "Bloodhounds of Broadway" in the Fox Midwest theatres are fairish. "Bad and Beautiful," big last week, is okay on holdover. Interest in 3-D pix is rising here since the Missouri has scheduled a program of polaroid shorts next week. The week's weather was rated favorable.

## Estimates for This Week

**Kimo** (Dickinson) (504; 65-85) — "Four Poster" (Col) (7th wk). Fine \$1,600 good, and may go eighth week. Last week, \$1,800.

**Midland** (Loew's) (3,500; 50-75) — "Bad and Beautiful" (M-G) (2d wk). Satisfactory \$8,500. Last week, big \$14,000.

**Missouri** (RKO) (2,650; 50-75) — "Angel Face" (RKO) and "Beware My Lovely" (RKO). Fairish \$6,500. Last week, "Hellgate" (Lip) and "Outlaw Women" (Lip), \$5,000.

**Paramount** (Tri-States) (1,900; 50-75) — "The Stooge" (Par). Sock \$14,000, and holds. Last week, "Tropic Zone" (Par), \$6,000.

**Tower, Uptown, Fairway, Granada** (Fox Midwest) (2,100; 2,043; 700; 1,217; 50-75) — "Bloodhounds of Broadway" (20th) and "Thunderbirds" (Rep). Moderate \$13,000. Last week, "Lawless Breed" (U) and "Black Castle" (U), showed unexpected strength for nice \$15,000, over hopes.

**Vogue** (Golden) (500; 65-85) — "Brandy for Parson" (Indie). Medium \$1,500. Last week, "Stranger in Between" (Indie) (2d wk), \$1,400.

**Warfield** (Loew's) (2,656; 65-95) — "Bad and Beautiful" (M-G) (3d wk). Big \$10,000 in 6 days. Last week, \$15,000.

**Paramount** (Par) (2,646; 65-95) — "The Stooge" (Par). Sock \$21,000. Last week, "Thunder in East" (Par) and "Star of Texas" (AA), 9 days, \$14,000.

**St. Francis** (Par) (1,400; 65-95) — "Anna" (IFE) (2d wk). Held at \$7,000. Last week, big \$9,000.

**Orpheum** (No. Coast) (2,448; 65-95) — "Mississippi Gambler" (U). Great \$20,000 or near. Last week, "Last Comanches" (Col) and "Savage Mutiny" (Col), \$7,500.

**United Artists** (No. Coast) (1,207; 65-95) — "Monsoon" (UA). Fair \$5,000. Last week, "Thief of Venice" (20th), ditto.

**Stagedoor** (A-R) (370; 85-11) — "Promoter" (U) (7th wk). Off to \$2,800. Last week, big \$3,400.

**Clay Rosener** (400; 65-85) — "Cyrano" (UA) (reissue). Big \$2,200. Last week, "Orpheus" (Indie) and "Eagle With Two Heads" (Indie) (reissues), \$1,700.

**Vogue** (S. F. Theatres) (377; 85-11) — "Strange Ones" (Indie) (4th wk). Held at \$1,900. Last week, nice \$2,100.

**3-D STEREO-MARCH**  
**FANCY \$16,000, PORT**

## 3-D STEREO-MARCH FANCY \$16,000, PORT

Portland, Ore., Feb. 10.

Biz shapes spotty this round here. But the 3-D shorts program with "Rogue's March" are going great guns. "Meet Me At Fair" looks lofty at the Broadway. "The Promoter" held for third inning at the Guild.

**Estimates for This Week**  
**Broadway** (Parker) (1,890; 65-90) — "Meet Me At Fair" (U) and "Stranger in Between" (U). Tall \$12,000 or near. Last week, "Lawless Breed" (U) and "Change of Heart" (Rep) (reissue), \$11,500.

**Guild** (Parker) (400; 65-90) — "Promoter" (U) (3d wk). Neat \$2,500. Last week, \$3,600.

**Liberty** (Hamrick), (1,850; 90-125) — "Stereo Techniques" (Indie) and "Rogue's March" (M-G). Nifty \$16,000 or close for the 3-D shorts. Last week, "Kansas City

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# 'Peter Pan' Preem Huge \$50,000, Chi; 'Bad' Big 35G, 'Gus'-Monroe Band Bright 50G, 'Anna' Sturdy 10G, 2d

Chicago, Feb. 10.

Strong new product plus staunch holdovers and good weather is heading Chicago Loop houses into an excellent frame. "Peter Pan" on its world preem at State-Lake is shooting for giant \$50,000 while "Bad and Beautiful" at the Woods shapes big \$35,900.

"My Pal Gus" at the Chicago, backed by Vaughn Monroe band, should land a bright \$50,000 being helped by overflow from State-Lake.

"Anna" at the Monroe is leading the second-weekers with a sweet session. Roosevelt, with "Thunder in the East" and "Blazing Forest" is holding well. "Thief of Venice" is holding well. "Captive Women" looks okay and "United Artists. Originals" winding up a fourth week plus five days with fine total for "Above and Beyond." Seventh frame of "Promoter" at Surf still is sharp.

## Estimates for This Week

Chicago (B&K) (3,900; 98)—"My Pal Gus" (20th) plus Vaughn Monroe package show. Sturdy \$50,000. Last week, "Bwana Devil" (UA) with vaude (2d wk), \$58,000.

Grand (RKO) (1,500; 55-98)—"Two Lost Worlds" (Indie) and "Unknown Island" (Indie) (reissues). Light \$8,500. Last week, "Monsoon" (UA) and "Benny the Dip" (UA), \$7,500.

Monroe (Indie) (1,000; 55-98)—"Anna" (IFE) (2d wk). Smart \$10,000. Last week, \$12,000.

Oriental (Indie) (3,400; 98)—"Above and Beyond" (M-G) (4th wk). Final week plus five days looks hefty \$32,000. Last week, \$18,000. Roosevelt (B&K) (1,500; 55-98)—"Thunder in East" (Par) and "Blazing Forest" (Par) (2d wk). Good \$12,000. Last week, \$17,000.

State-Lake (B&K) (2,700; 98-125)—"Peter Pan" (RKO). World preem promises to hit huge \$50,000. Last week, "Mississippi Gambler" (U) and "All Ashore" (Col) (2d wk), \$19,000.

Surf (H&E Balaban) (685; 98)—"Promoter" (U) (7th wk). Brisk \$4,500. Last week, \$5,000.

United Artists (B&K) (1,700; 55-98)—"Thief of Venice" (20th) and "Captive Women" (RKO) (2d wk). Neat \$9,000. Last week, \$18,000. Woods (Essaness) (1,073; 98)—"Bad and Beautiful" (M-G). Sock \$35,000. Last week, "Lime-light" (UA) (3d wk), \$13,000.

World (Indie) (587; 98)—"Summer of Happiness" (Indie) (7th wk). Excellent \$4,000. Last week, \$5,000.

# 'Stooge' Great \$23,500, Pitt; 'Niagara' Torrid 11G, 'Lion' Fair \$7,000

Pittsburgh, Feb. 10.

"The Stooge" at Penn and "Niagara" at Fulton are the big noises this week, and everybody was helped over the weekend by overflows from these two houses. Both pictures are shooting way beyond holdover figures. Ink Spots-Ella Fitzgerald stagelash with "Stop, You're Killing Me" at Stanley is somewhat disappointing in comparison with past biz these names have done here. "Androcles and Lion" at Warner is only so-so.

## Estimates for This Week

Fulton (Shea) (1,700; 60-85)—"Niagara" (20th). Marilyn Monroe buildup is paying off. Big \$11,000, biggest here in months. Holds. Last week, "Lawless Breed" (U), very satisfactory \$6,500.

Harris (Harris) (2,200; 50-85)—"Happy Time" (Col). Excellent notices, but they aren't buying, barely okay \$6,500. Last week, "Thief of Venice" (20th), \$6,000.

Penn (Pew's) (3,300; 50-85)—"Stooge" (Par). Long lines all day long over weekend will mean smash \$23,500, and may top that figure. Last week, "Bad and Beautiful" (M-G) fell off down the stretch, to \$20,000 in 9 days.

Squirrel Hill (WB) (900; 50-85)—"High Treason" (Indie) (2d wk). Still going strong at \$3,500. Last week, \$4,000.

Stanley (WB) (3,800; 65-110)—"Stop, You're Killing Me" (WB) and Ink Spots-Ella Fitzgerald on stage. Shapes good \$24,000, but rather disappointing for the lineup. Last week, "Thunder in East" (Par), \$8,500.

Warner (WB) (2,000; 50-85)—"Androcles and Lion" (RKO). Fair \$7,000. Last week, "Bwana Devil" (UA) (4th wk), \$9,000 at advanced prices.

## Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

# 'Gambler' Hefty \$12,000, Indpls.

Indianapolis, Feb. 10.

Biz is up at most first-run situations here this stanza, stronger line up of films plus mild weather helping. "Mississippi Gambler" at the Indiana is leading town with a nifty total. "Bad and Beautiful" at Loew's, and "Stars Are Singing" at Circle, both are okay.

## Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-76)—"Stars Are Singing" (Par) and "Beware My Lovely" (RKO). Nice \$9,000. Last week, "Meet Me at Fair" (U) and "Star of Texas" (AA), \$11,000.

Indiana (C-D) (3,200; 50-76)—"Mississippi Gambler" (U). Hefty \$12,000. Last week, "Flat Top" (AA) and "Tangier Incident" (AA), \$8,500.

Loew's (Loew's) (2,427; 50-76)—"Bad and Beautiful" (M-G). Nifty \$10,000. Last week, "Hangman's Knot" (Col) and "Pathfinder" (Col), \$8,000.

Lyric (C-D) (1,600; 50-76)—"Ride Man Down" (Rep) and "Dark Command" (Rep) (reissue). Oke \$5,500. Last week, "Thief of Venice" (20th) and "Trail Guide" (Indie), \$5,000.

# 'Girls' Fancy 14G, Tops Hub New Pix; 'Invasion' Trim 9G, 'Devil' 21G, 2d

Boston, Feb. 10.

Surplus of holdovers will hurt biz this week. One of top new pix, "Girls in Night" at Memorial looks nice. "Invasion U.S.A." at Boston is oke while "Treasure of Golden Condor" at Paramount and Fenway shapes good. "Bwana Devil" in second round at Met is skidding but still solid. "Jeopardy" in second week at State and Orpheum is holding nicely.

## Estimates for This Week

Astor (B&K) (1,500; 85-125)—"Hans Christian Andersen" (RKO) (7th wk). Still big at \$14,000 after \$15,500 for sixth.

Boston (RKO) (3,000; 40-85)—"Invasion U.S.A." (Col) and "Go West, Young Lady" (Indie). Okay \$9,000. Last week, "Meet Me at Fair" (U) and "Deadline for Murder" (20th), same.

Esquire (ATC) (1,000; 65-81)—"Lime-light" (UA) (7th wk). Slow \$1,000 after \$1,300 for sixth.

Exeter (Indie) (1,300; 60-80)—"Breaking Sound Barrier" (UA) (7th wk). Slipped to near \$4,000 following fast \$4,500 for sixth.

Fenway (NET) (1,373; 40-85)—"Treasure of Golden Condor" (20th). Fairish \$4,500. Last week, "Thief of Venice" (20th) and "Fangs of Arctic" (Indie), \$5,000.

Memorial (RKO) (3,000; 40-85)—"Girls of Night" (U) and "Lost Women" (Indie). Fine \$14,000. Last week, "Against All Flags" (U) and "White Corridors" (Indie), \$16,000.

Metropolitan (NET) (4,367; 90-125)—"Bwana Devil" (UA) (2d wk). Off to near \$21,000. First week was big \$43,000.

Orpheum (Loew) (3,000; 40-85)—"Jeopardy" (M-G) and "Rogue's March" (M-G) (2d wk). Holding to \$16,500 after slick \$27,000 for first.

Paramount (NET) (1,700; 40-85)—"Treasure of Golden Condor" (20th). Fast \$12,000. Last week, "Thief of Venice" (20th) and "Fangs of Arctic" (Indie), \$11,000.

State Loew (3,500; 40-85)—"Jeopardy" (M-G) and "Rogue's March" (M-G) (2d wk). Off to about \$9,000 following nice \$13,500 for first.

# 3-D Stereo-March' Ace Draw in Seattle, \$18,000

Seattle, Feb. 10.

"Stereo Techniques," the 3-D program of shorts, is the big news here this stanza. Paired with "Rogue's March," it is landing a great total at the Orpheum with roadshow scale. Other strong entry is "The Stooge," which is rated big at the larger Paramount. "Treasure of Golden Condor" also is doing very well at the Coliseum.

## Estimates for This Week

Coliseum (Evergreen) (1,829; 65-90)—"Treasure of Golden Condor" (20th) and "Kid Broken Gun" (Col). Big \$9,000. Last week, "Thief of Venice" (20th) and "Dangerous Assignment" (Indie), \$7,800.

Fifth Avenue (Evergreen) (2,366; 65-90)—"Blackboard Pirate" (RKO). Slow \$5,000. Last week, "Happy Time" (Col), same.

Liberty (Hamrick) (1,650-65-90)—"Redhead from Wyoming" (U). Mild \$6,000 in 8 days. Last week, "Clown" (M-G) in 3rd stanza, four days, oke, \$3,500.

Music Box (Hamrick) (850; 65-90)—"Babes in Bagdad" (U). Slow \$2,500. Last week, "Man Behind Gun" (WB), \$2,300 in 6 days.

Music Hall (Hamrick) (2,263; 65-90)—"Bad and Beautiful" (M-G). (2d wk). Down to \$7,000 after sock \$12,500 opening week.

Orpheum (Hamrick) (2,600; 90-125)—"Stereo Techniques" (Indie) and "Rogue's March" (M-G). The 3-D shorts program is the real draw here, with great \$18,000 likely. Holds. Last week, "Androcles" (RKO) and "Sword of Venus" (RKO), \$8,400 in 8 days at 90c top.

Paramount (Evergreen) (3,039; 65-90)—"Stooge" (Par) and "Tropic Zone" (Par). Big \$16,000 or close. Last week, "Ruby Gentry" (20th) and "White Corridors" (Indie) (2d wk-5 days), \$4,200.

# 'City Beneath Sea' Giant 25G, Cleve.

Cleveland, Feb. 10.

The way "City Beneath Sea" is piling the patrons into the Palace is the big news here this stanza. It looks to rack up a huge total. "Bwana Devil" still is very solid in third and final round at the Allen.

## Estimates for This Week

Allen (Warners) (3,000; 85-125)—"Bwana Devil" (UA) (3d wk). Solid \$15,000 seen for closing lap, bringing three-week run up to \$87,000. Got sock \$27,000 in second round.

Hipp (Telemanagement) (3,700; 55-85)—"Redhead from Wyoming" (U) and "Black Castle" (U). Light \$11,500. Last week, "Thief of Venice" (20th), mild \$12,500.

Lower Mall (Community) (585; 55-85)—"Sinners" (Indie) (6th wk). Fair \$2,200 after \$2,400 last round.

Ohio (Loew's) (1,300; 55-85)—"Chief Pontiac" (Lip) and "Breakdown" (Indie). Average \$5,000. Last week, "Captain Kidd" (WB) and "Great White Hunter" (Lip), oke \$5,000.

Palace (RKO) (3,300; 55-85)—"City Beneath Sea" (U). Terrific \$25,000 looms. Last week, "Four Poster" (Col), fair \$9,000.

State (Loew's) (3,450; 55-85)—"Bad and Beautiful" (M-G) (2d wk). Big \$12,000 after \$18,000 last chapter.

Stillman (Loew's) (2,700; 55-85)—"Above and Beyond" (M-G) (4th wk). Satisfying \$7,000. Last week, \$7,500.

# 'Spur' Record \$24,000, Denver; 'Stooge' 15G

Denver, Feb. 10.

"Naked Spur," with so-called world preem at the Paramount, is racking up a new house record, and holding. "The Stooge," big this week at Denham, also is getting a holdover. "Lime-light" was pulled after four poor days at Orpheum. "Last of Comanches" shapes good in two houses.

## Estimates for This Week

Aladdin (Fox) (1,400; 50-85)—"Thief of Venice" (20th) and "Darling Clementine" (20th), day-date with Tabor, Webber. Fair \$5,900. Last week, "Great White Hunter" (Lip) and "Captain Kidd" (Lip), \$5,000.

Denham (Cockrill) (1,750; 50-85)—"Stooge" (Par). Big \$15,000. Holds. Last week, "Thunder in East" (Par) (2d wk), \$8,000.

Denver (Fox) (2,525; 50-85)—"Last of Comanches" (Col) and "Tars and Spars" (Col). Good \$13,500. Last week, "Blackboard Pirate" (RKO) and "Beware My Lovely" (RKO), \$12,000.

Esquire (Fox) (742; 50-85)—"Last Comanches" (Col) and "Tars and Spars" (Col). Good \$13,500. Last week, "Blackboard Pirate" (RKO) and "Beware My Lovely" (RKO), \$12,000.

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# B'way's Winning Parlay: New Pix, Repeats, 3-D; 'Stooge' Smash 110G, 'Stereo' Pans No Detriment, 25G

Launching of new, strong films, continuance of favorable weather and the sustained strength of numerous holdovers are contributing to the bright glow at Broadway first-run theatres this stanza. Most houses will be further helped next session by the Lincoln Birthday (Thurs.) holiday.

"The Stooge" with Joni James, Johnny Long band heading stage-show soared to a smash \$110,000 in the first week ended last night (Tues.) at the Paramount. Long lines both Saturday and Sunday together with heavy trade on week-days attested to the draw of this combo, which looks to stay three or four weeks.

Introduction of 3-D pictures at the Globe, first on Broadway outside of Cinerama, is proving successful despite thumbs-down treatment by the crit. The "Stereo Techniques" shorts program, now coupled with "Fangs of Arctic," wound up its initial week with a sock \$25,000. Failure of bill to hold up well on weekdays hurt since weekend trade was very big.

"Above and Beyond" shapes as one of biggest second-week pictures, with smash \$35,000 at the Mayfair. "Mississippi Gambler" is another great holdover with around \$30,000 for second stanza at the State. "The Star" wound up its second session with a very big \$23,000 at the Rivoli.

"Road to Bali" continues in great fashion for second round with about \$29,000 at the Astor. "The Clown" fell apart on abbreviated second week to get only \$6,500 in six days at the Capital. "Thunder in East" hit a good \$10,000 in its first round at the Holiday.

"Bad and Beautiful" with stage-show is concluding its run at the Music Hall today (Wed.) with an okay \$110,000 for the final (4th) stanza. Hall brings in "Tonight We Sing" tomorrow. "Niagara" with iceshow onstage wound up its third frame with an okay \$49,000 at the Roxy. "Peter Pan" with new stage bill replaces today (Wed.).

"Come Back, Little Sheba" still was sturdy with \$17,000 for seventh stanza at the Victoria. "Don Camillo" is continuing its long run at the Bijou after getting a fancy \$8,500 in the fourth week.

## Estimates for This Week

Astor (City Inv.) (1,300; 70-150)—"Road to Bali" (Par) (2d wk). Holding up in great style with \$29,000 or close in initial holdover session ending today (Wed.). First week was socko \$35,000. Stays on, natch!

Bijou (City Inv.) (589; 90-150)—"Don Camillo" (Indie) (5th wk). Fourth stanza ended Monday (9) held to fine \$8,500 after \$9,500 for third week. "Continues on."

Broadway (Cinerama) (1,250; 90-230)—"Cinerama" (Indie) (20th wk). The 19th stanza ended yesterday (Tues.) continued at about same pace around \$39,000 after smash \$40,000 for 18th week.

Baronet (Reade) (430; 90-150)—"Importance of Being Earnest" (U) (8th wk). Seventh session ended Sunday (8) was stout \$8,500 after \$7,400 for sixth week.

Capital (Loew's) (4,820; 70-150)—"Moulin Rouge" (UA). Opens today (Wed.) after benefit preem for Damon Runyon Fund last night (Tues.). In ahead, "The Clown" (M-G) (2d wk-6 days), thin \$6,500 after only \$13,000 opening week.

Criterion (Moss) (1,700; 70-220)—"Hans Christian Andersen" (RKO) (12th wk). The 11th stanza ended Monday (9) continued in the chips with \$15,000 although week-days are way off currently. The 10th week was \$19,000.

Fine Arts (Davis) (468; 90-180)—"Promoter" (U) (16th wk). The 15th round ended Monday (9) still was big at \$5,100 after \$5,800 for 14th week, both unusually fine for this stage of run.

Guild (Guild) (525; \$1-1.25)—"Leonardo da Vinci" (Indie) (11th wk). This frame ending today (Wed.) looks like \$4,800 after \$5,500 for 10th round.

Globe (Brandt) (1,500; 70-125)—"Stereo Techniques" (Indie) (2d wk). Initial week ending Monday (9) set sock \$25,000, one of best weeks here recently. "Fangs of Arctic" (AA) was added to round out program starting on Monday (9).

Mayfair (Brandt) (1,736; 50-150)—"Above and Beyond" (M-G) (2d wk). Initial holdover round ending tomorrow (Thurs.) looks to hold at smash \$35,000 after \$40,000 for first week, over hopes. Continues, naturally.

Holiday (Per-Rose) (950; 60-120)—"Thunder in East" (Par) (2d wk). First stanza ended Monday (9) was good \$10,000. In ahead, "Cleopatra" (Par) (reissue) (2d wk-11 days), \$11,000.

Palace (RKO) (1,700; \$1.80-\$6)—"Danny Kaye and all-vaude bill" (4th wk). Third round ended Saturday (7) hit terrific \$55,000 after capacity \$55,500 for second week.

Paramount (UPT) (3,664; 80-180)—"The Stooge" (Par) with Joni James, Johnny Long orch topping stagelash (2d wk). First week ended last night (Tues.) soared to socko \$110,000. In ahead, "Jazz Singer" (WB) plus Carmen Cavallaro orch, Larry Storch, others, onstage (3d wk), \$54,000.

Paris (Indie) (568; \$1.25-\$1.80)—"Hans Christian Andersen" (RKO) (12th wk). The 11th frame ended Monday (9) still was solid at \$8,000 after \$10,800 for 10th week.

Radio City Music Hall (Rockefellers) (5,945; \$2.40)—"Bad and Beautiful" (M-G) and stagelash (4th final wk). Holding at oke \$110,000 in final stanza. Third week was fine \$123,000. "Tonight We Sing" (20th) with new stage-show opens tomorrow (Thurs.).

Rivoli (UAT) (2,092; 70-92)—"The Star" (20th) (3d wk). Second round ended yesterday (Tues.) held at very big \$23,000 after smash \$35,000 opening week.

Roxy (20th) (5,888; 80-\$2.20)—"Peter Pan" (RKO-Disney) and new iceshow onstage. Opens today (Wed.). Last week, "Niagara" (20th) with iceshow (3d wk), held at \$49,000 after strong \$57,000 for second session.

State (Loew's) (3,450; 55-150)—"Mississippi Gambler" (U) (2d wk). First holdover frame ending today (Wed.) looks to hold at sock \$30,000. First week was great \$40,000, best here in many months.

Sutton (R&B) (561; 90-150)—"Member of Wedding" (Col) (7th wk). Sixth session ended Monday (9) held at oke \$4,500 after \$4,800 for fifth week. "Story of Mandy" (U) opens Feb. 23.

Trans-Lux 60th St. (T-L) 90-150)—"Curtain Up" (Indie) (2d wk). Current round ending Friday (13) looks to hold at big \$5,500 after sold \$7,000 for first week.

Trans-Lux 52d St. (T-L) (540; 90-150)—"Face to Face" (RKO) (5th wk). Still very nice at \$4,300 in fourth frame ended Monday (9) after \$5,700 for third week.

Victoria (City Inv.) (1,060; 70-180)—"Little Sheba" (Par) (8th wk). Seventh stanza ended yesterday (Tues.) held at \$17,000 after great \$23,000 for sixth week.

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no matter how you look at her...

*Bette Davis*

*in "The Star"*

*means*

*business!*

BACK BROTHERHOOD WEEK'S  
SILVER ANNIVERSARY Feb. 15-22



3rd SMASH WEEK -  
Rivoli, N.Y.!  
7th RECORD WEEK -  
Four-Star, L.A.!

Bert E. Friedlob presents BETTE DAVIS in "THE STAR" co-starring STERLING HAYDEN with Natalie Wood • Warner Anderson • Minor Watson June Travis • Produced by BERT E. FRIEDLOB • Directed by STUART HEISLER • Original Story and Screenplay by KATHERINE ALBERT and GALE EUNSON • A BERT E. FRIEDLOB production • Released by 20th Century-Fox



# Orch Fares, Nazi-Tainted Leaders Snarl Vienna Symph's U.S. Tour

Vienna, Feb. 3.

Sol Hurok is expected in Vienna within the month to complete details of the 1954 tour of the Vienna Philharmonic Orchestra in the U. S. Tour will be under Hurok management, with National Concert and Artists Corp. handling bookings.

Outstanding questions to be settled during "Hurok's" conferences here are who will pay the \$60,000 to \$70,000 in travel costs for the orch, and just what conductors will be "acceptable" in the U. S.

On the ocean or air fare question, Austrian Ministry of Education has unofficially assured orch officials that the federal treasury will probably shoulder the load. Actual announcement is believed being held in abeyance till after the Feb. 22 national elections, as both Reds and anti-American rightist parties would use it as campaign ammunition. Actually, all or most of the fares could be paid in Mutual Security counterpart funds, put up by Austrians to match dollar aid from the U. S.

Conductor question is a more ticklish one and likely to produce wounded feelings, no matter how it's settled. Hurok has so far indicated acceptance only of Josef Krips and Hans Knappertsbusch. NCAC is known to want bigger names, especially Clemens Krauss and Wilhelm Furtwangler. Latter both have Nazi histories. Krauss was barred from public performances by an Austrian denazification commission from 1945 to 1950, and is presently under heavy attack from liberal quarters for his proposed appointment as director of the Vienna State Opera upon its reoccupation of rebuilt opera house now scheduled for 1957. Furtwangler, though a less enthusiastic Hitlerite, was a favored symphony conductor throughout the Nazi period.

## Follow the Leader

Hurok told Prof. Wilhelm Hanzl, who visited New York last fall to set the orchestra tour, that he would not have his name associated in management of any artist who might be the subject of picketing or demonstrations. Shortly after his return to Vienna, Hanzl, known as a close associate of Krauss, resigned as business manager of the orchestra. There is, in addition, a musical feud of long standing between Furtwangler and other conductors originating in conflicts over top concert assignments. Another subject of controversy is conductor Herbert von Karajan, also a top musician, but punished by a two-year ban from public performances for Nazism.

Further question raised here is that of admissibility of orch members into the States under the McCarran Act. Although no visa applications have yet been filed at the American Consulate here, informed quarters report 30 to 50 members of the 90-man organization have histories as Nazi party members or other Hitlerite associations. Under the newest immigration laws, these might not offer an insurmountable obstacle, but immigration officials can't decide until the actual visa applications are made. Visa processing takes from four to six months.

## COIN SNARL SNAFUS PARIS VIDPIC SERIES

Paris, Feb. 10.

Dave Chudnow's TV package series, "The Secrets of the French Police," is now in its sixth week of bogged down activity here. Chudnow came here with a pilot, 12 scripts and star Akim Tamiroff. He arranged a deal with Bill Marshall and Felix Hayem for production here, with the Marshall combine to put up the production funds. After the third film Chudnow declares that Marshall asked him to guarantee the rest of the money and difficulty started between the two.

The first six pix were finished, directed by Steve Sekely, and then production stopped until the difficulties were ironed out. Chudnow stated he wanted to buy Marshall out, but the price was too exorbitant. Affair rests at the present impasse, with both parties laying claim to the finished pix.

## Brit. Unions Consider McCarran Act's Effect

London, Feb. 10.

British performers are taking steps to find out how the McCarran Act will affect them. They want detailed info on its implications before deciding whether any action on their part is called for. Last Wednesday (4), the Variety Artists Federation considered the new legislation for the first time and plans to ask the American Guild of Variety Artists to give its interpretation. If the eventual reply indicates that there are fewer prospects for British vaudeurs working in the U. S., the VAF may reconsider its attitude towards general support for work permits to American artists in Britain.

Equity Council is expecting to get first hand facts from American Equity. John Kennedy was due over recently from N. Y. as rep of the American union for negotiations on the alien artists problem. These confabs have been deferred until American Equity has fully considered the effects of the McCarran Act on the situation.

## West Berlin TV Audience Grows

Berlin, Feb. 3.

With official start of regular TV programming last Xmas, expected demand for video sets has set in all over West Germany and Berlin. One of the 21 tele set producing firms sold 1,000 sets within one week. Situation looks the same in Berlin. While only 1,000 TV set owners were registered in West Berlin three months ago, the number has increased to 2,500. Estimated that programs witnessed by about 10,000 Berliners now.

The technical side of German telecasting may be considered fully satisfactory right now. Reception on Berlin video sets is perfectly clear. Range of action of a TV station is around 60 miles on the average. Persons in Jutland (Denmark) and even South Sweden repeatedly received the Hamburg TV program by means of a special antenna.

German TV technicians currently are busy expanding the German telecasting net. TV chain from Cologne via Frankfurt to Munich with an extension to Freiburg will be finished this year. Towards the end of the year the larger part of the Federal Republic West Germany will be included in TV reception.

TV manufacturers are operating at full capacity. It is expected that sets will be on sale at lower prices shortly. Biggest demand for TV sets has been reported from the Ruhr area. One factor in the current upbeat in sales of sets is the fact that all German TV stations, including West Berlin, Hamburg and Cologne, are co-operating so as to give viewers a varied program. Another important stimulant to sales may be the telecasting of the coronation in London.

## Disney's 'Rob Roy' Set To Roll Next Month

London, Feb. 3.

Walt Disney's British unit is to start a new live action here next month. Lensing is scheduled to begin March 16 on "Rob Roy" with Richard Todd in the title role. Film will be made in Technicolor and the unit will have two months location in the Scottish Highlands before moving into the Associated British Elstree studios for interiors.

Perce Pearce, who has handled the production chore on Disney's two previous British films, "Robin Hood" and "The Sword and the Rose," will assume the same post on this new project. Harold French is to direct. Guy Green will be cameraman in charge.

## U.S. Disk Lifting Brit. Song Into Hit Class

London, Feb. 3.

An American record is boosting a British song high on the Hit Parade in Britain. "Broken Wings," a new homegrown opus emanating from the John Fields Music Co. (publishers of "Tulips and Heather") was rushed to the U. S. before being seen by any artists over here.

Shapiro-Bernstein took the number for the U. S., and a record was made of it by Art and Dottie Todd. The record came back to England, disk-jockeys plugged it and the number is now a hit.

## British Films Council Suggests No Change In Quota Act for Next Yr.

London, Feb. 10.

Although the Cinematograph Films Council met here yesterday (Mon.) to make a recommendation on the film quota in the year beginning next Oct. 1, it failed to agree on any such quota recommendation because of the inability of the producers to submit production estimates. However, the industry here is not anticipating any changes. The Films Act (Quota) of 1948 stipulates that if any changes are to be made in the quotas they must be announced in the House of Commons at least six months before they are due to operate, the deadline being next March 31. If there are no changes, there is no obligation on the part of the government to make a statement.

In previous years, the British Film producers Assn. always has paved the way by obtaining from their members production schedules for the coming year and then, together with the exhibitors, agreeing an estimate of British output. For the last two years on the basis of these estimates, exhibitors and producers have agreed that a 30% quota would be reasonable.

Because of the uncertainties prevailing in the British production industry as a result of failure to agree a continuation of the Eady subsidy for British films, the BFPA this year has not been able to submit any estimates to the Board of Trade. The meeting Monday was faced with the problem of assessing a quota which exhibitors could be expected to meet without any indication of whether or not the product would be eventually forthcoming. Hence, it was only natural that no recommendation was made.

It has been known for some weeks that British producers were confident that the Films Council would continue the 30% quota and thus encourage further British production. The BFPA turned down a proposal that it should recommend the continuation of the 30% quota, subject to the Eady levy being agreed in due course.

Apart from the fact that some of the unions will agitate for a quota increase, the main tussle was expected over the 25% supporting quota. Exhibitors have been campaigning against this for a long time particularly as no relief has hitherto been granted in this sphere.

## SCOT TOURIST TRADE SEEN SHOW BIZ HYPO

Glasgow, Feb. 3.

Growing boom in tourist trade throughout Scotland is likely to hypno show biz this spring and summer. According to Tom Johnston, prexy of the Scottish Tourist Board, it will be possible to double the \$39,000,000 which Scotland currently earns through tourism.

Plan is to extend the season to include June and September. The tourist board has worked hard to increase internal holiday travel. It has struggled to get ships direct into the Clyde from the U. S. and Canada. Last year 57,000 passengers were brought from England alone by bus. Tourism is Scotland's sixth largest industry.

## Tax Refund for India Pix

Madras, Feb. 3.

Government of India considering the award of gold medals to the best pictures in all languages made in India each year. Award would also entitle winning pictures to exemption from the entertainment tax. The tax collected would be refunded to producers.

Film circles feel this would help production of quality pictures.

# Too Many H.O.s Hurt London Cinema Biz; 'Net' Stout 8G, 'Bomb'-'Jeopardy' OK \$12,800, 'Mistress' Fast 7G, 2d

London, Feb. 3.

## Jap Film Grosses Soar On Tax Cut; 'Arms' Tops

Tokyo, Feb. 3.

The Japanese government's 1953 gift to the country's film fans, a 50% reduction in amusement taxes which went into effect Jan. 7 brought some astounding figures in the boxoffice receipts for the first two weeks. Topping the list was "World in His Arms" (U) with a hefty \$17,500 for one week at one house. "Shadows of Kilmanjaro" (20th) was close behind with \$14,300 in its single week at one spot.

"Father of Bride" (M-G) continued at its record-breaking pace with \$22,400 for two weeks at one theatre. "Last of Comanches" (Col) was okay \$8,400 for one week in one house.

## Far East Gls Nix U.S. War Pix

Tokyo, Feb. 3.

Soldiers in the Far East have nixed Hollywood's war films, according to a survey made by the Army's recreation and motion picture staffs. Gls out here, excluding Korea, where no admission is charged and no attendance checks are made, prefer to spend their film money on comedies, musicals and westerns.

"Greatest Show on Earth" (Par) took top popularity honors in 1952. War films ranked way far down on the list, with most criticism being directed at "Impossible acts of heroism... impractical situations... dialogue of the cast."

Second and third on the hit list were "Ivanhoe" (M-G) and "David and Bathsheba" (20th). Most popular stars were Gary Cooper, Dean Martin and Jerry Lewis, Joan Crawford, Jane Wyman, Susan Hayward and Doris Day.

Troops voiced disappointment in "Streetcar Named Desire" (WB) and "One Minute to Zero" (RKO).

## U.S. Release Sought On Russ-Vienna Strauss Pic

Vienna, Feb. 3.

The Russian-operated Wien Film-Rosenhugel is negotiating for a U. S. release of an Agfacolor version of Johann Strauss' "Night in Venice," recently completed at the studio. Reported they want guarantee of \$120,000 for English-speaking rights.

Film is a lavish version of the Strauss operetta, probably with a minimum of leftist tendency despite studio's direct supervision by Moscow representatives. Russkies use the Rosenhugel plant, built by the Nazis and best in Austria, to shoot mostly musicals and non-propaganda pix. Budgets are usually far above local averages, and shooting time of six months or more is not unusual, since each detail of script, acting and even costumes has to be personally okayed by the Russ studio boss. Completed pix have to be sent to Moscow for an o.o. that often takes a year before release is allowed.

N. Y. Distributors Leery Soviet-made product is invariably distributed in the U. S. through Artkino Pictures, Inc., which handles Russian pix exclusively in North and South America.

Trade observers in New York this week expressed opinion that no American distrib would buy an Iron Curtain film.

Larrea Mexico's NCB Chief Mexico City, Feb. 3.

The National Cinematographic Board is now headed by Lelo de Larrea, ex-Mexican consul general in N. Y., and for a time tourist agent there for this country.

He took over from Jesus Castillo Lopez, who resigned.

With only two newcomers, West End film biz last week was down to an average level. Most theatres reported good weekend grosses with heavy midweek drops.

A new double bill at the Empire, opened in modest style with a barely okay \$12,800 likely. The dual bill consists of "Time Bomb" which was made at Elstree and "Jeopardy." The other newcomer was "The Net" at the Odeon, Leicester Square. It looks to get a solid \$8,000 in its first round.

"Hans Christian Andersen" remains strong in holdover class with pleasing \$6,200 for sixth Carlton fringe. "Against All Flags," with a nice \$5,300 in its third round at the Gaumont, and "Iron Mistress" heading for a solid \$7,000 in its second Warner week, are leading the field.

Estimates for This Week Carlton (Par) (1,128; 55-\$1.70) — "Andersen" (RKO) (6th wk). Holding up nicely at \$6,200, which is above average for length of run. Continues, with "Moulin Rouge" (UA) set as next pic.

Empire (M-G) (3,099; 55-\$1.70) — "Time Bomb" (M-G) and "Jeopardy" (M-G). Only a fair, dual bill but first week shapes oke \$12,800 or near. "Plymouth Adventure" (M-G) preems Feb. 5.

Gaumont (CMA) (1,500; 50-\$1.70) — "Against All Flags" (GFD) and "Time Gentlemen Please" (AB-Pathe) (3d wk). Doing steady biz at \$5,300 after \$6,100 for second frame, nice for this spot. "Blackbeard Pirate" (RKO) opens Feb. 5.

Leicester Square Theatre (CMA) (1,753; 50-\$1.70) — "Long Memory" (GFD) (2d wk). Attracting good \$6,500 this round. Holds another week with "Appointment in London" (BL) opening Feb. 12.

London Pavilion (UA) (1,217; 50-\$1.70) — "Ruby Gentry" (20th) (3d wk). Likely to finish run here at around \$4,700 after good \$5,400 in second round. "Cosh Boy" (IFD) in on Feb. 6.

Odeon, Leicester Square (CMA) (2,200; 50-\$1.70) — "The Net" (GFD). Opened to generally good notices and shaping to get sound \$8,000 for opening stanza. Holds for usual three weeks.

Odeon, Marble Arch (CMA) (2,200; 50-\$1.70) — "Decameron Nights" (Eros) (2d wk). Doing moderate \$4,200. Plays one more round with "Don't Care Girl" (20th) opening Feb. 5.

Plaza (Par) (1,902; 70-\$1.70) — "Women of Twilight" (IFD) (3d wk). Modest \$4,200 or less after \$4,600 for second. "Military Policemen" (G-P) opens Feb. 6.

Ritz (M-G) (432; 90-\$2.15) — "Quo Vadis" (M-G) (17th wk). Hardly fluctuating from week to week. Current session (with previous six-month run) is the 42d round at this house, solid \$3,300. Stays indef.

Warner (WB) (1,735; 50-\$1.70) — "Iron Mistress" (WB) (2d wk). Exceeding hopes and staying a third stanza although originally booked for two weeks. Second frame shapes hefty \$7,000 after smash \$8,500 opening week. "Springfield Rifle" (WB) follows Feb. 12.

## Chevalier Opens Tour Of 14 Brit. Key Cities

Sheffield, Feb. 3.

Maurice Chevalier opened a British provincial tour here, and will play both one-niters and full weeks. He goes on to 14 other key cities, including Newcastle, Liverpool, Glasgow, Edinburgh and Manchester. It is his first provincial tour in more than 20 years. The French star has 12 new numbers in his repertoire.

## Intl. Shorts Congress In Paris March 2-7

Paris, Feb. 3.

The fourth International Congress of Short Subjects will be held here March 2-7. More than 32 nations will take part in the Congress and send films as well as reps in this get together to discuss the place of the short subject in commercial spots as well as its documentary and educational status. The Raimu Theatre on the Champs-Elysees will be used by the Congress to show a different batch of shorts daily.

The Congress will also take up the problem of the short film TV in Europe and the U. S.



# OPPORTUNITY!

## M-G-M's Sensational "JEOPARDY"

(Barbara Stanwyck, Barry Sullivan, Ralph Meeker)

Hottest picture on the market! First 30 towns doing terrific business: An Exploitation natural!



## M-G-M's "10-Best" Hit! "ABOVE AND BEYOND"

(Robert Taylor, Eleanor Parker, James Whitmore, Marilyn Erskine)

Triumphant showmanship premiere at Mayfair, N. Y. Nationwide acclaim by press and public. One of National Board of Review's "10-Best."

M-G-M's TECHNICOLOR Drama!

## "THE NAKED SPUR"

(James Stewart, Janet Leigh, Robert Ryan, Ralph Meeker, Millard Mitchell)

Launched in socko Tri-State Premiere in Colorado, New Mexico, Wyoming. Big-time hit for sure-fire top grosses.

## And Get Ready For M-G-M's Big Easter TECHNICOLOR Musical! "SOMBRERO" TRADE SHOWS FEB. 20th

Just what the folks want for their happy holiday entertainment. Great cast including Ricardo Montalban, Pier Angeli, Vittorio Gassman, Cyd Charisse, Yvonne de Carlo, Rick Jason, Nina Foch, Kurt Kasznar, Walter Hampden, Thomas Gomez, Jose Greco

## Inside Stuff—Pictures

Norman Krasna got \$100,000 from Paramount for the "White Christmas" original which was balked by both Bing Crosby and Fred Astaire because the roles made them out "too young." Astaire still thinks so and rather than rewrite radically, plus the necessity of renegotiating a new deal in view of the delayed starting point, Donald O'Connor may do the terping vis-a-vis to Crosby who is satisfied that the rewrite will adequately take care of the hyper-juvenility tangent. Crosby, Irving Berlin and Paramount are three-way partners on the indie pic for Par release, with Berlin in for a \$250,000 guarantee for his songs, old and new. "Christmas" yarn was originally intended for the late Walter Huston as a legit play with songs, titled "Stars on His Shoulders." It had topical political overtones at the time.

Crosby meantime says he wants to "knock around Europe" with his youngest son, Lindsay, who has evidenced an artistic bent, and a Cook's tour of the famous galleries is on the agenda. They shove off around April 22. Crosby states he'll tackle "White Christmas" in the fall.

Public interest in 3-D pictures is overcoming critical barbs tossed at the Stereo Techniques shorts unveiled last week at the N. Y. Globe Theatre and giving the house its biggest week's gross in many months. Show wound up its first week Monday (9) night with a smash \$25,000, far ahead of what the house has been getting in recent weeks. Pix, first three-dimensional films in N. Y. aside from Cinerama, drew generally bad reviews throughout. The same Stereo Techniques shorts show broke house records daily at the Oakland (Cal.) Telenecks Theatre in the first four days. Same program of shorts, rated good in Louisville, was great in Seattle and big in Portland opening weeks. In latter two key cities, the 3-D pix were standouts.

Deal by which the U. S. companies are de-icing \$6,500,000 in earnings in Japan, as set by Richard T. McDonnell, rep of the Motion Picture Assn. of America, has resulted in many red faces in top-echelon distrib circles. Execs of numerous companies had objected when MPAA prez Eric A. Johnston announced the plan to send McDonnell to Tokyo. The trip would have been expensive and not likely to produce results, they complained. They're happy anent the success of McDonnell's mission but still plenty embarrassed.

Exit of Arthur Hornblow, Jr., from the Metro lot kayos his pension benefits by a year or so. Hornblow, who departs with a click pic, "Million Dollar Mermaid" (Esther Williams), has an indie setup in mind.

When Sidney Franklin returns to the Metro lot, it will be under a new setup. Same goes for other letouts and returners, all in line with the general M-G economy program.

## \$3,000,000 Backlog

Continued from page 3

achieved as of now and additional "refinements" are required.

Aside from the angle of investment in regular pix, analysis of the conflicts in film leaders' expressed views on the technological aspects of 3-D, privately and publicly stated, further makes it clear that the full industry overhaul is indefinite.

20th-Fox's lensing sked is taken up largely by Cinemascope, a widened screen system. Other outfits are feeling their way around the new field with Natural Vision, Paravision or other polaroid approaches. There's no agreement on which is the system likely to be universally adopted.

Film company execs are convinced 3-D is definitely in prospect but there's much feeling that it's still in the experimental stage. Evidence of this is the continuance of "flat" production predominately by all outfits except 20th. Latter's process has been approved by Nicholas M. Schenck, president of Loew's, and Doré Schary, production chief. But Cinemascope has its critics, too, who believe flaws will be exposed in lighting and achievement of full pictorial effect on both extremes of the system's widened (two-and-a-half times normal) screen.

Also criticized is 20th's only slightly curved screen which, it's said, could hardly create the striking optical effect as with Cinemascope, with its 145-degree angle.

### World Markets

Widely-held belief is that standardization of a 3-D technique is a decided "must," for if Hollywood were to turn loose a number of varying processes on the market, the resultant confusion could be chaotic. Eric A. Johnston, prez of the Motion Picture Assn. of America, left for the Coast yesterday (Tues.) to o.o. the variety of systems now being tried, but the MPAA, at least for now, is ducking the standardization problem. MPAA believes that at this stage 3-D is a technical matter for each company to work out individually. Reason for Johnston's trek west is simply that he wants to apprise himself of the latest developments.

There's great enthusiasm throughout the industry anent the prospect of 3-D, but trade realists insist it's tomorrow's goal, not today's realization.

That enthusiasm, incidentally, has brushed off on the public: the new dimension has produced wide interest in the business on the part of investors. Loew's had over 50,000 shares of its common stock traded last Wednesday (4), leading the list of all issues on the big

board in volume of sales. Amusement stocks generally since have been given an unusually heavy play.

So-called "smart money" in the Wall St. area, however, is backing the film outfits because of one of the asides to 3-D, not necessarily 3-D itself, according to some financial men. Theory is that as some perfected system takes hold and the entire industry converts for it, the film companies will be inclined to sell their pic libraries to television, for neat capital gains. Angle is that 2-D films no longer will be competitive if exhibs throughout the country are engaged in a 3-D business.

### Lesser's 3-D

Hollywood, Feb. 10. Sol Lesser has acquired U. S. rights to British equipment designed to give 3-D effect to conventional pix. Equipment, described as "wide vision surround," will be made available to the nation's theatres on a franchise basis. Cost is around \$2,000.

On another front, Lesser will make a five-unit variety show in color tagged "Three-D Follies" as the first feature in Stereo-Cine in which he's partnered with Raphael Wolf. He's now hunting a top comedy star to emcee the film which will be ready by April. Each unit will run 20 minutes.

## 3-D 'Monopoly'

Continued from page 5

ture of the claims made for its Cinemascope . . . The announcement makes one feel that Cinemascope is a sort of poor man's Cinerama; but we still don't know how much those lenses will cost or just how large those screens must be.

"It is proper that in a competitive spirit each company should try to come up with the best system, but they should work under an agreement that the discoveries or acquisitions of one should be made available to the others so that, at the earliest possible time, all 3-D pictures will be produced by the best and most economical method . . . Unless a standardized 3-D product can be devised, and unless the exhibitors can be supplied with acceptable flat pictures during the transition, the entire industry will come crashing down and the responsibility will rest on those now striving for mastery.

"There is some evidence that the film companies, or some of them, intend to use 3-D as a further weapon in reestablishing the monopoly."

## Studio Hassles

Continued from page 5

tion system similar to Cinemascope many years ago, but the company did not think the process the answer to demand for 3-D.

That there is a considerable difference between Cinemascope and the 3-D systems requiring polaroid glasses has not been pointed out to the public, the exec noted. While one (Cinemascope) features magnitude with a huge screen and gives an illusion of depth, he stressed that the polaroid systems give a truer illusion of three-dimension by projecting the action on the screen into the audience. In essence, he noted that the Fox process is similar to Cinemascope. Exec maintained that the polaroid method, properly employed, gives a more startling effect and is more apt to catch the fancy of filmgoers.

That Warners has no immediate intention of joining the Cinemascope parade was further pointed out this week with a Jack L. Warner statement pertaining to WB's "most ambitious production schedules in company history."

Despite 20th's almost wholesale rejection of flats on its upcoming program, Warners production top list eight conventional films currently shooting and one 3-D pic, "House of Wax," in the Natural Vision process. Warner said that the current production program gives the studio "a peak program that has not been approached since the boom days of World War II, and one that has it operating to the full capacity of its 21 sound stages."

Neither the call for standardization nor 20th's Cinemascope deterred RKO from entering the 3-D field this week with a system of its own. Company announced that it would produce its own three-dimensional pictures, employing a camera engineered and built by John A. Norling, president of Louks & Norling Studios. The RKO statement states that the Norling camera "eliminates the technical shortcomings found by screen critics in all three-dimensional films seen by the public to date."

## Caldwell

Continued from page 1

plays, etc. This is the first time in Memphis show biz history that a nitery was employed as legit house. The play is skedded for one week and may be held over for another, due to capacity biz from page-one stories in local dailies and radio-TV coverage.

McCulloch was stopped from putting on the show in West Memphis proper, at the Joy Theatre, by Mayor William B. Fordyce. Switch to the nitery was made by McCulloch after being stymied in every other effort to keep going.

Although the Plantation Club is listed in the West Memphis phone book and mailing address, the nitery is actually located on a highway and classified here by local gendarmes as "county property." Officials aren't interested if the play is in the county, but don't want it in the center of West Memphis.

Censor board secretary Avery Blakeney saw the play and recommended to Binford and the remaining three board members to ban it the next day. Binford immediately concurred.

Caldwell, who attended the Memphis preem, said the banning is purely a "matter of one man's dictatorship of taste, which gives him (Binford) legal authority. After censorship of a play or novel—what next?"

Binford also told McCulloch last Thursday (5) that he would have to have a copy of the script of future Arena plays in hands of the censors a week before performance. McCulloch told VARIETY "it seems this is a subtle way of Binford and his board to put us out of business. I don't see how we can do it. We don't know from week to week what plays we will produce, until we get our stars booked." Five more plays have been pencilled in for the balance of the season. Magda Gabor is skedded for the week of Feb. 15 in "The Play's the Thing."

"Tragic Ground" is a story of a despairing father trying to save his daughter from a career of prostitution. Wendell K. Phillips, who played here many times as Jeeter Lester in Caldwell's "Tobacco Road," headlines the cast.

## Distrib Denies Big Loss in Polaroid

## Glasses, But Exhib Claims 10% Nick

### Par's 3-D Unveiling

First scenes of "Sangaree" shot by Paramount in its polaroid system are being rushed to New York for a special exhib screening at the Paramount Theatre next Monday (16) to determine reaction.

Private unveiling of portions of the film takes place at 9:15 a.m. William Pine, co-producer, of "Sangaree" with William Thomas, will be in Gotham for the showing.

## CUBA TO BACK FILM PRODUCTION SETUP

Washington, Feb. 10.

Cuban film producers are now backed up by government assistance which is expected to give them a strong boost, reports Nathan D. Golden, director of the Commerce Department's motion picture division. Under a national decree, an Executive Commission for the film industry has been created, with powers to stimulate domestic production there. Commission is authorized to advance producers up to 33% of production cost on any picture, with repayment from receipts. The provision, in effect, underwrites up to 33% of losses should that picture lay an egg since repayment shall be only from its earnings.

Commission is further empowered to acquire studios and production equipment which can be leased to private producers at low cost. Commission may even hire necessary studio personnel, and otherwise promote the development of the pix business.

The Film Industry Commission will be financed from a national lottery. This source was previously used when Cuba raised funds to construct a government-owned Film City, recently completed in the suburbs of Havana.

### Nagata Luncheon

Company foreign managers yesterday (Tues.) held a luncheon at the Harvard Club in N. Y. for Masaichi Nagata, president of the Daiichi film company of Japan and head of that country's producers' assn.

James Mulvey, Goldwyn Productions prexy, joined the major company reps at the session.

## Burke

Continued from page 3

chief who was in New York from his Coast office last week.

Under the new setup, Mervin Hauser shifted from the studio, where he had been Lieber's assistant, to become publicity head in the east, replacing Kay Norton. Ben Grimm moved up to head the ad department at the h.o., moving up from the assistant's spot, and David Cantor was upped from assistant to head of exploitation.

Leon Brandt, former exploitation chief, has taken the same post with the Samuel Goldwyn organization. Others who have exited RKO include Robert Goldfarb, personnel director, and, from the ad-pub staff, Ruth Cosgrove, Jack Lewis, Charles Cohen and four members of the art department. Cohen is now with 20th-Fox. Betty Folker, women's magazines contact, had been released but was rehired.

## Trust Suit

Continued from page 5

Park theatres in Huntington Park and \$698,100 for the Elite in Beverly Hills.

### 315G Texas Claim

Monahans, Tex., Feb. 10. R. E. Rushing, local film operator, has filed a \$315,000 anti-trust suit against six majors and Theatre Enterprises, Inc., operators of two houses here. He charged the defendants have operated as a monopoly and in unlawful restraint of trade, causing "serious loss in decreased boxoffice receipts."

Defendants listed in addition to Theatre Enterprises included Metro, Warner Bros., 20th-Fox, United Artists, Universal and Columbia.

Loss, theft or breakage of polaroid glasses required in presentation of Stereo-Techniques' third-dimension can be reduced to a negligible point by alertness on the part of theatre management, according to Irving M. Lesser, of Producers Representatives, Inc., which is supervising national distribution of S-T's package program of several shorts.

Press reports last week that the Boston engagement of S-T's demonstration "resulted in the loss of \$4,000 in glasses," was denied by Lesser as "substantially" incorrect. Actual losses during the two-week run at the Pilgrim Theatre, he said, amounted to 400 pairs. (Arch Oboler, producer of Natural Vision's "Bwana Devil," claimed that "another process" had dropped \$4,000 worth of glasses during a Boston run of its films.)

Previously a six-and-one-half week stand of the S-T demonstration at a Chicago theatre saw a reported loss of 300 pairs of the polaroid spectacles. Cost of these, incidentally, is \$1 per pair and is split between exhibitor and distributor. However, losses from audience mishandling are borne entirely by the theatre.

S-T's polaroid glasses differs from those used by Natural Vision in that the former's are of a permanent type which are sterilized after every performance and reused. Mounted on cardboard, NV's cost about 10c. each and are disposable.

After screenings of the S-T program, patrons are directed to deposit the glasses in receptacles located in the rear of the theatre. Attendants and ushers are also posted strategically around the house. In addition, a brief announcement is thrown on the screen pointing out that the specs aren't suitable for driving or for use as sun-glasses.

But even with these precautions, a spokesman for the Globe Theatre, N. Y., where the S-T demonstration moved into its second week yesterday (Tues.), said this week that lens losses there are running about 10%.

## 'Limelight'

Continued from page 5

demanded the pix, which opened Wednesday (4), be withdrawn because of Chaplin's alleged subversive activities.

McCausland said his New York office gave no reason for ordering withdrawal of the film. "Limelight" was doing well at the box-office and getting good audience response, he said. He added he had been deluged with phone calls from persons who urged the showing of the film, as well as a number of "the other kind."

### S. Cal Pickets Loom

Hollywood, Feb. 10. Charles Chaplin's "Limelight" will be picketed by American Legionnaires if shown in Southern California theatres. This was revealed by Jesse H. Allard, adjutant of Hollywood Post No. 43, who said he expected "wildcat" pickets to go into action if theatre operators ignore the Legion's request to delay booking.

Post 43 recently sent letters to 200 theatre operators asking them to withhold screening of the film until the State Dept. has disposed of the Chaplin case. Spokesman for United Artists said the film will be exhibited in California "shortly."

Despite N. Y. reports of a forthcoming booking, no "Limelight" date has been set here yet, nor is one likely until after any Government investigations of Chaplin. Fox West Coast, which had booked the film, cancelled it pending such a probe, but still has first call, so UA can't book it elsewhere unless the circuit gives up the picture entirely.

### 'Limelight' Scot Preem Mixed

Glasgow, Feb. 3. "Limelight" met with mixed reception at the Odeon here on its Scottish first-run. Pic did well but did not break any records.

A large number of patrons were older theatregoers, many in the category of not attending the cinema often. Critic gave mixed notices to the film.

Picture Grosses

PORTLAND, ORE.

(Continued from page 10)

**Confidential** (UA) and **"Star of Texas"** (Indie), \$7,500.  
**Mayfair** (Evergreen) (1,500; 65-90)—**"Thief of Venice"** (20th) and **"Wide Boy"** (Indie). Trim \$3,500. Last week, legit show.  
**Orpheum** (Evergreen) (1,750; 65-90)—**"Treasure of Golden Condor"** (20th) and **"Gambler and Lady"** (Indie). Excellent \$9,000. Last week, **"Tropic Zone"** (Par) and **"Cargo"** (Mono), \$7,000.  
**Paramount** (Evergreen) (3,400; 65-90)—**"Outpost in Malaya"** (UA) and **"Tiger Man"** (Indie). Poor \$4,500 in 6 days. Last week, **"Flat Top"** (AA) and **"No Holds Barred"** (AA), \$8,000.  
**Roxy** (Hamrick) (1,125; 65-90)—**"Babes in Bagdad"** (UA) and **"Dolan Goes AWOL"** (Indie). Sad \$3,500. Last week, **"Ride Man Down"** (Rep) and **"Tough Girl"** (Rep), \$3,300.  
**United Artists** (Parker) (890; 65-90)—**"Cleopatra"** (Par) (reissue). Mild \$5,000. Last week, **"Desperate Search"** (M-G), \$3,000.

**'BAD' LOFTY \$15,000, BUFF 'BEHIND GUN' 9C**

Buffalo, Feb. 10.  
**"Bad and Beautiful"** looks like best bet here this stanza, with surplus of holdovers outting down the overall total at first-runs. **"Man Behind Gun"** looks okay at **"Parliament"** while **"Niagara"** is bright in second round at the Century.  
**Estimates for This Week**  
**Buffalo** (Loew's) (3,000; 40-70)—**"Bad and Beautiful"** (M-G). Fancy \$15,000. Last week, **"Cousin Rachel"** (20th) and **"Marshall Cedar Rock"** (Rep), \$9,500.  
**Paramount** (Par) (3,000; 40-70)—**"Man Behind Gun"** (WB) and **"Fangs of Arctic"** (Indie). Okay \$9,000. Last week, **"Tropic Zone"** (Par) and **"Thunderbirds"** (Rep), \$10,800.  
**Center** (Par) (2,100; 50-51)—**"Bwana Devil"** (UA) (3d wk). Oke \$7,000. Last week, solid \$9,500.  
**Lafayette** (Basil) (3,000; 40-70)—**"Last of Comanches"** (Col) and **"Savage Mutiny"** (Col). Trim \$10,000. Last week, **"Girls in Night"** (U) and **"Raiders"** (U), \$9,500.  
**Century** (20th Cent) (3,000; 40-70)—**"Niagara"** (20th) and **"Ride Man Down"** (Rep) (2d wk). Bright \$13,000. Last week, smash \$20,000.

DENVER

(Continued from page 11)

and **"Spurs"** (Col). Good \$3,500. Last week, **"Blackbeard Pirate"** (RKO) and **"Beware My Lovely"** (RKO), \$2,500.  
**Orpheum** (RKO) (2,600; 50-85)—**"Lighthouse"** (UA) and **"Sword of Venue"** (RKO). Poor \$4,000 in 4 days. Last week, **"Bad and Beautiful"** (M-G) and **"White Corridors"** (Indie) (2d wk), \$9,000.  
**Paramount** (Wolberg) (2,200; 50-85)—**"Naked Spur"** (M-G) and **"Hoaxsters"** (M-G). Record \$24,000. Holds. Last week, **"Man Behind Gun"** (WB) and **"Bachelor Mother"** (RKO) (reissue), good \$12,500.  
**Tabor** (Fox) (1,967; 50-85)—**"Thief of Venice"** (20th) and **"My Darling Clementine"** (20th). Fair \$5,500. Last week, **"Great White Hunter"** (Lip) and **"Captain Kidd"** (Lip), same.  
**Vogue** (Pike) (600; 60-90)—**"Island Rescue"** (U). Fair \$2,000 or near. Last week, **"Stranger in Between"** (Indie), \$1,900.  
**Webber** (Fox) (750; 50-85)—**"Thief of Venice"** (20th) and **"My Darling Clementine"** (20th). Mild \$2,500. Last week, **"Great White Hunter"** (Lip) and **"Captain Kidd"** (Lip), \$5,500.

PHILADELPHIA

(Continued from page 10)

Nifty \$24,000. Last week, **"Androcles and Lion"** (RKO) (2d wk), \$9,000.  
**Stanley** (WB) (2,900; 50-99)—**"Above and Beyond"** (M-G) (2d wk). Fine \$13,000. Last week, \$24,000.  
**Stanton** (WB) (1,473; 50-99)—**"Thief of Venice"** (20th). Slow \$7,000. Last week, **"Man Behind Gun"** (WB), \$10,500.  
**Studio** (Goldberg) (500; 50-99)—**"Promoter"** (U) (7th wk). Stout \$3,000. Last week, \$3,000.  
**Trans-Lux** (T-L) (500; 85-120)—**"Member of Wedding"** (Col) (2d wk) Happy \$4,500. Last week, \$8,500.  
**World** (G&S) (500; 65-120)—**"Lighthouse"** (UA) (7th wk). Fair \$3,500. Last week, \$4,500.

H.O.s Hit D.C.; 'Gus' Plus Paul-Ford Sock \$25,000

Washington, Feb. 10.  
Holdovers in virtually every midtown house make this an uneventful session, but biz is holding its own. **"My Pal Gus"**, at Loew's Capitol, hyped by Les Paul and Mary Ford topping stageshow, is week's standout. In holdover class, **"Bwana Devil"**, with its 3-D lure, is still solid in second week on upped scale at the Warner, and may hold a third.  
**Estimates for This Week**  
**Capitol** (Loew's) (3,434; 55-95)—**"Pal Gus"** (20th) plus vaude topped by Les Paul & Mary Ford. Sock \$25,000. Last week, **"Bad and Beautiful"** (M-G) (2d wk), plus vaude \$14,000.  
**Columbia** (Loew's) (1,174; 55-80)—**"Cousin Rachel"** (20th) (3d wk). Okay \$6,000 after fine \$8,000 last week. Stays.  
**Dupont** (Lopert) (372; 55-51)—**"High Noon"** (UA) (6th wk). Very steady \$4,000 for second consecutive week. Stays on.  
**Keith's** (RKO) (1,939; 55-85)—**"Never Wave At a WAC"** (RKO) (2d wk). Steady \$9,000. Last week, \$16,000.

**Metropolitan** (Warner) (1,200; 55-85)—**"2 Lost Worlds"** (Indie) and **"Unknown Island"** (Indie). Scant \$4,000 for brace of first-runs. Last week, **"The Ring"** (UA), sad \$2,500 in 6 days.  
**Palace** (Loew's) (2,370; 55-85)—**"Naked Spur"** (M-G) (2d wk). Nosed to so-so \$10,000 after solid \$20,000 last week.  
**Playhouse** (Lopert) (435; 55-51)—**"High Noon"** (UA) (6th-final wk). Still good at \$4,500 after \$5,000 last week.  
**Warner** (WB) (2,174; 90-125)—**"Bwana Devil"** (UA) (2d wk). Sturdy \$18,000 after big \$27,000 last week.  
**Trans-Lux** (T-L) (600; 85-120)—**"Four Poster"** (Col) (5th-final wk). So-so \$3,000 after \$4,000 last week.

PROVIDENCE

(Continued from page 10)

Good \$5,000. Last week, **"Thief of Venice"** (20th) and **"Amazon Quest"** (Indie), \$4,500.  
**State** (Loew) (3,200; 44-65)—**"Cousin Rachel"** (20th) and **"Ride Man Down"** (Rep). Good \$11,000. Last week, **"Jeopardy"** (M-G) and **"Rogue's March"** (M-G), \$12,000.  
**Strand** (Silverman) (2,200; 44-65)—**"Last of Comanches"** (Col) and **"Miss Grant Takes Richmond"** (Col) (reissue). Fair \$6,500. Last week, **"K.C. Confidential"** (UA) and **"Son of Renegade"** (UA), \$7,000.

U. S. Distribs

(Continued from page 4)

Measure has been in committee for some time and would eliminate or at least modify U.S. taxes on Italian income here.  
IFE is financed through an American subsidy amounting to 12½% of the U. S. disc's frozen earnings in that country. Amount comes close to \$2,500,000 and is theoretically repayable. Johnston has never liked the subsidy provision in the Italian deal which was made by John G. McCarthy, former MPAA foreign division head, in 1951.  
Gualino said he had not been empowered by the Italian producers to initiate formal talks on a new agreement, and he would not confirm the general U. S. industry impression that the Italians intend to ask for additional subsidies under any new deal.  
Foreign execs at the companies are inclined to doubt that Johnston would be willing to renew subsidy payments, particularly since the Italians have still far to go before the \$2,500,000 is used up by IFE. At the same time, it's pointed out that the 12½% subsidy represented more or less the difference between the official rate, and unofficial one at which the U. S. distrib could have taken out their earnings.  
While Johnston and Gualino will discuss a new deal, actual renegotiations may take place either in Rome or in New York within another month or two. In their Washington talk last weekend, Gualino also brought up the question of the International Motion Picture Producers Assn., of which he is prexy. Among other things, the choice of a new American rep will have to be discussed.

January Ohio Biz Upbeat Likely to Continue

Cincinnati, Feb. 10.

Willis Vance, president of Theatre Owners Corp., buying and booking agency for 52 filmers in this area, reported a marked increase in business for January over the same month last year.

Attendance pickup started three months ago, according to Vance. Optimistic about the improvement continuing, he added, "At the outset of 1952 the TOC had 31 good boxoffice pictures lined up, and now it has 47."

Elected with Vance last week as officers of TOC were Louis Wiethe and Charles Ackerman, vice-presidents; Rex Carr, exec secretary and general manager.

4,000 Ozoners

(Continued from page 1)

steadily, but varies from company to company. Average is pegged at from 10% to 15%, but goes higher with some. Boost in drive-in earnings has taken up much of the slack caused by the receding b.o. of regular theatres.

Latest available field count by Metro was 3,366 outdoor installations by Feb. 1, with several hundred new drive-ins expected to blossom out later in the season. That's in addition to about 102 ozoners in Canada.

A good portion of the drive-ins still close over the winter, and execs see little chance for a substantial lengthening of the season in sections where inclement weather prevails. That's true even where drive-ins have installed heaters.

Metro study found a little more than 3,000 ozoners catering to motorists towards the end of the season last year. The south led all other areas with 953. Next came the southwest, with 755; central, with 430; east, with 351; Coast, with 347, and midwest, with 202.

According to John E. Currie, v.p. of National Theatre Supply in N. Y., there are few drive-in failures on record for '52. Currie said there was still plenty of room for expansion in the field, and added that NTS is continuing experiments with theatre TV equipment applicable to ozoners. Several of the latter should be equipped with moveable large-screen TV units this year.

Weltner

(Continued from page 3)

outfits. Decision to send Weltner abroad with Johnston was made at a meeting of the Motion Picture Export Assn. last week, attended by the foreign department heads of all companies. At that session Weltner also was elected chairman of the MPEA foreign managers committee, a newly-created post.

There have been no indications as yet on whether Ellis Arnall, president of the Society of Independent Motion Picture Producers, or any other rep of the indie filmmakers will join Johnston and Weltner abroad. However, in past when the SIMPP had no one sitting in on trade pact negotiations, Johnston kept the indies apprised of day-to-day developments via telephone calls and cables.

Arbitration

(Continued from page 5)

be fully effective. The hope is that the outfit will come in later, as the system gets rolling and proves capable of producing upbeat results for the trade in general.

The idea of establishing a system on anything but a unanimous basis was seized upon as a last-ditch measure. Distrib and exhib toppers have given time and effort over a matter of years to the search for a means of settling intra-industry squabbles away from the courtrooms. All this would represent just so much wasted motion if the program were to be scuttled because of Allied.

Latter outfit has balked because of what it feels are injustices in distrib selling policies. Allied-ites claim there's no point in going along with an arbitration scheme with the film companies, if the latter insist on allegedly over-tough rental terms on pix generally and a number "pre-release" films which demand upped admission scales.

Amusement Stock Quotations (N.Y. Stock Exchange)

For the Week Ending Tuesday (10)

1952-'53	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net. Change for week
15% 14%	ABC-UPT ...	15%	14%	14%	—
42 44	CBS, "A" ...	41%	39%	39%	—13
42 32 1/2	CBS, "B" ...	41%	39%	39%	—15
13% 10%	Col. Pic. ...	13%	13%	13%	+14
9% 8	Decca ...	9%	9%	9%	—14
48 41%	Eastman Kdk 223	45%	44	44	—7
18 11 1/2	Loew's ...	14	12%	13%	+3
6 3%	Nat'l Thea. ...	5	5	5%	+8
30% 21 1/4	Paramount ...	29%	27%	28 1/4	+12
36 1/2 26%	Philco ...	33%	31	32 1/2	+7
29% 23 1/4	RCA ...	26%	25 1/4	25 3/4	—7
4% 3 1/4	RKO Picts. ...	4%	3 1/4	4	+8
4% 3 1/4	RKO Theats. ...	3%	3%	3%	+8
5% 3 1/4	Republic ...	4%	3%	3%	+8
11% 9 3/4	Rep., pfd. ...	11%	10%	10%	—3
17 10 1/2	20th-Fox ...	17	15%	16 1/2	+14
15% 11	Univ. Pic. ...	15 1/4	14%	14 1/2	+14
65 57	Univ., pfd. ...	64	63	64	+1
15 1/4 11%	Warner Bros. 358	14%	13	13%	+34
88 1/2 68	Zenith ...	79 1/2	75	76%	—33
American Stock Exchange					
19 15	Du Mont ...	16 1/2	16	16 1/2	—16
3 3/4 2 3/4	Monogram ...	3 3/4	3 1/4	3 1/4	+18
28 1/4 20 1/4	Technicolor ...	28 1/4	26%	23	+2
3 1/4 2 1/4	Trans-Lux ...	2%	2%	2%	—18
Over-the-Counter Securities					
		Bid		Ask	
Cinecolor		1 3/4		2 1/4	—
Cinerama		3 3/4		4 1/4	+1 1/2
Chesapeake Industries (Pathe)		3%		4%	+1 1/2
U. A. Theatre		7 1/2		8 1/4	+2 1/2
Walt Disney		8 1/4		9 1/4	—1 1/4

(Quotations furnished by Dreyfus & Co.)

Col Stock Option Grants

(Continued from page 4)

securing a list of stockholders from the company.

Due to the long wait, Klein said, he was unable to get the approval of the Securities & Exchange Commission until last Thursday (5), but in any event the management's wishes "shouldn't be rammed down our throats." Col secretary Charles Schwartz retorted that notices of the annual meet were sent out Jan. 7. "If Martin saw fit to wait," he said, "the company shouldn't be penalized." Klein's motion for adjournment was then overwhelmingly voted down.

'No Representation'

Estimating that the Cohn family and the balance of Col's management control about 40% of the outstanding stock, Martin claimed that holders of the remaining 60% are "disenfranchised" and they have "no representation" on the board, despite being the majority. He urged that at least three directors be elected to provide a "non-professional viewpoint."

In line with his directorial suggestions, Martin also proposed that the company bylaws be amended to permit cumulative voting. In this manner, he said, four out of the nine individuals on the board could be elected to represent publicly-held stock. Cumulative voting, incidentally, calls for stock to be multiplied by the number of seats on the board. This permits minority holders to group their votes behind one or more nominees.

Among other stockholders querying the management were V. H. Mardfin, claiming to hold "over 400 shares," Rosalind Copping, holder of 10 shares. Mardfin proposed that the company summarize the proceedings of the annual meet, so that non-attending stockholders could be informed as to what happened. Miss Copping, a slightly-built elderly lady, thought it foolish to make films in Hollywood when they could be made "10 times cheaper" abroad.

Named directors for the following year were: Harry Cohn, president; Jack Cohn, executive vice-president; Abe Schneider, vice-president; Leo M. Blanche, member of Hemphill, Noyes & Co., investment bankers; Nate B. Spingold, ad-pub veepee; Donald S. Stralem, of Hallgarten & Co., investment bankers; Alfred Hart, a distillery exec; Abraham M. Sonnabend, hotel exec, and Montague.

Stanley Kramer's Deal

V.p.-treasurer Abe Schneider defended Col's Stanley Kramer deal at the stockholders meet.

Commenting on the five-year production deal with Kramer, Schneider admitted that "we had very poor success with him. His films were highly acclaimed, but unfortunately the public hasn't bought them." At this point a

stockholder asserted, "We're interested in dividends, not awards."

Schneider reassured shareholders that Kramer's financial arrangement with the company calls for his pictures to be "cross-colateralized," before the indie producer gets a percentage of the profits. "He doesn't get any money (% of the profits)," exec said, "unless the whole group is profitable."

Inked in March, 1951, the original Col pact with Kramer called for the producer to deliver 30 pictures over a five-year period. Company was to set up financing for the program and the indie filmmaker was to receive an annual salary of \$50,000. Late last year the agreement was amended to permit either side to reopen it at the end of three years or March, 1954.

Columbia has no "immediate thought" of selling films to television in the present market, Schneider told stockholders, but he admitted that the company is studying subscription TV as practiced by the Telemeter and Phonovision systems, et al.

AGVA

(Continued from page 1)

cerning AGVA membership of the platter pilot and necessity of spot signing a contract is likely to set off a jurisdictional squabble with the American Federation of Radio and Television Artists. According to George Heller, AFTRA exec secretary, the disk jockey even if he works from cafes is under jurisdiction of that union. "There is no reason for them to be AGVA members," he stated.

On the other hand, Jack Irving, AGVA's national administrative secretary, declared that disk jockeys and the spots in which they work come under AGVA's jurisdiction when it can be shown that the spot has a potential of having a floorshow or if the disk jock takes the place of a floorshow.

The AGVA action on deejays disposes of one of the thorniest problems among performers in several metropolitan centres. Shortly after rule was adopted over a year ago, acts have beefed that the union deprived them of one of the most valuable forms of personal exploitation. Of course, platter pilots beefed at the alternative of working without vaude and cafe personalities or paying \$25 for each interview. Later, minimum was hiked to \$100 per appearance.

N. Y. bonifaces welcomed the d.j. ruling because they felt that actors were working against the best interests of alteries which buy talent, by drawing customers away from cafes and into restaurants with turntables.



M-M-MAYO!  
M-M-MARVELOUS!

THAT BURLESQUE BABE OF  
'WORKING HER WAY THRU COLLEGE'  
GIVES 'EM THE BUSINESS AGAIN IN

She's Back on  
Broadway

COLOR BY  
WARNERCOLOR

STARRING

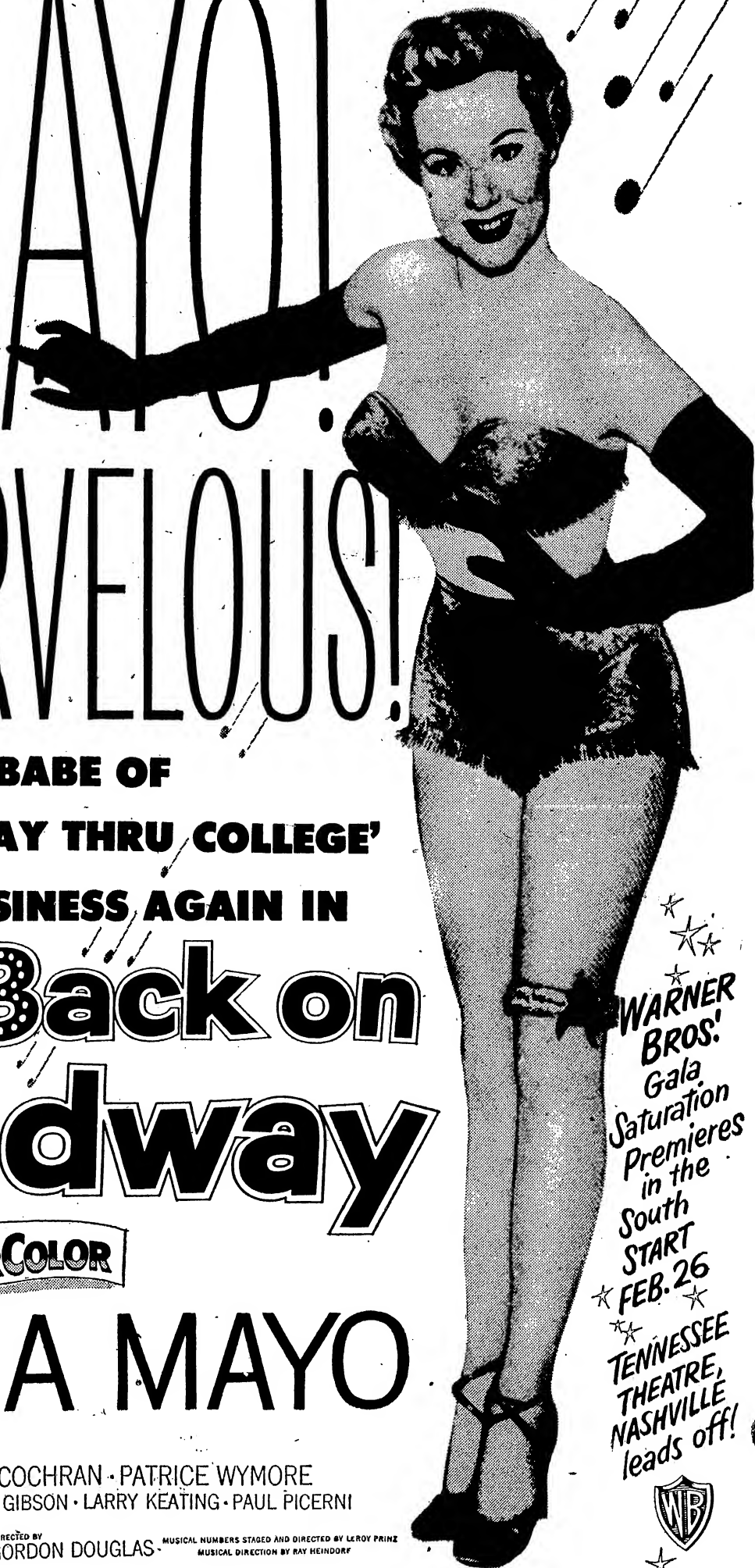
VIRGINIA MAYO

GENE NELSON • FRANK LOVEJOY

WITH STEVE COCHRAN • PATRICE WYMORE  
VIRGINIA GIBSON • LARRY KEATING • PAUL PICERNI

WRITTEN BY ORIN JANNINGS • PRODUCED BY HENRY BLANKE • DIRECTED BY GORDON DOUGLAS • MUSICAL NUMBERS STAGED AND DIRECTED BY LEROY PRINZ  
MUSICAL DIRECTION BY RAY HEINDORF

ENROLL 25 MEMBERS FOR THE 25th ANNIVERSARY OF BROTHERHOOD WEEK!



★ ★ ★  
WARNER  
BROS.  
Gala  
Saturation  
Premieres  
in the  
South  
START  
★ FEB. 26 ★  
★ ★ ★  
TENNESSEE  
THEATRE,  
NASHVILLE  
leads off!



# Oscar Nominations

Continued from page 3

secret until the envelopes are opened on the stage of the Pantheatre on award night.

Following are the nominations in principal categories:

**Best Picture:** "Greatest Show on Earth," DeMille production, Paramount, Cecil B. DeMille, producer; "High Noon," Kramer, UA, Stanley Kramer, producer; "Ivanhoe," Metro, Pandro S. Berman; "Moulin Rouge," Romulus Films, UA, no individual producer listed; "Quiet Man," Argosy, Republic, Merian C. Cooper, producer.

**Best Director:** Joseph L. Mankiewicz, "Five Fingers," 20th; DeMille, "Great Show," Par; Fred Zinnemann, "High Noon," UA; John Huston, "Moulin Rouge," UA; John Ford, "Quiet Man," Republic.

**Best Actor:** Marlon Brando, "Viva Zapata," 20th; Gary Cooper, "High Noon," UA; Kirk Douglas, "Bad and the Beautiful," Metro; Jose Ferrer, "Moulin Rouge," UA;

Alec Guinness, "Lavender Hill Mob," Rank-Universal-International.

**Best Actress:** Shirley Booth, "Come Back, Little Sheba," Par; Joan Crawford, "Sudden Fear," RKO; Bette Davis, "The Star," 20th; Julie Harris, "Member of the Wedding," UA; Susan Hayward, "With a Song in My Heart," 20th.

**Best Supporting Actor:** Richard Burton, "My Cousin Rachel," 20th; Arthur Hunnicutt, "Big Sky," RKO; Victor McLaglen, "Quiet Man," Republic; Jack Palance, "Sudden Fear," RKO; Anthony Quinn, "Zapata," 20th.

**Best Supporting Actress:** Gloria Grahame, "Bad and Beautiful," Metro; Jean Hagen, "Singing in the Rain," Metro; Colette Marchand, "Moulin Rouge," UA; Terry Moore, "Sheba," Par; Thelma Ritter, "With Song Heart," 20th.

**Best Song:** "Am I in Love?" from "Son of Paleface," Par; "Be-

cause You're Mine," from pic of the same name, Metro; "High Noon," from same film, UA; "Thumbelina," from "Hans Christian Andersen," Goldwyn-RKO; "Zing a Little Song," from "Just for You," Par.

**Best Motion Picture Story:** "Greatest Show," Frederic M. Frank, Theodore St. John, Frank Cavett; "My Son John," Par, Leo McCarey; "Narrow Margin," RKO; Martin Goldsmith, Jack Leonard; "Pride of St. Louis," 20th, Guy Trosper; "Sniper," Kramer-Columbia, Edna and Edward Anhalt.

**Best Screenplay:** "Bad and Beautiful," Charles Schnee; "Five Fingers," Michael Wilson; "High Noon," Carl Foreman; "Man in White Suit," Rank-U-I, Roger MacDougall, John Dighton, Alexander Mackendrick; "Quiet Man," Frank S. Nugent.

**Best Story and Screenplay:** "Atomic City," Par, Sidney Boehm; "Breaking Through Sound Barrier," London Films-UA, Terence Rattigan; "Lavender Hill Mob," Rank-U-I, T. E. B. Clarke; "Pat and Mike," Metro, Ruth Gordon, Garson Kanin; "Zapata," John Steinbeck.

# Mayer's Refresher

Continued from page 4

giant chains, or theatre chains in the process of growing into gargantuan proportions, moving in territory after territory, ballyhooing they were about to "build" as a weapon to coerce the incumbent exhibitor into "partnerships." He recalls all the other early day chicanery, trickery and hyper-resourcefulness that came with territorial splittups and geographical allocations as a means to combat the distributor—a time-honored feud, to this day, and probably as long as there will be a filmmaker wanting more for his product than the exhibitor will be willing to pay.

Mayer brings into sharp focus some great inside stuff on the pioneering Balaban & Katz, Stephen A. Lynch (Southern Enterprises), Lubliner & Trintz, the Nate Aschers, Roxy, Major Bowes, Finkelstein & Rubin, Jules (Jay) Rubens, Joe Godsol, the bankers and Goldwyn, Adolph Zukor and Paramount, the growth of Jesse L.

Lasky and Famous Players, and much more. This is perhaps one of the best brief biographies of Zukor who has just kudos on his 80th birthday, and concerning whom Dale Kramer is doing an other "official" blog. Mayer's closeups on Zukor's vision, resourcefulness and innate showmanship will probably be source material for Kramer—or should be.

"Merely Colossal" is a showman's book—and also an object lesson in showmanship. It brings back an era of free 'n' easy show biz that spelled real showmanship, something which even the most conservative cinema entrepreneur will admit is so lacking today. Even the sharp practices that went with cutting up territories; staging phoney contests; the anecdotal about great ad campaigns and exploitation stunts—all these spelled and smelled of true showmanship.

## That Public Service

Perhaps best typifying the key to the "Public Service" which made the deluxers the great mass family entertainment that it became is this succinct quote from Mayer's book: "Starting with the Central Park, at a time when hotel, restaurant and railroad executives ridiculed the idea, they (B&K) installed airconditioning; they sacrificed seating capacity for plenty of leg room and perfect sight lines, and they experimented with every variety of newfangled plush upholstered seat until they developed a chair so constructed and tilted that it was a pleasure to relax in it through even the dullest pictures. Waiting crowds in the lobby were kept from getting restive with music, coffee, cake and chewing gum; artists made sketches of them which they received free; models showed the latest styles and tea-readers told fortunes. 'The wonder,' as VARIETY has since suggested, 'was that any of the patrons cared about getting past the lobby.'"

"Merely Colossal" is more than a personal memoir or even a history of a wonderful phase of economic enterprise but a refresher course in showmanship. Mayer puts the spotlight anew on the contrasts between a yesteryear adventure in showmanship and the daring and spectacular manner in which it created dynasties and today's perhaps too pat standards.

## Hughes

Continued from page 3

(Buzz) Burke, Jr., and Los Angeles theatre operator Sherrill Corwin have equal one-fifth shares in the syndicate. Thus, each loses \$350,000—or \$17,500 per week for each of the 20 weeks the stock was in their possession. During that period, too, the group was buffeted by a series of Wall St. Journal articles on the backgrounds of some of the members of the combine, and by a series of upper echelon shuffles that kept the firm constantly in the limelight without any progress being made. No pictures were produced by the group; as a matter of fact, except for Edmund Grainger's "Split Second," there has been no production at RKO since August.

## Several Trics

Since the forfeiture agreement reached in December, the Stolkin group made several attempts to get off the hook. They were anxious at that time to make some sort of settlement before Dec. 21, the deadline for the initial payment of 1% interest on the \$6,100,000 balance due on the original purchase price. This would have added another \$61,000 to their losses. Hughes had agreed to take back the stock if another buyer could not be found, and gave the Stolkin syndicate an extension of payment until Feb. 11.

Last September when the Stolkin group paid \$7 per share for the stock, it was selling for 4% on the open market. Last week it was 3%.

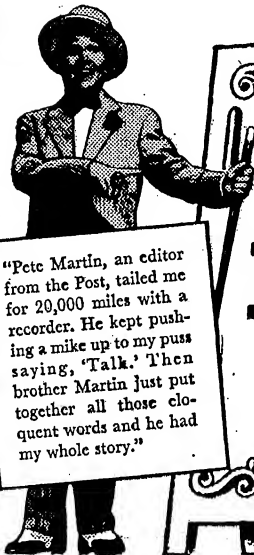
Hughes now has a new position at RKO, chairman of the board, a post he never accepted during the 4½ years he was of the studio. One of the first jobs for the board of directors, probably late this week, will be to elect the new prexy, James R. Grainger, a board member. Under the corporate laws the president of the corporation must be a member of the board.

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You've seen him, heard him, read about him. Now you'll really meet him. Here's Crosby's side of the story—told in "The Groaner's" own colorful lingo. Fascinating—funny—and very, very frank! Don't miss this Bing's-eye view of Hollywood and himself. It's all Crosby. And Crosby tells all!



STARTING TODAY

Call me Lucky

by

**BING CROSBY**

The Story Behind

**POST**

February 11, 1953

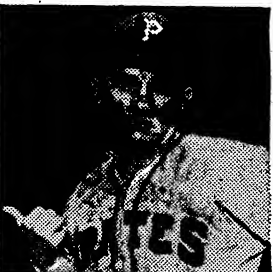
"High notes and high living like to killed my pipes at an early age."



"A song, a chase, two custard pies and voilà—a Mack Sennett epic!"



"I was anything but a 'natural' for this role, yet it won an 'Oscar.'"



"Baseball again, as an owner. So we Pirates didn't win 'em all."



"Me and ole 'Ski-nose' emoting in our latest offering, Road to Bali."

# SMASH THEME, SOCK NAMES HEAD THIS ONE FOR TOP BOX OFFICE!

"Unusual dramatic story!"

—FILM DAILY

"Plenty of speed...exciting!"

—BOX OFFICE

"Finely acted...good marquee names!"

—HOLLYWOOD REPORTER

"Gripping entertainment...will cause turnstile clickers to thank you!"

—SHOWMEN'S TRADE REVIEW

HOWARD HUGHES

presents

ROBERT MITCHUM  
JEAN SIMMONS

in

# ANGEL FACE

co-starring

MONA FREEMAN • HERBERT MARSHALL

with LEON AMES • BARBARA O'NEIL

Produced and Directed by OTTO PREMINGER • Screenplay by FRANK NUGENT and OSCAR MILLARD





## Clips From Film Row

### NEW YORK

Cornell Films, headed by J. Milton Salzberg, will represent and distribute product of Kenfilm Enterprises of Israel under a pact recently inked by the respective firms.

Rugby Theatre, a 1,400-seater in Brooklyn, leased by Dave Rosenzweig to Rugby Theatre, Inc., of which Robert Seltzer is the head. Consummated by Berk & Krumgold brokerage firm, deal covers a 21-year term at an aggregate rental of \$400,000.

Same brokers recently leased the Little Neck Theatre, Little Neck, L. I., to the Seltzer organization as another link in its expanding suburban chain.

H. M. Richey, Metro exhibitor relations topper, back from Florida vacation.

WB to film three-reeler of World Motor Sports Show at Madison Square Garden, starting Feb. 21. Show's director Fred Pittera will narrate.

Ned Clarke, foreign sales supervisor for Walt Disney Productions, left for Paris over the weekend for a seven-week tour of Europe in connection with the release abroad of "Peter Pan."

Cam Price, vet RKO salesman who worked out of the Atlanta branch, named manager of company's new exchange in Jacksonville, which begins operation at end of this month.

Paula Seligman, film publicist, joined Richard H. Roffman Associates, public relations outfit. She will represent film outfits in radio and TV promotion.

### PHILADELPHIA

Universal shipped in a flock of players to plug forthcoming pictures, Rock Hudson, Julia Adams, Patricia Hardy, Jaclynne Greene

and Don Gordon being included in the group.

Allied of Eastern Pennsylvania skedded 15th annual membership meeting for Feb. 24 at the Hotel Broadwood.

Ruth Hampton, former local model, returned as Universal featured player to plug "Mississippi Gambler," current at the Boyd.

Abraham M. Ellis, independent chain operator, and his wife presented Har Zion Temple Center, in suburban Wynnefield, with an adjacent house and grounds. Ellis, a member of the board of directors of Har Zion, wants the Temple to establish a Jewish Day School on the gift property.

Three days of confabs by Warner Theatre managers, district managers and department heads wound up today (Wed.). Presided over by zone manager Ted Schlanger, the conclaves were designed to map campaigns on new pictures and further the circuit's "Showmanship Crusade."

### MINNEAPOLIS

Campus, indie arty house, near Minnesota U. grabbed off "Cry Beloved Country" and "Passion for Life," foreign films, for first Twin Cities showings.

Vet showman Ralph Kettering and production assistant Jerry Kay, Minnesota gal, here for United Artists and Arch Oboler, respectively, to help plug "Bwana Devil" at the State.

Hitherto committed to single features, United Paramount Theatres now trying duals in four of five St. Paul nabe theatres, but still fighting shy of twin bills here. In both cities most indie nabe and suburban theatres, opposition for UPT, have been double-features several years.

North Central Allied and Benhie Berger circuit now located in new offices a block distant from old quarters.

Eleventh hour calling off of scheduled streetcar and bus strike great break for film theatres.

Following Howard Hughes' announced opposition to "Limelight," Minneapolis and St. Paul RKO Orpheums, which were to have played Chaplin picture day-date currently, substituted "Angel Face."

After being in session for month, state legislature still is sans any bill affecting film industry.

### KANSAS CITY

Southtown Theatre, subsequent-run on the southside, taken over by Jimmy Gleason. He took the house over from Herman Imer, who operates other subsequents.

Kansas Missouri Theatre Assn. scheduled its Spring Drive-In Meeting and equipment show for March 3-4 at the Phillips Hotel, with Jack Braunagel, Commonwealth circuit, and Stan Durwood, Durwood circuit, in charge of arrangements.

Film row currently has several on the hospital list. R. R. "Tom-

my" Thompson recovering at St. Luke's Hospital from major surgery. Joe Manfre, of WB, and Abbot Sher, Exhibitors Film Delivery, are recuperating from hospital sties.

The Plaza, Fox Midwest circuit ace subsequent-run in Country shopping district, launched a new policy of two top features, running continuously from 1 p.m. Formerly used single bills and three shows daily. Scale remains same.

### DALLAS

Ed Williamson, Warner branch manager, upped to post of south-western district manager; Doak Roberts continues in advisory capacity for the territory.

H. C. Vogelpohl was upped from Dallas sales manager to territory manager, replacing Williamson; James C. McCarty moves from salesman to local sales manager.

Conley C. Cox, former manager of the Trail Drive-In, San Antonio, transferred to homeoffice here of Claude Ezell and Associates to assist circuit's booking operations. Dan Goodwin succeeds Cox at the Trail.

G. A. Lee leased the Texas at Carizo Springs. He also owns and operates the Alameda and Guild at Crystal City.

### ST. LOUIS

Vandals did serious damage by slashing seat covers at Princess, White Hall, Ill., operated by Joe Lyman.

Mrs. Lucille, Sesser, Ill., won all-expense-paid trip to Hollywood in a contest promoted by Frank Glenn, owner of ozoner near Tamara, Ill.

Andy Dietz, of Co-operative Theatres will book and buy films for the Harrisburg, Harrisburg, Ill., owned by Olin J. Ingram and the Grand, Benld, Ill., owned by Joe Katz.

First local showing of "Bwana Devil," the 3-D technical pic, is skedded at Fanchon & Marco's downtown deluxer, Ambassador, starting Thursday (19). Showing was originally booked for the Missouri, another F&M house in midtown.

### CHICAGO

Charlie Nesbitt named manager of the Chicago Theatre, coming from Harding Theatre.

"Jazz Singer" will bypass plea for extended-run and will do two weeks at the Chicago, starting March 6.

Al Calamaria named manager of the Harding Theatre.

Chi censor board reviewed 90 films last month, including 21 foreign, rejecting none, but tagging seven of the imports for "adults only."

Hinsdale, Hinsdale, Ill., has gone arty with Jerry Gottlieb taking over management of house. Gold Coast, Chicago, also has switched to art policy.

Judge Michael Igoe, Chi Federal Court, gave attorney Seymour Simon, the right to see relevant records affecting the \$1,025,000 suit by Van Nomikas against the majors and Balaban & Katz.

### PITTSBURGH

Ted Grance reelected head of Tri-State Drive-In Theatres Assn. for fourth term. Other officers are William Thompson, veepee; Ernest Stern, treasurer, and John Robb, secretary.

Airman first class Harold (Dick) Hanna, son of Ben Hanna, vet 20th-Fox shipper, back from service in Korea.

Bill Blatt, Jr., of Blatt circuit office here, now managing chain's Corry, Pa., house.

Wampum, Pa., Theatre, closed for several years, being renovated and will be reopened soon by its owner, Harry Fry.

Ben Amdur, owner-manager of the Garden, northside house, celebrating his 34th anni at that house this month; has been an exhib since 1913.

Len Solomon replaced Don Hudson in WB Theatre circuit contact department. Hudson quit to enroll at Westminster College.

Wes Lund named manager of Harris circuit's theatre in St. Mary's, Pa.

### OMAHA

Police Chief Henry Boesen consented to plug "Turning Point" in Omaha Theatre ads.

Downtown Theatre projectionist Mace Brown subject of story about his never having seen a film through to end in 20 years.

Ralph D. Goldberg, owner of Goldberg circuit, named to local City Auditorium Commission.

E. A. Van Husan, who went to work for Carl Laemmle, Sr., here in 1907 and since 1920 has operated Western Theatre Supply Co., retiring soon; recently sold his business to Paul Fine.

## 20th Props

Continued from page 5

largely knowhow," a 20th exec said in N. Y. last week.

### Production Speeded

Skouras left N. Y. for Paris last week (5) to meet with Earl I. Sponable, technical research director for 20th, in what was understood to be an effort to speed lens production. Prior to his leaving, Skouras said he had "given my word" to Nicholas M. Schenck, Loew's prexy, that the Cinemascope would be made available to Metro for production, but indicated everything depended on when lenses would be available.

It's understood that the camera lens for the Cinemascope, like the projector lens, is of cylindrical shape and quite complicated. The former consists of five pieces of glass and the latter of three components. Exact type of glass needed isn't known and is not covered by any patents. Research is now going on to find the right kind of glass which would also provide a sharper image. Contracts for lens manufacture will be given out to various large optical houses, according to Skouras.

Cinemascope works on the basis of "compressed photography," with a wide-angle lens at the camera recording a distorted image on one strip of 35mm film. Correcting lens at the projector rectifies the distortion and spreads the picture on the vast concave screen, which is two-and-a-half times the size of the regular screen. No glasses are required to create the tri-dimensional effect.

Skouras indicated considerable research work is still going on to perfect Cinemascope. System uses magnetic sound, and 20th is hoping to add three more tracks on film to the conventional track to get stereophonic effects necessary for such a large screen.

20th prexy confirmed plans to completely abandon flat pix output and added that the "smaller" films would be given the 3-D with glasses treatment. 20th is using its own stereo system to produce at least two of the latter before concentrating on the Cinemascope. "The Robe" is expected to go into release in October with worldwide premieres arranged simultaneously.

Skouras said it was simple to show flat pix off the centre of the Cinemascope screen, with the sides masked off. Conversely, films lensed via the Cinemascope can be thrown on regular-size flat screens with good results, but some of the side action would be cut off. Skouras indicated 20th was working on a special projector lens that would permit a more satisfactory concentration of Cinemascope pix on normal screens. This is seen important, particularly for the transition period.

## UA 'Bwana'

Continued from page 3

is that UA may reach up to \$4,000,000 in domestic distribution revenue with the Oboler entry.

### \$3,500,000 Suit

Hollywood, Feb. 10.

Brenco Pictures Corp. filed suit in Superior Court asking minimum \$3,500,000 damages for breach of contract to sell "Bwana Devil." Oboler, Gulu Picture Co., Roxy Theatres and United Artists are named defendants along with 10 individuals identified as partners in Gulu. Complaint says Oboler controlled 52% of the stock. Accompanying the complaint is letter from Samuel Berke, repping Oboler, to Edward L. Alpersen, repping Brenco, referring to the agreement, indicating a letter to "constitute a binding agreement," pending actual inking of a pact.

Complaint says Oboler later repudiated this because UA made what he called a "more favorable" offer.

Brenco was to pay \$500,000

## Academy OK

Continued from page 3

ing, makeup and sufficient rehearsal time. Net will assign Bob Welch, former Paramount producer, to handle production for the week. Starting time was moved up to 7:30 p.m. Coast time (10:30 in East) so the simulcast won't reach Eastern area too late.

Show will run one hour with RCA using only institutional copy in commercials. Delay in Academy's first acceptance of the net's offer was due to efforts to package the sale to another sponsor. The academy reserved the right to approve sponsorship. It's understood that some advertising products would have been unacceptable.

## STARS' CARS

## X-COUNTRY

Going from B'way to Hollywood, or vice versa? "The Best Way" is to ship your car, not to drive it, advises Judson Freight Forwarding Division of National Carloading Corporation, now celebrating its 75th anniversary. Judson has shipped hundreds of cars and thousands of trucks for stage, screen, radio and TV celebs.

You save wear and tear on you and car, actual driving costs, storage enroute, and expenses involved in the long trip. Besides, you have much better chance of arriving in one piece yourself if you take rail or air and let Judson ship your car and belongings.

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**"TONIGHT WE SING"**  
EZIO PINZA • ROBERTA PETERS  
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Color by TECHNICOLOR • A 20th Century-Fox Picture  
plus SPECTACULAR STAGE PRESENTATION.

**MARTIN & LEWIS**  
HAL WALLIS PRESENTS  
**THE STOOGES**  
A 20th Century-Fox Picture  
DARAMOUNT

**OUTDOOR  
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SERVICE**  
From Court  
to Coast  
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DRIVE-IN  
THEATRES**  
SPORTSERVICE, INC.

# CINERAMA

"Takes audience for thrilling ride of sight and sound" Kate Cameron, News  
The film with a new dimension > Reserved Seats Only. Tickets on sale for next 7 weeks at box office. Exciting entertainment for 2 hrs. Daily at 2:40 and 5:40, Sat. and Sun. at 2, 5 and 8:40. Mat. Mon. through Thurs. \$1.50, \$1.20, 90c. Mat. Fri., Sat., Sun. \$2.40, \$1.80, \$1.20. Even. \$2.40, \$1.80, \$1.20. Sat. late show 11:40. Mat. orders only for next 6 mo. end. self-addressed stamped envelope; plus 2 or more airt. dates.

**BROADWAY THEATRE, 53rd Street & B'way CO-5-5711-2-3**

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Producers and Distributors of TV-Films, says:

**"It takes a highly skilled laboratory to perform our many varied and exacting technical requirements plus a dependable organization to meet daily program deadlines. We use Pathé Labs."**



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Both New York and Hollywood Have Complete Pathé Laboratory Facilities:  
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# 3-D AS TV'S SESAME TO PIX?

## London Takes on Aspect of TV Film Boom City, Absorbs Pix Labor Slack

London, Feb. 3. London is showing signs of developing into a TV film boom city. Studio space, which was once going begging, is now at a premium, and much of the labor slack that followed the production crisis has been absorbed. And all because American video interests feel there are financial and other advantages in making their telepix in Britain.

After several false starts U.S.-sponsored telepix programs got under way in major fashion when Douglas Fairbanks, Jr., launched his series for NBC and took over the British National Studios at Elstree. Now the Danziger Bros. are ready to start rolling a series of 39 half-hour mellers under their pact with Paramount and expect to move in to the Southall studios as soon as they are vacated by Group 3.

A new project was launched last week when Anthony Beauchamp, husband of Sarah Churchill and son-in-law of the British Prime Minister, began a telepix program at the Carlton Hill studios in London.

The Beauchamp project, primarily aimed at the American TV market, will also offer its films for theatrical distribution in Britain. In then first instance they are lensing a series of 13 with the general title of "Fabian of Scotland Yard." Each of the stories is based on actual crimes solved by the Scotland Yard superintendent, Robert Fabian, before his retirement as one of the "big five."

Title role throughout the group will be played by Bruce Seton but no casting has yet been made for the part of his colleague, Sgt. Mackenzie. Fabian himself will appear in an epilog to each film.

First four titles will be "Robbery in the Museum" with Josephine Griffin, "The Deadly Handkerchief" with Dagmar Wynter, "I'm Getting Myself Arrested" and "Murder in Soho." They are all being directed by John Harlow at Carlton Hill with location shooting at the scene of the crimes.

Sarah Churchill will star in one of the later films in the series on her return from America in March.

## WGN-TV's 40G For First-Runs

Chicago, Feb. 10. WGN-TV, the town's No. 1 feature film consumer, leased a bundle of 20 TV first-run pix released by Robert L. Lippert for approximately \$40,000. It was the station's first major film purchase in nearly a year, pointing up the scarcity of topline product.

Pix are of 1949-1951 vintage and the deal gives WGN-TV unlimited use of them for 14 months. Station turned down Lippert's offer of 13, 1952 releases which he is making available to TV later in the year. His asking price of \$100,000 was considered out of line for the Chi market.

WGN-TV is currently running 32-34 sponsored feature film shows weekly.

## COAST TELEBLURBS ON BLOW AGENDA

Blow agency is interested in developing more Coast sources of TV film commercial production.

Arthur Napoleon, head of the agency's TV commercial production department, is transferring his headquarters from N. Y. to the company's Hollywood office in order to supervise production of teleblurbs. Blow-handled shows such as "I Love Lucy" and "My Hero" are filmed on the Coast.

## Hafner Vidpic Outfit Names Frye to Board

Jack W. Frye, prexy of General Aniline & Film Corp. and ex-prez of TWA airlines, has been elected to the board of the Les Hafner vidpic outfit.

Hafner, whose firm recently acquired tele, radio and picture rights to Mark Hellinger story properties, flies to the Coast next week to start production on his first three Hellinger short stories, "The Smart Man," "Partners" and "Picture in the Paper." Jack Reynolds, who just winged in from India, is in N. Y. reading scripts and will go to the Coast shortly as general production manager, with headquarters at Hal Roach studios.

## Key SAG Teleblurb Terms Okayed By Advertisers' Reps

Terms of a proposed contract covering film teleblurbs were agreed on in principle by representatives of the American Assn. of Advertising Agencies in New York on Monday (9), but one major point was still in issue as VARIETY went to press yesterday. Remaining issue, it's understood, is Screen Actors Guild demand for re-use payments for off-camera group singers. Some other minor differences also exist, but it's figured that these can be cleaned up easily.

Reps of the AAAA and SAG were in powwows on Monday and yesterday in coast-to-coast telephone calls, and a decision is possible momentarily.

Stickler of the group singers demand is that re-use payment principle will be adopted for actors and off-camera announcers. However, the advertisers feel that actors and off-screen announcers are identifiable, while the unseen vocal groups are not identifiable. They feel that if re-use payment format is adopted for the vocal groups, it "opens the Pandora's box" to re-use demands by other screen crafts, which work on a per-day payment basis and not on the re-use concept.

As outlined in VARIETY last (Continued on page 38)

## Nidorf's Managerial Role at Official Films

Mike Nidorf last week was named vice president of Official Films and will take over active management of the vidpix company in the absence of ailing president Billy Goodheart. Nidorf, who'll headquarter in New York, has been a member of the board for some time.

Since illness confined Goodheart to his Eaton, O., farm some months ago, duties have been split among Bud Austin, national sales manager; Herman Rush, syndicated sales chief and Herb Siegel, outfit's secretary who's headed up production. Chairman of the board Ike Levy made the top policy decisions.

Nidorf, who sat in on key negotiations in the past, will now be top man, and there's a strong possibility that he'll move into the top spot, since it isn't considered likely that Goodheart will return to his post. He continues his outside activities, currently consisting largely of his personal management of Jo Stafford.

Goodheart, incidentally, is due in N. Y. later this month for a physical checkup.

## MAY SHAKE LOOSE FEATURE BACKLOG

Station operators are looking to the development of three-dimensional pictures as the force which can shake loose a big backlog of more recent and better grade Hollywood features for screening on TV.

While the telestations have been scraping the bottom of the barrel for the past three years, and have been able to dig up some new-to-TV celluloid just when it seems that all the old sources have dried up, the product hasn't been of top-grade quality. Now, however, with public interest in 3-D running high and the film capital apparently gearing itself to depth pictures, it's considered likely that some of the vaults in which good features have been frozen will be thrown open.

According to this line of reasoning, if 3-D develops into a full-scale cinematic revolution, TV will benefit from several directions. First, the re-run value of the flat pix for theatrical release will be lessened. As a consequence, those owning them will be more willing to turn them over to video.

Secondly, it's claimed, if the exhibitors have the stimulus of 3-D, they'll squawk less should the majors release the two-dimensional reels to tele. This line of speculation runs that if in the next few years the picture industry is converted to a big screen or stereo basis, it will no longer be in the same kind of competition with TV as it now is.

With the backlog of flat pix made, in a sense, obsolete in a possible 3-D era, it's conjectured, there might be a rush to realize coin from peddling the product to tele. Although the 3-D Day isn't just around the corner, the rumblings of an upheaval are being felt and could result in breaking the present log-jam and get better pix onto home tele sets.

## Lensing TV Spots Centre Seen Still Staying East; Output's Steady Upbeat

Even though a new Screen Actors Guild contract for teleblurbs will raise production costs greatly, output of film commercials will continue to grow. And despite the fact that TV film production is soaring on the Coast, the center for lensing tele spots will remain in the east. That's the conviction of Walter Lowendahl, exec veepee of Transfilm, Inc., one of the major plants for blurbs, who said that his confidence in the field is demonstrated in the \$150,000 new studio which the outfit will shortly complete in its West 45th St., N. Y., building.

Indie firm feels that although costs are zooming, production quality can't be sacrificed, because bankrollers need topflight celluloid to plug their wares. The answer, Lowendahl feels, is more efficient production, which is the principle behind the new shooting stage.

"We've learned a great deal from live TV," Lowendahl said, "and our new studio incorporates many of the advances that the new medium has made." In contrast to the traditional lighting which film has used, the lights have been taken off the floor and lighting grids have been installed on the ceiling, similar to the arrangement (Continued on page 38)

## Taped Testimony

Keeping - up - with - the - times department:

Record of the hearings in the arbitration of the Snader Telescription legalities was made on tape, rather than by a court stenographer. Arbitrator Samuel R. Rosenbaum, who felt the idea was in keeping with hearings on television films, now has 2,800 feet of taped testimony.

## Secondary Boycott Issue Raised In AFL Gangup on Foreign Vidpix

### Joan Crawford Nixes 15G for Vidpic 1-Shot

Hollywood, Feb. 10. Receiving what's believed to be the largest one-shot telepic offer ever made a personality, Joan Crawford nixed a \$15,000 bid from Screen Gems.

Star turned it down because of several pending video and theatrical film deals. She has toplined a telepic in Revue Productions' "America's Finest" series.

## 1st & 2d Runs Compete in Same Vidpix Markets

Scarcity of moderate-priced filmed drama series is pointed up in the fact that a number of key market stations are showing second runs of series like "Big Town," "Rebound" and "Fireside Theatre" in competition with the first runs of the same dramas.

In New York, for example, WABD has just bought second runs of "Big Town" under the title of "Heart of the City," and will show the 1951 films against the competition of WCBS-TV's current "Big Town" showings for Lever Bros. Of course, programs won't run on same days or same time.

Same situation holds in Chicago, with WENR-TV, ABC's affiliate, showing second runs against WBKW's new ones. "Big Town" repeats are also showing along with initials in Detroit and San Francisco.

"Counterpoint," the second run of Bing Crosby Enterprises' "Rebound," which is bankrolled by Packard nationally, is running in Los Angeles via KNBH, while Packard's showing the new product via KNXT. And several cities are showing 1950 and 1951 versions of "Fireside Theatre" concurrently with the current films.

Second run distribution rights are proving a lucrative field for those distrib outfits which have tied them up. United Television (Continued on page 34)

## ZIV'S ZIPPY COVERAGE ON VIDPIX VEHICLES

In contrast with network programs, which have difficulty in clearing stations, three Ziv TV vidpic syndicated stanzas have each been sold in 64 or more markets—covering about 98% of the nation's TV area.

"Favorite Story," latest Ziv opus, has been placed on 64 stations, rapidly catching up to two previous Ziv vehicles, "Cisno Kid" (which has been sold in 67 markets) and "Boston Blackie" (in 66), according to M. J. Rifkin, sales v.p.

One reason for the success of the syndication is the favorable economics, with stations netting more coin from local shows than from network shows taken off the cable. Additionally, there's the high-powered Ziv sales organization, which has the largest field force in this phase of the business.

The continued increase in sales and anticipation of expanded production has cued an enlargement of his sales department, Rifkin said. He has added David Willis, for Ohio; Jim Bellamy, ex-manager of WPTZ, Albany, and WPGH, Pittsburgh, for upper New York State; Phil Williams, former head of TV sales for 20th-Fox, for Dallas area; and Hardie Freiberg, former producer of the Faye Emerson show, for New York City.

Hollywood, Feb. 10. Controversy over the use of foreign-made vidpix reached the boiling point this week when the sponsor of "Foreign Intrigue" said the Hollywood AFL Film Council's efforts to ban airings of the series might amount to a secondary boycott in violation of the Taft-Hartley act.

Los Angeles Brewing Co., which sponsors the series over KNBH, declared it would continue to air the vidpix until "a satisfactory replacement" could be found. Brewery bought the series originally because of what it considered a shortage of good TV films.

Charles Lick, president of the brewery, called the series a "powerful weapon against communism" and stated that Hollywood might be cutting its own throat by attempting to boycott "Intrigue" and other foreign-made vidpix.

"Forty percent of Hollywood revenue comes from the foreign market," Lick said. Any attempt to boycott the foreign-made pix might result in "dangerous reprisals," according to the sponsor and its agency, Warwick & Legler.

The Brewery bought the pic for 39 weeks with options. Agency said that price wasn't a factor in the purchase. It declared it's paying as much for "Intrigue" as for domestic vidpix, although the "Intrigue" production nut is said to be \$8,500 weekly, about half the cost of similar-type Hollywood-made films.

While the only action the Film Council has taken to date has been to send letters to stations, sponsors and agencies protesting the use of the European-produced pix, attorneys for the brewery felt that this type of action could amount to a secondary boycott, which is forbidden in the T-H act.

## DuMont-St. L. Zoo In Vidpix Teamup

DuMont web has tied in with the St. Louis Zoo for a filmed series to be called "Backstage at the Zoo." Web will have six half-hour reels in the cans by the end of the week, and will start peddling the series then.

Animals at the zoo are all trained performers—they do two shows a day at the zoo in costume. Show will feature narration by Lew Parker and the voice of Bibi Osterwald, with George Veirheller, zoo director, in charge of the proceedings. Web has a camera crew currently on location shooting the rest of the series.

Network is also planning to develop pantomimist Dottie Mack as a national property. Gal, who was featured on the net's Paul Dixon show from WCPO in Cincinnati, currently has a local show of her own. Web is plotting a 15-minute late show to follow its co-op sponsored Monday night boxing show from N. Y., to feature Miss Mack doing her pantomime specialty on the theme of a gal who's just left her date. It'll be a solo stint, with recorded music, and will originate from WCPO.

## Henderson Upped

Charles Henderson, who has been director of public relations on the NBC-TV "Navy Project," out of which has come the widely-kudosed "Victory at Sea" series, has been upped to publicity director of the network's TV Film division. Under the expanded setup he'll continue to be identified with Navy series.

Henderson will report to veepee Robert W. Sarnoff, NBC's TV Film chieftain.

## Top British Shows With Cream Talent Going Begging in U.S., Though Cuffo

There's been a wealth of top-notch program material, featuring the cream of British talent, that's been virtually untapped by American networks and stations for the five years of its existence. And surprisingly, it costs practically nothing.

The British Broadcasting Co., through its New York office, has been offering hundreds of transcriptions of BBC shows to American stations for the past five years, and with the exception of educational and strictly highbrow stations, has had little response. The programs, comprising drama, documentaries, readings and lectures, music and kiddie shows, cost the American station only \$5 apiece, regardless of the length of the program. There's only one hitch—the transcription must be presented sustaining. They can't be broadcast on a commercial show.

Attention focused on the BBC service last week when it was learned that WNBC, NBC's flagship, had aired it's Saturday afternoon "Kaleidoscope," featuring Pamela Brown in Christopher Fry's "The Lady's Not for Burning," a talk by Fry, and the Glyndebourne Opera Co.'s version of Mozart's "Don Giovanni," at a cost of \$15 for the recordings for the two and one-half hour show.

### At Mailing Cost

"Kaleidoscope's" offering is a fair sample of the program material available, all at \$5 per for commercial stations and at mailing cost for educational outlets. BBC has over 100 dramatic shows featuring names like Alec Guinness, Sybil Thorndyke, Miss Brown and John Mills. The dramas include adaptations of famous works, including plays and stories by Shakespeare, Chaucer, Dickens, Maugham, Wells and just about every other famous name in English literature, plus selections from authors other than British.

In the music department, there are a number of operatic offerings by the Glyndebourne group, plus one by La Scala of Milan. Catalog includes musical offerings of all kinds, but leans toward the classical vein and includes works conducted by Sir Thomas Beecham, Sir John Barbirolli and other top conductors.

The library of lectures includes

(Continued on page 34)

## Lawrence Latest NBC Casualty

NBC's revolving-door policy on executives finds Ruddick Lawrence exiting the network as director of advertising promotion, sales planning and research. As the newest maneuver in the NBC reorganization pattern, George Frey, veepee in charge of sales, assumes a more important operational sphere, with Hugh M. Beville, director of research, reverting back to his executive level status and reporting direct to Jack Herbert, NBC's veepee in charge of radio and television.

Lawrence's position as such will not be filled. Jacob Evans, manager of advertising and promotion, continues in that post, reporting to Frey. Robert McFadyen, manager of sales and planning, also stays put, reporting to Frey.

Closer integration of promotion and planning with the sales operation, under the Herbert operational concept, will henceforth accent Frey's key role.

## NEW MURROW NEWS

### SHOW OPPOSITE BERLE?

Edward R. Murrow, CBS veepee and editor of "See It Now," has prepped a new news program which CBS-TV is slated to launch next month. At present there are two alternative plans for slotting, either as a half-hour Tuesdays at 8 p.m. opposite "Texaco Star Theatre" on NBC-TV and Bishop Sheen on DuMont, or in two 15-minute segments weekly.

While details are under wraps, it's been learned that the show will be completely live. It's aiming at not only reporting on the news but also making headlines itself.

## Nielsen Takes Emphasis Off Percentage Ratings In New Press Releases

A. C. Nielsen has eliminated percentage rating figures from its press releases on the "Top 10" in radio and TV. Move stems from the fact that several radio broadcasters felt that the percentage ratings have been misinterpreted, to the disadvantage of AM. Top 10 chart now reports on number of homes reached, although the pocket pieces naturally carry the percentage ratings.

An AM show getting a 10.0 rating is heard by 10% of all the 44,000,000 radio homes, or 4,400,000 homes. A TV show getting a 10.0 rating is viewed by 10% of the tele homes, in its coverage area, which might mean an audience of 1,000,000 homes for a lineup of 18 stations or 1,500,000 for a lineup of 30 stations. A program with a 10.0 rating, getting into all station areas, would hit an audience of 2,100,000—10% of the 21,000,000 tele homes in the U.S.

Change in publicity policy takes the emphasis off percentage ratings, since the AM and TV aren't comparable.

## Dodgers' Peace Bid on Ballcasts Of Majors, Minors

Brooklyn-Dodgers president Walter O'Malley made a conciliatory move over the weekend toward ending friction between the major and minor leagues over the former's radio-television broadcasts by offering rights of Dodger radio broadcasts to all minor league clubs free of charge for the 1954 season.

Move apparently stemmed from the speech of Sen. Edwin Johnson (D, Cal.) at the N. Y. Baseball Writers' annual dinner a couple of weeks ago, at which he threatened a Senate investigation of major league broadcasting practices, after charging that the majors through radio and television, were "murdering" the minors.

Under O'Malley's plan, rights to all 1954 Dodger games will be given free for any minor league club which asks for them. The farm team will then sell the broadcast to its local station, possibly as a package with its own games.

Last year, the Dodger games were carried by some 40 stations in the Northeast via an agreement with WMGM, N. Y., which held the rights to the broadcasts. The stations got a reconstructed version of the game for a nominal fee from WMGM, which also paid the line charges, in return for 15 minutes before and after games, during which time WMGM sponsored shows were broadcast over the 40 stations. Plan has been abandoned

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## WOR, N.Y., BACK TO ALL-NITE B'CAST STATUS

WOR, N. Y., is back to all-night broadcasting with a seven-nights-a-week pickup from the Bandbox; N. Y. jazz nitery, from 2 to 5 a.m. Station now broadcasts 23 hours per day.

Format of the three-hour show is unique among the late-hour deejay-gabber airers in that it also picks up live entertainment from the nitery. Currently featured is Duke Ellington orch.

Idea was formulated by packager Bo Roberts, who bought the time and broadcast facilities from WOR for less than \$1,000 for the week. Roberts starts a campaign for spot announcements for the show, proceeds from which of course he pockets, in addition to the coin from the nitery. Currently featured as deejays are Willie Bryant and Ray Carroll. Slim Gaillard started as deejay but was replaced by the pair.



BILL SILBERT

"Silbert at Six" Monday through Saturday, 6 to 7 p.m., Radio Station WMGM, 1050-K. "BILL SILBERT SHOW" Monday through Friday, 11:30 p.m. to Midnight, Station WABD, Dumont Television.

"Let's Go Bowling" Every Saturday, 2:30 p.m. to 3:30 p.m., Station WABD—Dumont Television. Thanks to everyone at Dumont Television and Station WMGM.

## Ch'field Steps Up TV Spot Campaign

Chesterfield, for the first time in over three years, is launching a TV spot announcement campaign, via Cunningham & Walsh agency, and has bought into WCBS-TV's "12 Plan," starting March 2.

While Liggett & Myers has been in local TV by way of its bankrolling of the New York Giants baseball telecasts, it hasn't used announcements for some time. Cigle has purchased nine daytime and three Class A spots weekly, thus qualifying for the "12 Plan," which entitles a sponsor signing 12 spots weekly to a 45% discount on its daytime billings. My-T-Fine pudding will also use a "12" campaign, starting Monday (16), through BBD&O.

Two new "12" advertisers bring to 28 the number of bankrollers using this discount plan, which represents a sizable chunk of business. Idea of station topper Craig Lawrence has paid off, since it's bringing in income to daytime periods on the CBS-TV key which previously had had open time. The other CBS-TV o-and-o stations have also adopted the "12" strategy.

## Studebaker in Quickie 'All Star Revue' Spread; Chi NBC-TV Sales Busy

Chicago, Feb. 10.

Car manufacturers continue to rely on TV to make a big splash with their new model unveilings. Latest to use the video showcase is Studebaker, which ordered a three-week spread on NBC-TV's Saturday night "All Star Revue" to introduce its 1953 line. Studebaker takes a slice of the show Feb. 28, March 7 and 14. Roche Williams & Cleary is the agency on the Chi purchase.

Ed Hitz's recently-consolidated Chi NBC AM-TV sales crew also knocked off a new network client last week, pacting the John Morell packing firm to a twice-weekly participation on "Today" starting March 6. Packer will plug its Red Heart dogfood on the 26-week ride.

## He Ain't (W)KIDding

Urbana, Ill., Feb. 10.

Something new in radio operations hazards has been encountered by WKID, 250-watt daytimer here. Station manager Robert Synder has asked the Federal Bureau of Investigation to look into the series of potshots someone has been taking at the station.

Unidentified marksman pumped 36 shots into the front of the studio last week, the second such "attack" in two weeks. Station was not operating at the time so there were no injuries.

Synder believes the shootings are the antics of a crackpot.

## Ghost Town

Hollywood, Feb. 10.

Question of what NBC-TV intends to do about tenancy of its newly-constructed \$4,000,000 TV Centre in Burbank poses a problem. At present, but two shows originate from the studios—the Saturday night "All Star Revue" and the Monday night "Hollywood Opening Night." When "All Star" goes off the roster in April, it will leave the half-hour dramatic stanza as the sole tenant. And with the trend of Coast-originating shows more and more toward film, the "ghost town" status of the Burbank center doesn't appear headed for solution.

Only comfort NBC draws from its dilemma is that CBS went for a much greater nut in construction of its TV city. But the Columbia originations appear headed for an accelerated pace, what with the alternating Ken Murray and Alan Young shows now coming out of the Gilmore Island site, along with the Jack Benny TV show, the Saturday night "Millie" stanza and the daytime "There's One in Every Family" being shifted from N. Y. to L. A.

## Solinger's 10 Easy Lessons on How To Get Off Radio-TV Piracy Hook

### Crosley Appoints Warner

Columbus, Feb. 10.

Warren F. Warner, formerly program chief at WTVN, has been appointed program director of WLW-C Crosley TV outlet here. Warner also held down the top program spot on WKRC-TV, the Taft station in Cincinnati.

Tafts are awaiting the FCC approval of their recent \$1,500,000 purchase of WTVN.

## Cry 'Sabotage' In Mass. Snag On Educ'l TV

Boston, Feb. 10.

The establishment of a state operated educational TV channel here, which a couple of weeks ago appeared to be gathering impetus, ran into a snag last week with the chairman of the special legislative commission, Sen. Phillips, claiming the committee's work was "sabotaged" by a fellow solon. Investigating committee's groundwork was rejected by the chairman of legislative committee on education, George Evans, who, according to Phillips, called a special meeting but neglected to notify all its members.

Phillips also charged that the substitute recommendation offered at a special meeting, that the state postpone until 1955 its decision whether to operate such a TV station, plays into the hands of commercial interests. On the other hand, Evans, who has long been on record of opposing the state operated TV station, claims, it would just be another way of needlessly spending millions of taxpayers money. Hassle has been going on since the FCC announced a year ago that it was reserving until June 2, 1953, a channel for the state or a non-profit charitable organization to operate for educational work.

Opposition forces received further support when Boston Record-American editorialized under the caption, "We Can't Afford It," pointing out that the undertaking would cost taxpayers in neighborhood of \$8,000,000 just for the initial investment, and many thousands yearly to keep the station in operation. Dally also questioned the right of the state to compete with private enterprise in the broadcasting biz any more than it should in department store or real estate biz.

## Mutual Axes 'Number'

### In Split Web Formula

Mutual is dropping the co-op sponsored quizzer, "Take a Number" effective Feb. 23 to make room for the similarly sponsored "Jack Kirkwood Show," which moves from its current 4 to 4:30 p.m. slot into the 10:30 to 11 a.m. time. Reason for the move is the upcoming division of the web into two networks for the afternoon time, necessitated by the "Game of the Day" series, which can't be carried in the Northeast.

While "Game of the Day" fills in the time vacated by the Kirkwood show in the web's "B" network (Baseball), no replacement has been set for the "A" skein.

Broadcasters, advertisers and their agencies need to take steps to protect themselves against the growing danger of suits claiming piracy of ideas, according to N. Y. attorney David M. Solinger, who addressed the Federal Bar Assn. at the U. S. Courthouse last week. Expanding on his remarks, Solinger told VARIETY that over the past 20 years courts have shown an increasing solicitude towards persons who submit radio and television ideas and later claim they have been stolen. He cited the recent \$375,000 California jury verdict as evidence of the "alarmingly dangerous trend."

"Until 20 years ago, you could count on the fingers of one hand all the cases in which submitters of unsolicited ideas ever recovered anything from advertisers or agencies," he said, "but in the last two decades there has been recovery after recovery, marking a trend which hasn't yet reached its peak." He added that big cash awards, "out of all proportion to the service, if any," rendered by the claimants are being granted on various theories, "ranging from express contract, implied contract, trade custom, the reasonable value of services, unjust enrichment and copyright infringement."

There are three methods of guarding against such suits, the attorney said: (1) getting those submitting ideas to sign release forms; (2) getting their signature on a document giving the idea a nominal, reasonable value; and (3) refusing to look at any unsolicited ideas.

Many agencies and webs have release forms in which anyone proffering any idea puts himself entirely in the hand of the agency or network, making the latter "the sole judge" of its usability, value or novelty. Solinger doubts the

(Continued on page 31)

## CBS-TV's Buildup For Larry Storch

Now that the Red Buttons show has been successfully integrated into its comedy roster of commercial entries, CBS-TV is planning a major buildup for Larry Storch. Hubbell Robinson, Jr., the web's TV program chieftain, has assigned one of his key production trouble-shooters, Martin Manulis, to evolve a "Storch formula" of presentation in a bid to take him out of the "esoteric school" and give him more universal appeal.

A half-hour Storch situation comedy is on the network's upcoming agenda. CBS-TV feels that, with the right material, it can duplicate the Buttons achievement.

## CBS Nixes Cooper Bid On Rights to 'Lineup'

Frank Cooper, indie packager, has been trying, unsuccessfully, to get a release from CBS Radio on his "The Lineup" series, which the web is dropping after the Tuesday (18) broadcast. Columbia has rights to the show for another year. Cooper wants the TV rights and wants to make a vidpic version. "Lineup" has earned some healthy ratings despite its having been berthed in nine different slots on the network during the past two years.



# COLGATE & THE BIG TV 'PAYOFF'

## The Great White Way

Without any fanfare, Frank White, NBC's new prexy, has been slipping out of New York in some quickie swings around the country for some informal bull sessions with the operators of the network's affiliate stations. Last week and the week before it was Washington, Nashville and Dallas. This week he goes to the Coast, with a stopover in Chicago on the way back. Within the next couple of weeks he will have sat down with practically every affiliate manager.

There are no White Papers, no pompous declarations, and no demands. White uses the shirt-sleeve technique, laying all his cards on the table. The affiliates are hearing his story—what he hopes to accomplish as NBC's next prexy. These are intimate gab-fests, on a personal relationship basis; a two-way exchange with both the affiliates and White (who is generally accompanied by station relations veepee Harry Bannister) baring their aspirations and how best to overcome existing weaknesses. As a broadcaster for nearly two decades there is an awareness of White's understanding of the conflicting problems; when to give and when to take.

That the White approach is paying off is already evident from the response of many affiliate operators. If there is a tendency among these affiliate men to bestow a vote of confidence, it's because much of the aloofness and goldness which has characterized NBC-affiliate relationship has already been erased.

It's no secret, certainly not within the NBC organization, that many of the affiliates harbored a resentment against the network over what some of the broadcasters called a "one-way-street" type of dealing, in which NBC wanted its way—or no way at all. The fact that ex-prexy Joseph H. McConnell picked up the phone to call Boca Raton and cancel out the annual NBC convention in December, despite the fact that many of the affiliates were in favor of convening to resolve all issues in the open, didn't contribute toward healing the situation.

## Move for Miami TV Originations Gains Impetus; Stars 'We're Ready'

Miami, Feb. 10.

Joint meeting this week of Southern Bell Telephone Company officials, municipal and civic leaders and representatives of WTVJ—only video outlet in south Florida—on televising of national shows from this report area resulted in phone company's statement that they are "ready and able" to handle any national emanation whenever performers and networks are ready. Prior to meeting there had been heavy controversy on ability of Southern Bell to provide emergency facilities in event regular lines fouled out.

Miami Beach officials stated they had received a wire from Arthur Godfrey indicating he would do an outdoor show from there, once "exorbitant" costs were reduced. Phone company rep replied that cable charges from here would be same as other national rates.

Walter Winchell has also wired that he is ready for telecasting show from here, but that high costs and lack of facilities had made him miss Florida winter stay for first time in 20 years. He is also reported settling plans to head for California instead. Jimmy Durante, currently at Ciro's niter, is another who is interested in setting up a show here, one of his staff adding: "It would mean working for new audiences—we see the same faces in the studio out there (Hollywood)." Martha Raye, a permanent resident here, is one of the routers for the go-through on (Continued on page 38)

## McConnell's 250G As Colgate Prexy

Within the next week the Colgate-Palmolive-Peet board of directors will meet to finalize the entrance of Joseph H. McConnell, former NBC president, as prexy of the C-P-P corporation. (Board also met last month on the matter, with bylaws requiring two successive meetings on amending the rules to permit an outsider to move into an echelon status.)

Financial deal which prompted McConnell to leave NBC for the Colgate post has been learned, with the ex-network exec stepping up his annual gross income from \$140,000 to \$250,000. Latter figure breaks down to \$125,000 salary and an additional \$125,000 based on earnings, when and if. That's what present C-P-P prexy E. H. Little gets. He becomes board chairman.

## Wheelahan Exits WSMB

New Orleans, Feb. 10.

Harold M. Wheelahan, vice-president and general manager of WSMB, resigned Thursday (6). His resignation becomes effective March 1. Wheelahan requested release from his duties to devote his full time to his private interests in radio, including KSYL in Alexandria, La.

Wheelahan had been with WSMB for the past 24 years.

## OG's Gleason Bid Hastens Demise Of 'Participations'

Old Gold, in an expansion of its TV activities, has made some overtures to CBS with an eye toward picking up a full 30-minute of the Saturday night Jackie Gleason show. The 60-minute program is currently sponsored on a participating basis by Schick Razor, Bristol-Myers and Leeming Co. Thus a deal with Old Gold would necessitate yanking the three-way participating formula upon expiration of existing cycles, with the network offering the second half on a straight single-client deal similar to OG.

Move has more than passing significance to the trade, for it would represent the virtual demise of the participation formula among the high-budgeted nighttime TV attractions. Already slated for the ax in April is the NBC-TV "All Star Revue," which has also been sold to three sponsors, leaving the Sid Caesar-Imogene Coca "Show of Shows" as the sole major entry on the participating sponsorship rosters. Whether or not "Show of Shows" returns next season within the same framework is still to be resolved.

## DuMont's Taxcasts

DuMont web is prepping a series of eight 15-minute shows on tax problems for the Wednesday night 7:45 p.m. slot, beginning Feb. 18. Programs will feature tax expert Jerome A. Kramer. Four of the telecasts will be carried network, four locally via WABD.

The four local telecasts will deal with state taxes, and the web shows—match—with federal taxes.

## 'RICH' SWITCH CREATES ALARM

By GEORGE ROSEN

Under circumstances that may set off repercussions in the trade there's a strong likelihood that Colgate will move its "Strike It Rich" daytime TV show from CBS to NBC, linking it back to back with the Colgate "Big Payoff" attraction. As TV, double features go, this is the cream of the crop, representing an expenditure running into millions of dollars a year and carrying off the prize-daytime rating laurels.

In its present 11:30 to noon cross-the-board slot, "Strike It Rich," dominates the CBS-TV daytime audience pull. "Payoff," in the 3 to 3:30 afternoon five-times-a-week slot on NBC-TV is even running ahead of the network's Kate Smith show. As a daily double, it would vest NBC's daytime roster (long a trouble spot) with a new importance and billings affluence in the daytime program sweepstakes.

But the circumstances under which the switchover from CBS is being maneuvered has alarming overtones in establishing a precedent on client-network negotiations.

### CBS Cries "Foul"

That CBS execs are considerably distressed over the likelihood of losing the Colgate show to NBC is understandable. They make no bones over their feelings, since it robs the web of one of its most lucrative daytime TV programs in terms of dollars, and its champ rating puller. But CBS is crying "foul" over the "come hither" inducements through which NBC is romancing Colgate for the full hour program parlay.

CBS frankly acknowledges that, even prior to the NBC overtures to Colgate, it had made an attempt on its own part to woo the Procter & Gamble sponsored "Welcome Travelers" show away from the NBC-TV daytime roster, but says it was strictly a case of "on the level" flirting to permit P&G to take advantage of a contiguous rate discount through a back-to-back slotting with another P&G show. In the case of "Strike It Rich," which CBS describes as a retaliatory measure, it's CBS' contention that NBC is opening up a "free goods department" in client dealings through the inducements offered to Colgate.

Moving "Strike It Rich" to NBC as the companion-piece to "Big Payoff" would permit Colgate to achieve a \$1,000,000 annual discount in billings. Both shows, though five-times-a-week attractions, are only sponsored on Mondays, Wednesday and Fridays. The Tuesday and Thursday segments are sustaining. As half-hour shows, Colgate pays 60% of the hour rate. Under the contiguous basis, the client would pay 50% of the full hour rate.

However, the fact that NBC is reportedly willing to give Colgate a full five-day sponsorship identity, though only picking up the tab for three days, in return for the switchover of "Strike It Rich" (with reported added inducements where the owned-and-operated stations are concerned), is the stinger that has CBS doing a fast burn. Whether or not the NBC-TV affiliates (and some have been approached) are willing to go along on the two free days by footing their part of the bill remains to be determined. But even if NBC takes the rap on its own, CBS argues that it puts Columbia in an unfair competitive situation since "NBC-RCA may be able to play around with that kind of money, but perhaps the other webs can't compete on that basis."

If Colgate gets such a deal, it's argued, what happens if General Mills, Procter & Gamble or other major TV clients demand similar treatment? It's the feeling, too, that concessions to clients at a time when TV is still struggling for stability may reduce TV to the

(Continued on page 38)

## CBS Squirms Way Out of Godfrey's Editorial Defense of 'Pal Wilson,' Forcing Sponsor Rebate, Spanking

### Oops, Wrong Fitz

Emily Kimbrough, WCBS gabber, was invited to take part in CBS Radio's "Invitation to Learning" recent discussion of Fitzgerald's Letters.

For two weeks she boned up on all the published letters of F. Scott Fitzgerald, only to discover shortly before the broadcast that the subject was Edward Fitzgerald, translator of the "Rubaiyat."

## Looks Like 'Biff' Will Get Boffed, Put in Camphor

Although American Tobacco is committed to the "Biff Baker, USA" Thursday night CBS-TV series for 26 weeks, it's reported that the sponsor may yank the show before the cycle runs its course. However, since American Tobacco has a paid-up investment in the filmed properties, the plan would be to utilize them as a summer replacement series, either for the new show, which would go into the Thursday period, or for one of the other Lucky Strike TV show-cases.

Just how American Tobacco intends to resolve its programming roster for next season remains a moot point. Chief interest centers in the Saturday night "Hit Parade" show on NBC-TV, which the client considers an expensive proposition. American Tobacco has made some overtures to wrap up an alternate sponsor, but thus far there have been no takers.

## Sinatra Begs Off Raye Show; Hiken, Friedberg Left With Spare Script

Nat Hiken and Billy Friedberg, co-writers of the Martha Raye stanza on NBC-TV's "All Star Revue," found themselves with a spare script on their hands last week when Frank Sinatra pulled out of a previous commitment he had made to appear on the program this Saturday (14).

Sinatra, who also did a guest shot on the Milton Berle "Texaco Star Theatre" last week, begged off from the Raye show after Hiken and Friedberg had completed the script. Sinatra pleaded fatigue. As result, the writers found they had an unusable script on their hands and had to whip up a new one.

## CBS-TV'S 'FATHER' IS SET FOR UNVEILING

CBS-TV will be ready in the next two or three weeks with its initial "Life With Father" TV "screening" for prospective clients. This is one of the most expensive program items on the upcoming CBS-TV agenda, with a separate payroll unit comprising such personalities as Howard Lindsay and Russel Crouse (who wrote the legit play); Mrs. Clarence Day, representing the estate; Dennis King and Martha Scott, who play the lead roles, and Ezra Stone, as director.

Since Warners retains rights to the original title for another year, CBS will tag it "Life With Father and Mother."

CBS had some squirming, uncomfortable moments over a 48-hour period when Arthur Godfrey went on a two-day editorial hinge on his morning program, in violation of the network edict which makes editorializing by performers strictly verboten. Godfrey's soundoff, in espousing the confirmation of his longtime pal Charles E. Wilson as Secretary of Defense without the need of relinquishing his General Motors stock, and urging his listeners to write the Governmental lawmakers in defense of Wilson, sparked a whole sequence of events from which CBS has only now recovered.

Aside from the more serious overtones of the Godfrey incident inviting a general radio-TV "jumping on the bandwagon" in defense of the "Ike Era" of big business, and being forced to administer a verbal spanking to the network's No. 1 salesman for his two-days-in-arow transgressions, the CBS echelon, in a bid to get off the hook, also took it on the chin financially as well.

Although numerous letters were received by the network reflecting audience reaction to Godfrey's editorial stance, the CBS high command, fearing the Godfrey breach would touch off a major incident, breathed a sigh of relief when the press bypassed the whole thing. As an emergency measure CBS had been prepared with a statement, announcing that it was ready to do right by the D. C. Administration, with the new Chairman of the Armed Services Committee of the Senate. Leverett Saltonstall, standing by to go on the Godfrey program as a rebuttal spokesman. When Saltonstall did go on, with Godfrey time preempted for the occasion, it necessitated a rebate to Pillsbury, the sponsor, and feeding the rebuttal to the stations for free as a public service feature.

Indicative of the fact that Godfrey himself probably recognized he was trespassing on forbidden editorial ground was his opening remarks leading into the Wilson episode, in which he admitted that "this is not within my province, but—"

On a CBS high echelon level, however, the major alarm stemmed from the "new temper" of the Ike-borne period, with the pro-Wilson soundoff regarded as a tipoff to the feeling that with big business fiding high, therefore Godfrey could presume on the use of his show to editorialize in favor of big business.

## NBC to Abandon Center Theatre

The Rockefeller interests will have a problem on their hands on what to do about the Center Theatre, now used as NBC's No. 1 TV studio in N. Y., when the network vacates the premises at the end of the season and shifts its program originations to other properties. Such items as the Milton Berle show, "Firestone Hour," "Aldrich Family" and "Mr. Peepers" emanate from the Center, but the network finds the house too unwieldy and costly to operate. Kate Smith show also originated from the Center, but was shifted recently in the Hudson Theatre, N. Y. Latter house will be probably absorb some of the others, as will the International Theatre in Columbus Circle, N. Y., but this, too, is slated for demolition in the near future to make way for the new N. Y. Civic Center.

Center Theatre has long been a white elephant operation to the Rockefeller interests, and when NBC leased the premises it looked for a while as though its problems were solved. General expectations are that the large house will be converted into offices.

## DWIGHT COOKE INTERVIEWS ASIA

Producer: Lee Otis  
15 Mins.; Mon.-thru-Fri., 6:15 p.m.  
CBS, from N.Y.

Dwight Cooke, on an extended tour of Asia, is sending back recorded interviews for this five-a-weeker on CBS Radio. Judged by some of last week's samples, it is a highly interesting, timely series, discussing pertinent, important topics with substantial foreign citizens, for some quite revealing conclusions. In each Asiatic country, Cooke interviews leading businessmen or civic figures, on social questions of the day.

Last Thursday (5), for instance, Cooke interviewed a Japanese biz leader; next day, Admiral Nomura and a Jap labor leader. With Japan's economic as well as military recovery being matters for front-page notice, these interviews have importance. Especially when as honestly and competently handled as here, with down-to-earth discussions, lucid and plain.

In Thursday's interview with Hasaki Kano, a Jap banker and shipbuilder, Cooke fed him some frank questions, which Kano answered as frankly. Cooke might even be accused of putting some thoughts in Kano's mind, but Kano was blunt though polite in rejecting them. For instance, Cooke kept referring to America's dislike for Communism and her distaste for any Jap trade with Red China.

Kano pointed out, in reply, that Jap trade was in poor state, and its former Korean and Chinese markets closed. Jap population had increased, while its territory shrank. The Japs had to resume old trade. "Only the Red regime is bad, not the people," said Kano. "Americans stand too much on principle; we have a more realistic view. We can trade with China without strengthening Communism or its military power, by using only peacetime goods." The U.S. can't pour coin into Japan forever, he declared; Japan must return to normal, natural procedures, including trade, to stand on its own feet. "Better living will make less Communism," he said.

He made out quite a case, although Cooke argued with him about it. But it made for excellent discussion and fine radio. Bron.

## HARLEM FROLICS

With Buddy Bowser, Sara Lou Harris

Producer-director: Nat Rudich

Writer: Bowser

60 Mins.; Mon.-Fri., 10 a.m.

Participating

WLBB, N. Y.

Buddy Bowser, formerly part of the comedy-vaude team of Howell & Bowser, has taken on a new partner for his current hour-long radio stint, which bowed over WLBB Monday (9). Now paired with his wife, Sara Lou Harris, Bowser is conducting a Mr. and Mrs. gab-disk session, targeted primarily, and for good results, at station's large Negro audience. Both he and his distaff side registered well on initialer with a pleasing manner in their chit-chat between record spins.

Platters played were geared for top audience approval and included selections by Billy May's orch, Erroll Garner, Pearl Bailey, Johnny Hartman and Lester Young. Conversation was topical with references to such current news items as Ginger Rogers' marriage and Clare Boothe Luce's nomination as Ambassador to Rome. Midway mark gave way to about five minutes of news.

Show dragged for about 10-15 minutes during the second half when a recording was played of interviews made by Bowser and his wife at the Beaux Arts' Ball, recently held at Harlem's Savoy Ballroom. Recording was noisy and lacked both in listenability and interest. However, program's overall effect indicated dialers should be easy to come by.

Plugs for participating sponsors were tossed off by the husband and wife team in okay fashion. Jess.

## THE EUROPE STORY

With Bill Costello, Bill Downs, Griffin Bancroft; Dr. J. H. van Roijen, guest

Producer-Director: Louis Shollenberger

30 Mins.; Sun., 12 noon

Sustaining

CBS, from Washington

Following through on its series on Asia and on the Middle East, CBS' Washington bureau now takes up the problems of Western Europe via questions and answers with West European ambassadors. Initial session had CBS correspondents Bill Costello (permanent moderator), Bill Downs and Griffin Bancroft questioning Dr. J. H. van Roijen, ambassador from the Netherlands, a timely choice in (Continued on page 38)

## Radio Follow-Up

Menasha Skulnik is one of those visual comics whose impact is lessened when he can't be seen. That may explain why Skulnik was only as good as his material in his appearance last Sunday (8) on WMGM's (N.Y.) "American-Jewish Caravan of Stars." In a skit and a monolog, Skulnik wasn't very funny, but on two stories dealing with his financial transactions, he scored neatly.

Show continues to be one of the topflight Anglo-Jewish variety segments. Last week's airer included, besides Skulnik, tenor Jan. Bart, singer Maureen Cannon and the Barry Sisters. Bart scored solidly with three Yiddish numbers, as did the Barry Sisters, staples on the show, with a Yiddish swing number and the English version of "Where Can I Go?" Miss Cannon, who's best known for her TV singing commercials, hasn't developed her own style yet as evidenced in her versions of "Jambalaya" and "The Lonesome Gal in Town," when she adopted the styles of a couple of the top pop thrushes without adding much individuality of her own.

Skulnik also did a serious sketch, depicting an old man who thinks he's seen Abraham Lincoln and invited him to dinner. There wasn't much point to the sketch, but Skulnik scored with his w.k. poignancy and he received solid assists from Mason Adams and Natalie Priest as his son-in-law and daughter.

Abe Ellstein orch did a fine job of showbacking and Ellstein supplied a good score to one of Skulnik's comic ventures. Number of the commercials on the show could easily be cut. There were three in the first 15 minutes, five in the first half hour, all at least a minute long. They slowed up the pace pretty badly. Chan.

For its 300th broadcast on Sunday (8), "Theatre Guild of the Air" came up with a spotlight presentation of George Bernard Shaw's "Man and Superman." The one-hour adaptation by Morton Wishengrad lost little of the sparkling wit and incisive bite of the Shaw original. Perhaps it's a commentary on contemporary radio scripting, but this old piece about morals and marriage sounded bolder and more original than anything heard recently.

The yarn of a man fleeing from a predatory female was performed with stylish elegance by Maurice Evans and Deborah Kerr. Evans' tendency to overplay his lines was, in this instance at least, perfectly tailored to the Shaw paradoxes and he carried off the lead part of John Tanner flawlessly. As his determined pursuer, Miss Kerr played with pert humor. Supporting cast was excellent to turn this anniversary stanza into one of the best in the Guild's series. Herm.

Bloomington, Ind. — Norman Cissna has been named general sales manager of WTTV. Paul Lennon has been named local sales manager and will continue as sports director. Gerald Sargent is now assistant local sales manager.

## SILBERT AT SIX

With Bill Silbert, guests  
60 Mins.; Mon.-thru-Sat., 6 p.m.  
Participating  
WMGM, N. Y.

Bill Silbert, ex-Detroit disk jockey who broke into the New York scene last season via a late evening DuMont video gab and wax show, is currently heading another straight deejay stanza on the WMGM, N. Y. indie station. It's an important assignment spreading across the board in an ideal early evening spot before the impact of video programming reaches its peak in the metropolitan area.

Silbert is an okay personality for the spot. He's a smooth talker, without being unctuous, and he shows a neat ad libbing skill that never falls into the flip category. There's the inevitable deejay clichés about a certain artist being "a wonderful guy" or a disk being "a great hit," but Silbert manages to keep these at a minimum in his easily informal flow of chatter.

Silbert is frankly aiming at a teenage audience. He's forming a "Saints and Spinners" club for the kids with promises of picnics, theatre parties and sundry other social activities at a later date. He's solidifying his pitch to the juves by inviting them to attend to his daily broadcasts where guest vocalists also drop in to plug their releases. On his debut stanza (9), such wax names as Johnnie Ray, June Valli and Bill Hayes were among the greeters.

For his Saturday show, Silbert will emcee an all-live production featuring the WMGM house orch under Joel Herron's baton and additional guests. Still pursuing the juve angle, the station will hold dances for the kids in the studio after the show is over. Silbert is dressing this lure up with a "keep the kids off the street" pitch, but he's not over-playing the do-gooder angle. Herm.

## ARMED FORCES NEWS

With Bill Porter, Bill Ostberg, announcer

Writer-Producer: Porter

10 Mins.; Sat., 6:10 p.m.

WORCESTER MECHANICS SAVINGS BANK

WTAG, Worcester

This 10-minute quickie doesn't rate as too potent an entry but should draw local dialers with a personal interest in the current armed forces setup. Show spotlights news items pertinent to the members of the services such as was given on program caught via a brief report on Fort Devons, Mass., and a summary of some statements made by former Asst. Defense Secretary Anna Rosenberg.

Besides boiling down news items, show devotes major portion of its limited time to short interviews. Aired caught had Bill Porter interviewing a general on the merits of air power and also delivered a brief question and answer session with a radarman on an aircraft carrier in Pearl Harbor.

Midway break for sponsoring bank was a little too long, though informative. Show has been getting local airing since August, 1950.

## Tobey Or Not Tobey

Bible-spieling Sen. Charles W. Tobey, the new chairman of the Interstate Commerce Committee, is a one-man show in himself. Obviously his D. C. commitments put him among the list of unavailabilities as a permanent radio-TV performer. But fortunately for broadcasting (and millions of viewers and listeners) there'll be plenty of command performances on tap because of the upcoming Tobey-sparked senatorial investigations into racketeering and assorted sins, with the voluble Republican Senator from New Hampshire ardently championing radio and TV exposure for the hearings.

Tobey was focal point of a new radio series which preemed Sunday (8) on WCBS (N. Y.), titled "Let's Find Out," designed to throw the spotlight on existing scandals, such as the current waterfront probe (major subject under discussion on the initial q&a panel show.) It's another run-of-the-mill program in which a couple of newspapermen quiz a key figure on the transgressions of the day, the type of show that's mostly laudatory in terms of boosting the station's record "in the public interest."

But with Tobey as the soundoff man, "Let's Find Out" on Sunday was almost an adventure in listening. At the drop of a suggestion, he'll find the correct Biblical parable to fit the subject under discussion, with the inference "take it from there, boys, and let the sinners repent." If he likes the sound of a word tossed at him by the interrogator, he'll play it for all it's worth, such as the projection of "piddle" into last Sunday's discussion. He liked it, and almost did a treatise on it, throwing in a gratuitous afterthought to the effect that the U. S. Senate has a good record for "piddling."

The uninhibited Tobey isn't averse to speaking his mind, and the thoughts flow with speedy abandon. It's obvious that honesty is the first essential. He knows when the boys are trying to trick him into a you'll-be-sorry-you-said-it-later type of rebuttal. With these he'll make short shrift. But once satisfied that it's an on-the-level discussion, the good Senator's off on a razzle-dazzle display of verbal pyrotechnics. He rates a Presidential or Congressional dispensation to do his own show. Rose.

## From the Production Centres

### IN NEW YORK CITY . . .

Jack Sterling is originating his WCBS shows for remainder of the week from St. Louis; Bob Haymes subbed for him on Monday and Tuesday (9-10) . . . Arnold Snyder resigned from WJNR to take news-special events director post at WTTM, Trenton . . . Charles Michelson is syndicating transcriber, "Janet Williams Chats About Children" . . . Winslow H. Case, ex-senior v.p. Campbell-Ewald, joins Cunningham & Walsh as veepee over AM, TV and copy for Liggett & Myers . . . Elizabeth Lawrence into "Right to Happiness" . . . Arno Huth's courses in international communications and international broadcasting and TV start this week at the New School . . . ABC program chief Ray Diaz to Broadcast Music, Inc., board meeting in Florida . . . WNBC's Ted Cott and Phil Dean in Cuba . . . NBC's Jim Gaines in Florida.

James Alspaugh of H-R Co., station reps, in from Frisco on biz . . . Mannie Klein, WHLI, Hempstead, engineer, back at work after a hitch in the Army with the Signal Corps in Germany . . . Martin Block celebrated his 18th year on the air last week . . . KIFN, Phoenix, has ordered the "American Way of Life," series of 28 transcribed shows produced by WWRL for Spanish-speaking listeners and offered by the Long Island indie to other stations at cost . . . Mari Quarnert, TV actress and cousin of jazz pianist Johnny Guarnieri, starts a 25-minute Sunday night disk jockey show via WMCA, with Public Service stores sponsoring . . . James E. Wallen, Mutual treasurer, left for a 10-day Florida vacation over the weekend . . . Carl B. Yalden, just discharged from the Marines, joined Armed Forces Radio Service as a sports-caster . . . "Let's Listen to a Story," WMCA's children's show, marking ninth year on the air . . . Nelson Case will narrate the "Road of Life" daytime on CBS.

Jack Hardesty, Broadcast Ad Bureau's director of local promotion, took the mike to plug radio's continued potency on WOR's "Luncheon at Sardi's" Monday (9) . . . CBS Radio veepees Lou Hausman and J. Kelly Smith vacationing; former to Haiti and Jamaica, latter to Florida . . . Ray Walston back from London's "South Pacific" and into "Aunt Jenny" cast . . . Sylvester L. (Pat) Weaver, vice-chairman of NBC board, shoved off Friday (6) for month of skiing in French Alps . . . Charles (Bud) Barry, NBC's programming veepee, in Florida recuperating after attack of pneumonia . . . Ed Reynolds, manager of CBS Radio press info, to address Norwalk service club on Feb. 25 . . . Donald Buka appeared on "Cavalade of America" last night (Tues.) and does "Grand Central Station" Saturday (14) . . . Albert Boyars, ex-David O. Albert flackery, joined Greater N. Y. Fund as assistant AM-TV director . . . Wally Jorgenson, national sales manager, WBT and WBTW, Charlotte, in town for confabs with CBS Radio Spot Sales . . . Tom Collins, Mary Orr, Naomi Campbell, Jacqueline Billingsley, Arthur Maitland, Harold Huber and Bill Quin join the new "Front Page Farrell" sequence . . . Claire Niesen substituted for Vivian Smolen on "Our Gal Sunday" during the latter's recent illness.

Francois Grimard added to ABC's "When a Girl Marries" . . . Fran Carlon, Lawson Zerbe, Ed Gargan and Larry Haines joined NBC's "Barrie Craig" Tuesday (3) . . . Phil Sterling wound long run on "Hilltop House" . . . Tom Nicholas has been upped to supervisor in New England area for Storecast Corp., succeeding Ellis A. Jacobson, who was transferred to N. Y. . . In commemoration of Jewish Music Month, WLBB will broadcast the premiere of "Songs of Amos," a cantata by Charlotte Garden, from the Central Synagogue next Sunday (15) . . . Jack Kuney, producer of "Proudly We Hall," the Army's syndicated recruiting show, elected president of the Bentley School's PTA . . . WOR celebrates its 31st year of broadcasting Feb. 22.

### IN CHICAGO . . .

Mutual's "Man on the Farm," aired from the Quaker Oats farms at Libertyville, marks its 15th anniversary Saturday (14) . . . Larry Kurtze, former freelance producer and recently director of creative programming for Crosley Broadcasting in Cincinnati, added to the Henrt, Hurst & McDonald radio-TV department . . . Glenn Dolberg, BMI, station relations veepee, hosted a luncheon for the Chi music librarians last week . . . Judith Waller, Chi NBC's education topper, to take part in a panel discussion of moppet programs at the annual meeting of the Christian Education Division of the National Council of Churches in Cincinnati tomorrow (Thurs.) . . . James English, H. Wynn Bussman, Roland McKitrick and Everett Nelson upped to account exec posts at the A. C. Nielsen research firm . . . Hugh Carleton Greene, BBC exec, a Chi visitor last week . . . Hal Stark working a nightly sports show via WBBM for Morris B. Sachs . . . WNBQ-WMAQ promotion chief John Keys mailing out gift certificates to some 250 local and network advertisers as a reminder of the cuff promotional blubs aired by the two stations last year which have a rate card value of \$2,824,311 . . . WBBM's King's Jesters getting an afternoon quarter-hour spread under the Morris B. Sachs banner . . . NBC commentator Alex Dreier guest-speaking Monday (16) at the Western Railway Executives Club.

### IN WASHINGTON . . .

Capt. Pat Griffith Mower has resigned from the Army, where she has served for past two years in radio-TV branch of Public Information, to enter public relations firm of Pat-Dee Associates with her husband. The former Pat Griffith was previously director of femme activities with NAB, and at one time with WHO, Des Moines . . . Mark Evans' WTOP-CBS daily interview show is sole local production to be listed on top 10 TV shows for January by Teletype survey . . . Evans, who is considered leading food salesman in area, has been chosen by National Food Brokers Assn. to install its new officers at outfit's Chicago powwow Feb. 21 . . . WWDC-MBS d.j. Milton Q. Ford will air his afternoon show from the National Guard Armory during next week's Auto Show, interviewing show biz personalities such as Billy Williams Quartet and Georgia Gibbs . . . Pick Temple, cowboy singer, currently conducting a "Peter Pan" contest for moppets in a tie-in between WTOP-TV and RKO Keith's, where the Disney film will run . . . A new morning femme show, "Edith Hansen's Kitchen Club," broadcast directly from Mrs. Hansen's own kitchen, debuts over WRC-NBC this week.

### IN PHILADELPHIA . . .

Stan Lee Broza, conductor of the Horn and Hardart "Children's Hour," WCAU-TV simulcast, is readying a new talent show. Vocalist winners get a recording made by Essex Records, with consistent plugging for week by WCAU stations . . . Rosemary Clooney, in town (4), did "beep" phone interview with two teenagers on Bob Horn's WFIL-TV "Bandstand" show. Stunt proved so successful recording companies have offered Horn guest phone interviews anywhere from Paris to L. A. . . Month-long search for a title for WIP's new comedy disk jockey team, Harry Smith and Jerry Williams, ended (2) when board of judges selected "Gag Busters" . . . Benedict Gimbel, Jr., president and general manager of WIP, has been named to the Pennsylvania Committee of the Crusade for Freedom. Campaign opens here Feb. 16 and continues through month to raise funds on behalf of Radio Free Europe and Radio Free Asia . . . Roger W. Clipp, general manager of WFIL and WFIL-TV, has been named chairman of the nominating committee for the Philadelphia Council, Boy Scouts of America . . . Harold E. Hodgeman, WFIL-TV newsreel cameraman, received Phila- (Continued on page 36)

# JINGLE COIN TINKLES IN TELE

## Sevareid & the 'Publicity Saints'

A blast at the sacred cows whom Gertrude Stein called "publicity saints" was leveled by CBS radio correspondent Eric Sevareid on the web last week. A "publicity saint," CBS newsmen defined, is a person who doesn't have to do anything, but merely exists, and "the modern substitute for worship, that is, publicity, continues to wrap the person in a halo, an aura of mortal sainthood, floating evermore above the ground."

"An interesting part of this mysterious development is the corruption of news," Sevareid said. "Half of the daily news has become mere publicity. Take Mr. Bernard Baruch, an 18-carat publicity saint. He hasn't said or done anything that changed anything for years. But look at the pictures and the news. Baruch Sits on Park Bench! Baruch Meets Boat! Baruch Blows Nose!"

Sevareid tweaked another CBS personality, Arthur Godfrey. "When Arthur had the office next to us here," he commented, "he used to worry about his feet. Not any more. He floats now."

"We don't know the exact protocol of all the new publicity saints," he continued. "Maybe Faye Emerson ranks above Grover Whalen. Maybe Mike Romanoff outranks George Allen, the friend of presidents, or Perle Mesta, the friend of friends of presidents. We wish they'd decide and issue themselves numbers denoting rank. And, Lord knows, we need straightening out about Zsa-Zsa Gabor. With effort we expect to learn to pronounce her name, but we'll never understand what she is—just that she is. With Dagmar, it's a little different. She not only is, she has!"

## Despite Setback on Giveaways, FCC Looks to Supreme Ct. Backing

Washington, Feb. 10.

Although the FCC has received another setback in its fight to eliminate certain types of giveaway shows, it's expected here that the Supreme Court may have the final say in the matter. And in view of Federal Judge Charles Clark's strong dissent in the 2-1 lower court decision, government lawyers see the possibility the liberal majority of the high tribunal would back up the Commission ban.

Ordinarily, filing of the required notice of appeal would be automatic. But a new administration has come in since the giveaway rules were adopted in September of 1949 and it is the Dept. of Justice which must go to bat for civilian agencies of the government on litigation cases. If and when the ban comes before the Supreme Court, it is likely that the new (and as yet undesignated) Solicitor General will argue in behalf of FCC.

The Government has 90 days in which to file the necessary papers with the Supreme Court. In the meantime, the Commission will have to decide whether it wants to carry the case further. Should it so decide, conferences will be necessary between the agency's legalities and the Justice Dept.

It's expected that the Commission will want to see the case through to the Supreme Court. It's remembered that there was strong

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## Music & News' WNEW Payoff

WNEW, N. Y., indie, claims it was the only N. Y. radio station to increase its radio audience during 1952, based on a survey by the station, using Pulse figures covering the Monday-through-Saturday 6 a.m. to 8 p.m. period. Station's average rating for the year increased from 3.0 in 1951 to 3.1 in 1952, a gain of 3.3%.

Survey showed that WBSB, with the highest rating, dropped 7.7%, while the other network stations, WJZ (ABC), WNBC and WOR (Mutual), dropped 8.3%, 7.1% and 10.7%, respectively. WNEW had the second highest rating of all the N. Y. stations.

Station execs attribute their audience rise to a number of factors, but emphasize the music-and-news program plan of the station. They feel that now that the novelty of TV has largely worn off, listeners are returning to music for relaxation. Station also feels that TV's greatest draw is in the drama and comedy shows, and since there's none of that in the WNEW programming scheme, they haven't been hurt by video as much as some of the other stations, particularly the network outlets.

## TUNES THAT SELL NOW BIG BUSINESS

The jingle, once the stepchild of broadcasting and the butt of critics' jibes, has blossomed as a respected medium of the advertising world, and with TV's expansion has become an integral part of most bankers' campaigns. A big spur was last fall's greenlight from the American Federation of Musicians, which permits the filming of vidpic jingles on payment of a \$27-per-week annual royalty to the AFM, allowing unlimited usage, as many times and on as many stations as a sponsor can afford.

One tune-blurb factory is Phil Davis Musical Enterprises, Inc., which turns out 150 original selling-songs a year for a wide range of products from A (A-1 Pilsner Beer) to Z (Procter & Gamble's Zest). Cleffers in the Davis stable include Phil Hanna, Joe Rhodes and Nemo Paul, in addition to Davis, quondam musical director for "Hire's to You," WLW (Cincy) and the N. Y. and Brooklyn Paramount Theatres.

So business-like has the operation become, that Davis has a fixed scale of fees. Sponsors can rent the jingles for the first 13 weeks, at figures ranging from \$300 to \$1,000, a policy which Davis feels takes the weight of production costs off the advertiser and gives him a quarter of a year to test the musical commercial's pulling power for a small investment. The rental price covers originating, writing, finding talent and other services, but doesn't include the cost of talent or studio rental. It can be applied toward outright purchase.

Purchase price and 13-week rental fee are geared to use, for national, regional or local placement and size of the markets. Local use in small markets would peg purchase price at \$1,000, while national use in big markets would raise the ante to a maximum of \$3,500. No work is done on speculation. There's a \$250 experimental fee, credited against outright purchase, Davis said.

### Beethovens of the Burbs

Davis stresses that today the Beethoven of the burbs has to integrate the words and music into the overall selling strategy, taking

(Continued on page 37)

## It's Now Barry, Enright & Friendly

Edwin S. Friendly, Jr., national sales director for ABC-TV, has resigned to join Jack Barry and Dan Enright's indie package outfit as a partner. Firm's name will be changed to Barry, Enright & Friendly, and will expand its activities.

Friendly has been top man in ABC-TV sales since veepee John Lanigan left last year to join NBC. He was formerly at BBD&O as time-buyer, director and account exec and later was AM-TV chief at Al Paul Lefton agency. He went to ABC as a salesman three years ago and shortly afterwards was named eastern sales director. He's the son of Ed Friendly, veepee of the N.Y. World-Telegram & Sun. ABC has not yet set a replacement.

Ruppert Lucas, sales manager of Barry-Enright, died last month of a heart attack while in the control room of a DuMont studio during a broadcast.

As part of the Barry-Enright expansion, Ralph Gardner, son of N.Y. Herald Tribune syndicate columnist Hy Gardner, has been added to head up the package outfit's new merchandising-promotion department. Firm packages "Juvenile Jury," "Life Begins at 80," "Wisdom of the Ages," "Michael Shayne" and the vidpic "Oh, Baby!"

## Chi's Herbuveaux Sets Offbeat Pace in WNBQ's Video Clicks

Chicago, Feb. 10.

The fast click of the Chi-based "Ding Dong School" has again focused attention on NBC-TV's Windy City operation, which has steadily been building a rep as the birthplace of the web's offbeat "conversation pieces." It's also turned some of the spotlight on Jules Herbuveaux, the last guy to claim it, but recognized by his colleagues and competitors as one of the real showmen of the old school in the present TV sphere.

Recently upped to slot of asst. general manager to Chi NBC veepee Harry Kopf, Herbuveaux probably has had more to do with the development of the so-called Chicago school of video than any other single person. In his previous assignment as chief of TV operations, covering both network and WNBQ local productions, since the web opened up its Channel 5 here in 1948, Herbuveaux has been the quiet man behind the scenes in the launching of such Chi features as "Zoo Parade," "Garroway at Large," "Hawkins Falls," WNBQ's "Five Star Final," and most recently, "Ding Dong School."

Without denying the contributions of a Ted Mills, Ben Park or George Heinemann, who've pitched up many of the original ideas, it's conceded that the final product has been tooled along the Herbuveaux concept of hep showmanship, culled from 34 years in the biz. He joined NBC as a radio production director in 1934.

Herbuveaux likely will continue to devote most of his attention to the production side in his new post. He's known to consider his role as sort of a buffer between the business and the talent end, spelling out the problems of one side to the other. And the basic yardsticks by which he measures the worth of a particular program idea will un-

(Continued on page 38)

## That Perennial TV Quest Again

CBS-TV is currently wrestling with its spring programming plans, and within the next couple of weeks will come some decisions in determining what shall be done about the web's two major sustaining headaches—the Tuesday night 8 to 9 period and the Saturday night 9 to 10 slots.

"This Is Show Business" is currently slotted in the 9 to 9:30 Saturday time, with a 13-week non-movable guarantee. The Coast-originating "Millie" show is in the 9:30 to 10 period. Coca-Cola is talking a deal with CBS for one of the half-hours, and in the event of the sale it is anticipated that "Millie" will be moved out of the 9:30 time and possibly shift over into one of the Tuesday sustaining segments.

The Ernie Kovacs show occupies the Tuesday 8 to 9 time and it's virtually a certainty now that it will be yanked, with the competing Milton Berle and Bishop Sheen shows dominating the audience pull.

## TAYLOR NAMED MUTUAL VEEPEE, AIDE TO O'NEIL

Mutual board over the weekend elected Glen Taylor, board member and veepee of General Teleradio, a vice president of the MBS skein. He's to be a v.p. without portfolio, but will work more closely with president and board chairman Tom O'Neil than any of the operational veepees.

MBS spokesmen said that he won't fill the spot vacated by exec veepee William H. Fineshriber, who's moved on to NBC. Reason for the appointment, they said, is growing tendency to merge more closely the network and the regional holdings of General Teleradio, which controls the Don Lee and Yankee networks in radio and owns and operates three tele stations.

Taylor will assume the same status as the four operation veepees, but since he's on the MBS board and operates such a large portion of the Mutual holdings, he'll work on a higher level.

## Walbridge Resigns As WWJ-TV Manager

Detroit, Feb. 10.

Willard E. Walbridge has resigned as station manager of WWJ-TV, The Detroit News, to become veepee and general manager of WJIM, Inc., AM and TV in Lansing. He will assume his new duties March 1.

A pioneer in television broadcasting, Walbridge was transferred from WWJ radio in October, 1946, to become the first man assigned to work exclusively on television for the News station.

## Fore-&Aft Clients On 'Game of Day'

Mutual has signed 11 major league teams for its "Game of the Day" series, and has inked sponsors for the five-minute pre-game and post-game spots. Meanwhile, the New York baseball picture remained the same, with no changes announced in a schedule which will see the Yankees and Giants being videotaped in several road games, and a chunk of 22 games chopped off the Yankee AM schedule.

Mutual has pacted all the N. Y. clubs, and is signed with everyone but the two St. Louis teams and the Pittsburgh Pirates, with the possibility that Branch Rickey may yet come to terms with the web. For the five-minute warmup period immediately preceding the games Falstaff Breweries, which carries 4½ innings of each game, will sponsor. The five-minute summary is being bankrolled by Camel cigarettes, via the Esty agency.

Web has also signed Art Gleeson as an alternate announcer to the team of Al Helfer and Dizzy Dean. They'll travel different routes during the season, so that if the game Helfer and Dean are to cover is rained out, Gleeson can pick up another one. Season marks the first time Helfer and Dean will work as a team. Helfer, incidentally, will do the post-game summaries. Series kicks off March 30 with the Red Sox exhibition tilt from Sarasota.

Yankees have meanwhile remained adamant in their stand against broadcasting any St. Louis Browns games, with the result that 22 games will be chopped off the WINS, N. Y., baseball schedule. Yanks and Giants are going ahead with their plans to televise 13 and 11 games, respectively, from the road, via WPIX, N. Y. Daily News station.



**BOWLERS' JACKPOT**

With Sam Levine, Tom Manning, Lorraine Andre, Paul Bedford  
 Producer: Sam Levine  
 Directors: George Cyr  
 Technical Director: Frank Whit-  
 tam

60 Mins.; Sat. 4 p.m.  
**TOM UNIK INSURANCE and YELLOW CAB**  
 WNBK, Cleveland

Long missing from the Cleveland TV scene, the highly-entertaining, fast-moving, hour-long "Bowlers' Jackpot" has been brought back by WNBK's energizing "community service" program policy.

Conceived, produced and emceed by Sam Levine, noted bowling authority, the show originates at Skang's Recreation, and features a match contest between two outstanding keggers, instruction lessons, interviews, and a contest for prizes. It's the latter that gives the stanza its greatest "living-room" appeal. There are three segments to this appeal: Six bowlers, selected with the cooperation of the Bowlers' Prop. Assn., each make a blind selection for a difficult shot. If successful each gets \$5; if not, a prize. In the second phase, each bowler calls in advance the number of pins he will knock down. Here is where the telephone audience can participate. A telephone call is made to viewers who can agree with the bowler as to the number of pins to be knocked down—and share in the prize, or make a home guess. In the third phase, bowlers again are asked to make a blind selection of a difficult shot and if this shot is made both the bowler and the home viewer can collect jackpot prizes.

As program sidelights, Tom Manning, dean of the city's sportscasters, interviews an outstanding sports personality, and several bowlers whose scores are tops during the week. Bowlers toss one ball down the alley to show the folks how it is done.

Instruction in bowling, another sidelight, is a brief five-minute lesson to a teenager learning how to bowl. Lessons are by instructors at the various recreation spots.

Because of all this action, the program moves rapidly and viewer interest is kept at top pitch at all times. Both Levine and Manning are experts with the know-how to make a velvet presentation.

Kudos, too, to the two-camera crews directed by Frank Whittam. One camera is placed in an adjacent alley for interviews and approach shots. The other is on a special platform behind the spectators and is used for alley shots.

**PANTOMIME HIT PARADE**

With Dottie Mack, Bob Braun, Col-  
 in Male  
 Producer: Jim McGuire  
 Director: Jack Launer  
 45 Mins.; Mon.-thru-Fri., 11:15 p.m.  
 Participating  
 WCPO-TV, Cincinnati

This offering brings back Dottie Mack, local fave, after a brief departure: reportedly over differences with her former teammate, Paul Dixon, the station's No. 1 meal ticket personality. Dixon, by the by, took on another gal Friday for his disk show and is continuing merrily.

Kickoff show in her new series made it clear that Miss Mack can get mail at this station for a long while. Though she's a natural unto herself, Mort Watters, head man of this Scripps-Howard operation, is supporting the fiery and wiry dark-eyed and dark-haired beauty with two chaps who likewise hold claims on looks and talent. It's a just-right youthful threesome for this type entertainment.

New series had added advantage of being the only live and musical show available so late at night and appears a wise replacement for movies.

Queen of pantomime in these parts, Miss Mack has a big backlog of tunes and wardrobe to turn to and is capable of learning new ones in quick time. And the two boys now with her stack up as ready to go along with the five-nights-a-week routine, calling for 10 or so numbers a show.

A gal who knows how to wear clothes, Miss Mack also is some shakes on registering romantically and dramatically in solo and dual impressions. This lad Bobby Braun likewise does a neat job of mimicry interpretation on a song. Colin Male devotes more attention to emcee and commercial chores, and does it well.

Apparently overlooked, yet justly deserving, are credits to artists and labels of recordings in every takeoff.

Koll.

**Foreign TV Review****FACE THE MUSIC**

With Henry Hall, Bernard Miles, Line Renaud, Dick Henderson, Sr., Dick Henderson, Jr., Harry S. Pepper, Benjamin Frankel, Percy Rich and Eva, George Carden, Dancers, Peter Knight Singers

Producer: Graeme Muir  
 60 Mins., Sat. 9 p.m.  
 BBC-TV, from London

Exactly 20 years after his first regular broadcast on BBC sound radio, Henry Hall launched "Face the Music" on TV with the stated purpose of capturing some of the nostalgic highlights of his three decades in show biz. The new package has been given a peak Saturday night slot and will continue on a monthly production schedule.

A brave but not entirely successful attempt has been made to break away from the straightforward formula of a vaude presentation and to give the production added visual qualities. This is particularly evident in the reprise of old time song hits, which have fully fledged production numbers and full vocal background. In the endeavor to hark back they have yielded to the temptation of bringing in a number of show biz names and then left them with little or nothing to do. Harry S. Pepper, for example, utters a few words rather coyly and then fades out, while Benjamin Frankel takes the baton for one number and also departs the scene.

It was also a novelty gimmick to bring the Dickie Hendersons (Jr. and Sr.) into one bill, but the latter gets little more than a few seconds of screen time while Jr. goes through a full act. Continental chanteuse Line Renaud, who had cabaret and TV dates in London some two years back, gets prominent billing and makes a sure call with her comedy specialty "Basil," the story of a cross-eyed lover. Bernard Miles has fresh patter for his stock rural character which should garner plenty of fireside laughs. Percy Rich and his partner Eve, have a nifty line in comedy juggling.

Hall himself of course, is very much in evidence fronting the original BBC dance orch, acting as emcee and recounting some of the highlights in his music life. There is nothing flamboyant about his personality and his reserved approach and the emergence of an occasional stammer is indicative of the marked difference in taste between British and American audiences.

Myro.

**OVERTURES WITH ART VAN DAMME**

With Louis Roen  
 Producer: Larry Johnson  
 Director: Al Beaumont  
 30 Mins.; Mon.-thru-Fri., 12 p.m.  
 Sustaining  
 WNBQ, Chicago

Despite the fact that this noon-time period follows "Noontime Comics," with ratings in the 20 bracket, WNBQ has yet to snag its first bankroll for the slot. In a recent reshuffling, Herbie Mintz's keyboard roundelay and Jack Angel's news show have been replaced by this half-hour musical slice built around the Art Van Damme Quintet.

It's a pleasant-enough bundle but snacks more of being filler fare than a strong selling property. As always, the Van Damme group acquitted themselves ably on show viewed (4), with a packet of standards that effectively showcased the five's individual instrumental abilities. Hosting is Louis Roen, who sandwiches the ditties with a news rundown and trailers for the upcoming programs on the station's afternoon log. Gabber didn't seem too familiar with his material on this outing, heightening the throw-away overtones of the project.

Dave.

**MUSIC IN VELVET**

With Rex Mauphin orch, Lurlean Hunter  
 Producer-Director: Grover J. Allen  
 30 Mins.; Thurs., 9:30 p.m.  
 Sustaining  
 WENR-TV, Chicago

This all-music half-hour which has had a previous exposure on Channel 7 has the appearance of being one of the most costly sustaining ventures of recent vintage. Show is built around the Chi ABC studio orch bated by Rex Mauphin and features a guest vocalist. It's completely devoid of gab, using visual song titles superimposed upon the harp which makes the musical bridges between ditties. Effect makes for a generally pleasing relaxed mood and will win friends from among the sweet music fans who have gotten-out of the radio habit.

The bundle of 10 tunes showcased on session watched (5) may have dipped a little too heavy in the sugar barrel for some tastes. For the most part, the numbers were in the standard category with a couple of instrumental novelties for pacechangers. Guest this time was Lurlean Hunter and she lifted the affair with some topgrade thrashing on "I Cover the Waterfront" and "The Boy Next Door." Gal with her jazz spot experience makes a strong tele impression.

Production trimmings were tasteful throughout with Grover J. Allen doing a good job projecting some animation in an essentially static format by clever camera pinpointing.

Dave.

**PRESCRIPTION FOR LIVING**

With Warren Guthrie, Dr. Roscoe Leas, Tony Stebley, Shirley Bryan, Jimmy Kane, Tom Field  
 Producer: Stuart Buchanan  
 Director: Harry Black  
 Writers: Storycraft  
 30 Mins.; Sun. 4 p.m.  
**STANDARD OIL OF OHIO**  
 WXEL, Cleveland

(McCann-Erickson)

This is a half-hour health education program that should be carried beyond the Ohio network that includes WTVN, WHIO, WSPD, and WCPO.

Program revolves around the theme of what the family of today should know and do about its health problems. It is well presented, clear, exceptionally well done and maintains a sensible, day-by-day format approach.

To assure competent and authoritative presentation, the program gears its operation to a close working relationship with the Cleveland Health Museum and the Academy of Medicine. Sponsor of the show, Standard Oil of Ohio, has turned the entire production and operation to its agency and writers. Only sponsor identification comes with opening and closing line.

Basically, the stanza is an interview between Warren Guthrie, professor of speech at Western Reserve University, and a doctor from the Academy of Medicine. In program caught, it was Dr. Roscoe Leas who participated in discussion dealing with accidents around the house: their cause, prevention and how victims should be handled. To avoid the threadbare question-answer routine, the show used a cast including Tom Stebley, husband, Shirley Bryan, wife, and Jimmy Kane, son. They portrayed the typical family scenes, and what not to do in the kitchen, living room, etc., with a pleasant, easy-to-watch reality that vividly scored the need for good and safe habits in the home.

As usual, Stu Buchanan came through with another of his quality productions. Warren Guthrie's knack for TV ease and charm again is clearly illustrated.

Sets by Don Paul Brown and Marty Mattison are well done. All in all this is a "must" for Ohioans seeking a Sunday afternoon of education by TV.

Mark.

**Telepix Reviews**

**PRIVATE SECRETARY**  
 With Ann Southern Don Porter, Ann Tyrell, others  
 Producer: Jack Chertok  
 Director: Christian Nyby  
 Writer: Tom Sells  
 30 Mins., Sun., 7:30 p.m.  
**LUCKY STRIKE**  
 CBS-TV, from Hollywood  
 (BBD&O)

Lucky Strike has joined the vanguard of major advertisers cutting down on live programming in favor of vidpix, having installed this new Ann Southern situation comedy series, "Private Secretary" in the Sunday 7:30 p.m. period on CBS-TV as replacement for "This Is Show Business." (Sponsor is also represented in TV films by the "Biff Baker, USA" series).

Whatever the client's and the agency's (BBD&O) thinking on live-vidpix programming, this newest entrant is of dubious merit as a Sunday evening entertainment package. As situation comedies go, it's strictly out of the cliché, carbon-copy school—a scrambling together of all the stock characterizations and situations that abound on a multiplicity of shows, without a pretense of striving for imaginative scripting, or, for that matter, any off-the-beaten-track facet. It's short on comedies, with the obviously dubbed-in laughter only serving to bewilder the home viewer (at least on the second installment) as to where all the supposed hilarity was stemming from.

Certainly it isn't the fault of Miss Southern, who frames well on this celluloid series, but with little to sink her thesping teeth into. As the secretary of an ad agency exec playing around with \$1,000,000 TV properties, she goes through the paces of jeopardizing the agency's billings on a "Mr. Bachelor" (shades of "The Continental") show by involving the star in some material entanglements, but eventually restoring peace and happiness to Madison Avenue by converting it into a "Mr. & Mrs." show and restoring the boss to the client's good graces.

Suffice to say that, translated into a real-life situation, any similar manipulation by BBD&O would have sent the account flying out the window.

Rose.

**VISIT WITH CARL SANDBURG**

With Ed Stanley  
 Producer: Doris Ann  
 Director: Martin Hoade  
 30 Mins.; Sun. (8), 3:30 p.m.  
 Sustaining  
 NBC-TV, from New York

NBC-TV's series of camera visits with distinguished figures of our times (Bertrand Russell and Robert Frost were previous subjects) offered a dynamic half-hour in its motion picture portrait of poet Carl Sandburg on Sunday (8). Sandburg, who has just passed his 75th birthday, is a compelling personality, crisp and incisive in his thinking, informal and down-to-earth in his manner, a man imbued with the Lincolnian spirit. And all of that was caught in this simple, direct video presentation—no fuss and feathers, but just a conversation between Sandburg and Edward Stanley, NBC's manager of public service programs.

Sandburg told some anecdotes about his boyhood Galesburg, Ill., reminisced about his father—a bricklayer and blacksmith. He read three of his poems, "Phizzog,"

**GUEST STAR**

With Carmelita Pope  
 Director: Jim Harelsom  
 10 Mins.; Mon.-thru-Fri., 5:50 p.m.  
**LINCO PRODUCTIONS**  
 WBKB, Chicago

(Ruthrauff &amp; Ryan)

These femme gab quirkies have become pretty much standard fixtures. While they allow just about the maximum sponsor reference in a relative small slice of time, many of them have built a following on the strength of the hostess. Carmelita Pope, regular panelist on DuMont's "Down You Go," is the latest entry into this TV "sewing circle." Although she seemed to be pressing a bit too hard during the initial week, she appears to fit the bill nicely. She projects the necessary warmth and pleasantness and will make an effective "saleslady" once she gets the feel of the format.

Cross-the-boarder uses the guest interview peg. Guest on segment watched (3) was songwriter Dorcas Cochran who described how she's combined her pro career with housekeeping for an okay woman-antidote.

Miss Pope gave a nice firm sell on the opening and closing plugs.

Dave.

"Slip Horn Jazz" and "A Couple," a reading which had dramatic impact. He's also a performer, and tops, musically. He opened the show singing to his own guitar-accomp. "The State of El-a-ny" and closed with the moving "Before I'd Be a Slave." His performance has the quality of spontaneity, of naturalness, of complete sincerity. And that same feeling of genuineness permeated his discussion of Lincoln—and his comment that to day, perhaps, we have too much malice in politics.

In keeping with the stature of the subject, production was simple, unpretentious, with photographers Thomas Priestley and Jess Sabin focusing all attention on the man, his appealing and communicative face. It was Grade A tele. Brit.

**FM THE LAW**

(The Cowboy and the Blind Man)  
 With George Raft, Rochelle Hudson, Gordon Jones, others  
 Producer: Jean Yarbrough  
 Director: George Archibald  
 Writers: David Victor, Jackson Gillis

30 Mins., Mon., 8 p.m.  
**MANISCHEWITZ WINE**  
 DuMont Stations  
 (Donahue & Coe)

DuMont officials went to a lot of trouble to clear time on their three owned-and-operated stations for this George Raft detective series, and to judge from the initialer it was well worth it. Cosman Productions, which produced, and MCA-TV Ltd., which distributes the series, has come up with a fast-paced vidpix with plenty of action and a solid story line. If the series (there are 13 in the can and another 13 in preparation) can maintain the pace and story values of this first one, all concerned have a highly marketable commodity.

Raft plays a police plainclothes lieutenant who runs into a couple of murders and a case of blackmail. Suspects are a sexy nightclub sharpshooter, a cowboy and a blind shotgunner. Raft, after being slugged and getting into a slambang fight, finally guesses the killer—the blind man and tricks him into shooting at him, thus confirming his suspicion. Offbeat twist lies in the method the blind man used to shoot his victims.

Raft's a natural in his role of the cop, a role he's done often enough. He commands attention throughout, without overplaying. Production values are good, with Raft constantly on the go in a number of realistic backgrounds. Lensing is sharp and fluid, film quality is clear. Supporting players do a fine job, especially Percy Helton as the killer.

Chan.

**THE UNEXPECTED**

(Escape to Nowhere)  
 With Jack LaRue, Lowell Gilmore, Lois Hall, others  
 Producer-distributor: Ziv TV  
 Director: Sobe Martin  
 Writer: Jack Laird  
 8 p.m. Wed.; 30 Mins.  
**IRONITE IRONER**  
 KECA-TV, Hollywood

This tale of a flirtatious wife with a busy eye for any male other than her husband plugs along at a fairly diverting pace until a choppy ending which comes so suddenly the viewer has to spend the post-curtain period figuring out just what did happen. Finale is so abrupt it gives the appearance that shooting time was up, so the thing was ended right there.

There are no shadings in this plot. The perservering spouse is a good man; his wife is n.g.; the chief of an outlaw band which kidnaps them is good by his own code of ethics which he follows faithfully; and one of the hoodlums who runs off with the spouse is n.g. Couple is kidnapped by the gang while in Mexico and held for ransom. Wife makes a pass at the outlaw chief, and his wife gashes her cheek. With that the femme entices another gang member to help them escape, idea being the hood will kill her husband and she will inherit all his sugar, which she promises to share with the gunman. Couple gets away, but the hood is prevented from killing the husband by the gang chief, who advises he has the ransom but knows of the plot and wanted to see it carried out (all except the killing, that is). With this there's a split-second shot of the no-good femme washing clothes for the gunman, and a fadeout.

Jack LaRue gives the best performance as the outlaw chief, while okay thesping is contributed by Lois Hall as the femme, Lowell Gilmore, her hubby, and Maurice Jara, the gunman who falls for the doll. Sobe Martin's direction is routine.

Daku.

**(Lino) Type Casting**

In the old days, a city editor trying to locate a reporter would try the bars. Nowadays, he calls the radio and tele studios.

Sunday is a particularly heavy day for AM-TV appearances by the journalists. On Sunday (8) WCBS (N. Y.) launched a "Let's Find Out," on which a panel of newsmen quizzes celebs and solons on civic issues. Next Sunday (15), in the same 1:30 p.m. time slot, WNBC (N. Y.) preems a stanza on which another panel of Gotham news hounds will palaver with a series of 35 citizens who are potential candidates for the N. Y. City mayoralty post. "Citizens Union Searchlight" will be moderated by Milton M. Bergerman, chairman of the Citizens Union, with Congressman Jacob K. Javits as first guest.

A further Sabbath drain on reporters is NBC-TV's "Meet the Press" and CBS-TV's "Man of the Week." Situation prompted one editor to quip, "What would happen if a story broke on Sunday?" However, it's been conceded by the dailies that the lineup of Sunday radio and tele press conferences has been providing them with Monday morning headlines.

## Tele Follow-Up Comment

Ed Sullivan's "Toast of the Town" on CBS-TV Sunday (8) essayed it was an anthology of Disney product over the clips from Disney product over the past 25 years, and only incidentally dealing with Disney the man or the techniques he has perfected. As such, it offered some entertaining Disneyana, similar to the two special Yuletide shows he's done in the past, but it seemed a longish hour. More of the Disney personality and a bigger slice of behind-the-scenes reportage on the complex work of animation would have pleased the airer. However, it probably had greater impact on the younger viewers.

Disney himself projected personally in the gab with Sullivan. One live insert showed his song-and-dance try hoofing in a Chi thea's amateur night, with pros personating Disney and his partner. An effective filmed segment was that explaining the work in the recording room, demonstrating how the pen-and-ink characters are given voice and sound effects are added. Another highlight was film section, gathering almost all the original Disney crew, relating how in the early '30's they put together the fabulous "Three Little Pigs."

Show pointed out the broad potentials of the animated cartoon, its use by the military (with various squadrons using the cartoon figures as insignia and with "Mickey Mouse" serving as the password on the D Day invasion) and for education, with some footage from a reel on malaria as an example.

Among the excerpts screened were items from "Cinderella," a Donald Duck short, "Pinocchio" (with Italian soundtrack, pointing out the international ride the Disney pix get), the mining song from "Snow White and the Seven Dwarfs," a 25-year old Mickey Mouse opus, "Steamboat Willie," which still stands up, and winding with a portion from "Peter Pan," which is now in its pre-release showings. Stanza, of course, provided a strong trailer for the new feature.

Sullivan and Bill Walsh scripted the narration, with which the former introduced the various items.

Trau.

Tallulah Bankhead's personality is becoming increasingly difficult to capture for presentation on a TV screen. Sometimes her material just isn't enough to project her, as was especially evidenced on Saturday's (7) session of the NBC-TV "All Star Revue." Parts of the program appeared to be fairly desolate of ideas. A very special blank was drawn by her reading of the late O. O. McIntyre's column describing the death of his dog. This bit was performed effectively by Miss Bankhead on radio, but whatever it had on the slightest medium wasn't evident on teevee.

The major lift to the show was Miss Bankhead's comedies, with Bert Lahr in a satire on artists. There was some excellent satire, on this segment, although it was drawn for a limited audience. Also appealing to a comparatively small section of the televiewers, was the satire with Renzo Cesana (The Continental) as a traffic cop. There were some polite laughs.

Lahr is still a top clown despite the fact that he wasn't given any material to work with. His own bits have been done fairly frequently on TV and having been associated with top stuff, it's difficult to take him with inferior bits.

The song contingent was headed by Dolores Martin, who was visibly nervous on the stanza and didn't register effectively. Negro songstress negotiated "Through with Love" and "Necessity." Bob Carroll showed a well-developed voice in the production singing of "Rachel." Ron Fletcher's choreography was picturesque and Meredith Willson's showbacking was fine.

Jose.

A dramatic treatise on the pitfalls of stock portrayals was presented on ABC-TV's "Hollywood Screen Test" last Monday (2) and reprised via kinescope recording, on WJZ-TV, N.Y., Sunday (8). Unusual tale was located in the network's big TV-1 studio where a group of actors were waiting to rehearse a special Lincoln Day telecast, only to learn that the star, a ham who has played Lincoln for years, has died suddenly. Director and producer of the program were unable to find a suitable Abe from MCA's William Morris, but just when they were about to postpone the airer, the ghost of Lincoln walked in. The latter wasn't seen; the subjective camera technique was used, with the lens becoming the spirit of Lincoln. The voice, however, was heard—a high, shrill,

flat voice. The producer said that the mysterious actor wouldn't do—the diction wasn't right, the gestures were awkward, etc. But the director felt that somehow this man was authentic, even if he lacked the pear-shaped tones and impressive manners that audiences have come to expect from actors playing Lincoln.

After the supposed telecast, which drew a divided critical press, there was a flood of positive response viewers, making the point that the public knows the ring of truth, and vindicating the director in this teleplay about a teleplay. Interestingly, this edition of "Screen Test" prompted several hundred calls and letters, drawing the repeat.

It was an appealing idea and rammed home the concept that type casting can vitiate the impact of a drama. However, although some quotes from Lincoln were used, the presentation made it difficult to understand the meaning of what he said, and the quotes selected were not the most meaningful. The conflict between the producer and director was contrived. Nevertheless, there were some moving moments, particularly when the voice of Lincoln delivered some of his lasting ideas.

Cast, including John Beal as the director, Blair Davies as the producer, Constance Clausen and Marie Stroud, with Hal Holbrook doing the off-camera Lincoln voice, was good. Story was by Alton Alexander and Mort Lewis. Frederick A. Carr staged the Lester Lewis production. Ironite commercials were effective demonstrations.

Bril.

Ben Blue, taking another turn on NBC-TV's "Colgate Comedy Hour," continues to draw his major strength from the vaude bits he's been associated with for a long time. There's always a good collection of laughs in his own material. It was evident in the mind-reading session which he's done a number of times on this medium. Sid Fields assisting him. Another tested item is the minut bit, performed in this instance with June Havoc and Snag Werris. There are some heavy chuckles in this one.

Miss Havoc, incidentally, proves to be an excellent foil. She can throw a comedy line and can dialog handsomely.

Mimi Benzell did okay in a pair of numbers and Bob Crosby registered affably with The Sportsmen backing him.

Other major skit was a trailer scene which was in fairly bad taste. Frequent references to garbage was unfunny and quite unappealing.

Aside from Blue's own material, the best item on the program was Ernest D. Glucksmann's production. He given the display an aura of movement.

Jose.

Joseph Buloff turned in a top-flight performance in the title role of "The Reluctant Citizen" on NBC-TV's "Philco TV Playhouse" Sunday (8). Buloff played a 67-year-old refugee who, as a result of concentration camp experiences, had developed a morbid fear of uniforms, civic buildings and bureaucrats behind desks, and who had lost the zest for life. The story related how his interest in life was reawakened and how the desire to become a U.S. citizen overcame his fear of police and government red tape.

Story, by Paddy Chayefsky, while not of sufficient strength to hold interest for the full hour span, nevertheless had warmth and humanity, particularly through the standout thesping of Buloff. There was a valid theme in the problem of old folks living in a society that glorifies youth, as expressed by the social worker at the Educational Alliance, who was instrumental in snapping the old man out of his depression. Latter role was nicely handled by James Daly. Others in the capable cast included Werner Klemperer and David Opatoshu, as Buloff's relatives, Wendy Drew and Mary Morris.

Fred Coc production, with Gordon Duff as associate producer, was directed by Delbert Mann. Sets were designed by Tom Jewett, with technical direction by O. Tamburi.

Bril.

### Liveright to WDSU-TV

New Orleans, Feb. 10. Herman Liveright, ABC-TV director for the past three years, has joined the staff of WDSU-TV here as producer-director.

Prior to joining ABC, he was assistant story editor of Paramount Pictures.

**ESSO REPORTER**  
With John Wingate  
Producer: Wingate  
Director: John Chaplin  
15 Mins., Mon.-thru-Fri., 6:45 p.m.  
ESSO  
WNBT, N.Y.

(Marchall & Pratt)  
A local news show is as good as its local coverage and the personality who's reporting it. On both these counts, WNBT has come up with a winner in its 6:45 to 7 p.m. cross-the-board "Esso Reporter." John Wingate, doubling also as producer on the stanza, vests the program with a knowhow and glib commentary, perhaps the chief virtue lying in the fact that he's never responsive nor yet again breathless and pop-eyed over the events of the day.

His is a simple clear approach to the headlines, backed by some slick visual values, with, properly enough, accent on the local scene. When Wingate can't bring them the subject under discussion into the studio, he goes to the source of the news, equipped with tape and camera. His interviews are direct and to the point, with no wasted footage yet no brushoff treatment.

Aside from the strictly local coverage, in which the station wraps up a lot of exclusive material. Wingate projects the news show into national and global affairs, with complementary footage and, where necessary, charts and diagrams. But wisely, with the Esso sponsor slanting its sales pitch to the New York metropolitan area. Wingate caters mostly to the local scene. There's nothing revolutionary in the format, as TV news programs go. But it's a sturdy, reliable 15-minute item that serves its purpose with maximum results.

Rose.

### WESTERN FROLICS

With Bill Bailey, Texas Swing Band, Fred Hladik, Patsy Dee, Polk County Boys, Lucky Caroline & Don White, Bill Holmes  
Producer: Bailey  
Director: Chris Erskine  
30 Mins.; Wed., 9 p.m.  
Sustaining  
WGN-TV, Chicago

This rustic jamboree likely won't knock off any stratospheric Nielsen, but since it's the only one of its stripe riding the local channels, it should get a big play from the hayloft fans. The venture is packaged, and emceed by Bill Bailey, one of the top hands in the Windy City white sombrero set. It's located in the West Side Ashland Auditorium, with the studio audience charged a gate fee.

Wisely, Bailey has not tried to get by on the leadoff stanza anyway, with square dancing alone, but has rounded up a fairly potent stable of hillbilly performers to give the session the necessary entertainment values. Talent packet on the opener leaned a bit too heavily on the vocal side. Patsy Dee, The Polk County Boys and Lucky Caroline & Don White all made with the pipes with an assortment of country ditties. Bailey also contributed "Jailhouse Blues" in the accepted folk lament fashion. Bill Holmes supplied a brace of harmonica tunes. Entire group got a big hand from the on-the-spot audience.

Good touch was the slotting of a Bavarian folk dance set with an explanatory narration. The single American square dance was called by Fred Hladik and was more fun for the prancers than the home viewers.

Bailey has his alfalfa patter down pat and hosts the proceedings with just the right touch of folksy geniality.

Dave.

### LET'S TALK ABOUT THE WEATHER

With Dick Hawley  
Producer-director: Russ Mayberry  
5 Mins.; Tues., Sat., Sun., 10:40 p.m.

### CONTINENTAL TRAILWAYS

WMCT-TV, Memphis

(Lannan & Sanders)  
Here's a nifty weather package that is a welcome addition to the WMCT-TV sked. The tri-weekly five-minute stint gets off to a flying start with one of the neatest film commercials, titled "Let's Talk About the Weather," and segues into the live-spelling of WMCT "weather skipper" Dick Hawley. The commercial is well-produced. And the local production chores of WMCT's Russ Mayberry are also better than par for the "weather course."

Weatherman Hawley turns in another sock TV stint here for mid-South viewers. His smooth free-and-easy style is contagious and he scores heavily even when the weather news is on the dark side of the ledger. Hawley employs a large map of the nation, along with Canada, and gives a complete vivid and up-to-the-minute picture of the weather situation from coast-to-coast.

Matt.

### NBC TELEVISION OPERA

#### THEATRE

(The Marriage)  
With Donald Gramm, Sonia Stollin, Michael Pollock, Winifred Heidt, Andrew McKinley, Lloyd Harris, Robert Holland, Ruth Kobart, Leon Lishner, Anne Pitoniak; Peter Herman Adler, conductor

Producer: Samuel Chotzinoff  
TV Director: John Bloch  
60 Mins., Sat. (7), 5 p.m.

For fourth presentation of its season, NBC's opera series came up with a charming work last Saturday (7). It was the world premiere of a new comic opera, "The Marriage," based on the Russian play by Gogol, with music by Bohuslav Martinu and the text adaptation (otherwise not credited) presumably by the composer.

The story is a pleasant dramatic trifle, but it's set to a melodious, rhythmic score of very palatable though conventional idiom. Martinu, a Czech composer now living in the U. S., has a flair for melody and a feeling for the Slavic style inherent in the old-Russian Gogol opus. There are arias and ensemble singing in lyric, melodic vein; good descriptive music to accompany swain proposing to a shy femmie (even to apt musical accompaniment for such pictorial bits as a man tapping fingers embarrassedly against a top hat), and a score that's flexibly romantic, robust or comic as the situations demand.

Yarn, however, is a little too static, and story line is too thin, to be completely satisfying for an hour's entertainment, as it spins out the tale of a bashful bachelor unwillingly led by a determined friend (himself solidly married) to propose marriage to a lovely girl. A marriage broker complicates matters by bringing in three other suitors, but the lovely lass prefers our hero. Hero finally manages to propose and is accepted. But when the wedding is about to occur, he gets cold feet and leaves. Opera ends as it began—with the bachelor thinking that maybe he ought to do something about getting married.

Opus had a highly professional production Saturday, with a cast of young talent who looked well (for the most part) and who could really act and sing. (Conductor and artistic director Peter Herman Adler deserves praise for a performance that permitted every word to be plainly heard). Otis Riggs' sets and Liz Gillelan's costumes aped the period admirably, but some of the clothes, and especially makeup, made some characters look a little too grotesque. Camera work under John Bloch's direction made for as much fluidity of movement as the story allowed, while some closeups or bits of action were pictorially standout.

Sonia Stollin made a charming heroine, attractive, demurely shy, and possessed of a lovely lyric coloratura soprano. Donald Gramm enacted the bashful bachelor convincingly, while exhibiting a sterling baritone. Tenor Michael Pollock was first-rate vocally and thespically as the bachelor's well-meaning, determined friend. Support was fine.

Bron.

### CARSON'S CELLAR

With Johnny Carson, Gerry Sullivan, The New Yorkers  
Producer: Carson  
Director: Bill Alcine

Writers: Carson, Joe Twerp  
30 Mins., Fri. 8:30 p.m.  
MAX BARISH CHRYSLER-PLYMOUTH DEALER

KNXT, Los Angeles

(Bruce Altman)

After building a local following during some eight weeks as a KNXT sustaining feature, comedian Johnny Carson looks like he's on the way up with his first sponsor safely in tow. He needs disciplining and better judgment, however, before he justifies the promise inherent in the initial commercial offering.

Carson's humor is pegged on a satirical approach to commonplace events. It's generally well-conceived, but stretched too thin for best results. Opener's portrayal of a character who has just bought a new suit, for example, could have been trimmed by at least a minute. If he tightens and sharpens this sort of thing, however, he could develop strongly.

Music on the show is handled by the New Yorkers, an okay piano-bass-guitar combo. Gerry Sullivan warbled one tune on the opener, giving an okay rhythm treatment to "Please Don't Talk About Me When I'm Gone."

Carson produces and collaborates with Joe Twerp on the scribbling. Opener was directed by Bill Alcine, who stepped in on three hours notice when Bob Lehman was felled by ptomaine, and did a creditable job.

Kap.

### KEN MURRAY SHOW

With Laurie Anders, Johnny Johnston, Anita Gordon, Val Grum orch; Jimmy Wakely, Marie Wilson, Alan Young, Les Zoris, guests

Producers: Murray, Harold Young  
Director: Cal Howard  
Writers: Royal Foster, Martin Ragaway, Milton Charleston  
30 Mins., Sun., 9:30 p.m. (EST)  
BRISTOL-MYERS CO.  
CBS-TV, from Hollywood  
(Doherty, Clifford, Steers & Shenfield)

Hollywood reclaimed its cigar-chewing minstrel Sunday night (8), with a spate of Chamber of Commerce-type hoopla. L. A.'s Mayor and California's Lieutenant Governor welcomed Ken Murray back, with amenities which slowed the premiere, but seem to be part of the self-conscious horn-tooting that has goes with California being a state of mind. New stanza is slotted opposite the strong "Philco TV Playhouse" on NBC-TV, and as opposition to a dramatic series should pull vaudeo aficionados. An indication of how it may fare is the 28.9 Trendex rating on the preem.

Originating in CBS Television City, where the stages can accommodate mammoth settings, Murray can mount some lavish production numbers. A jungle scene by Robert Lee seemed bigger than any previous TV setting from the Coast, and it was well filled with flora, fauna and dancing girls. It served as Hawaiian locale for scantily-clad torso-tossers fronted by Crystal White, and the antics of Murray, Johnny Johnston and an ape who stole the scene by plucking the hair off Murray's bare legs. By and large it was a pedestrian stanza that didn't seem to make the most of the talent and production accoutrements available. Some of the guests did little more than say a big hello.

Murray opened and closed with monologs. His humor wasn't marked by any boffs, although occasionally developing a warm note. He seemed to go overboard on lauding the town that gave his "Blackouts" a run of seven fat years.

Back with Murray are Laurie Anders, the cowgal, this time smiling; Johnston, and Anita Gordon. There were too many other personalities on camera, including Jimmy Wakely, Alan Young and Marie Wilson, to allow them more than a song or a brief bit. Miss Wilson brought a squealing pig along, her version of "The Fatted Calf," and Anders rode in on Wakely's nag to give the sponsor a "plug." Low key comedy, natch, but Murray would rather play to the dirt roads than the boulevards.

Choreography by Virginia Johnston was slick and direction of Cal Howard was smooth. A standout segment was the judo and adagio gymnastics of Les Zoris (Bob Gross and Nancy Perry).

Murray takes the slot on alternate Sundays with Alan Young, who is exponent of a very different brand of humor.

Bristol-Myers overloaded the commercial pitches for Ipana and Vitals, blunting their effectiveness.

### OPPORTUNITY KNOCKS

With Larry DuPont, Jack Gwyn, guests

Producer: DuPont  
Director: Leigh Webb  
30 Mins.; Mon., 7 p.m.  
FIRST NATIONAL BANK  
KRLL-TV, Dallas

(Rogers & Smith)

Now in its third year, sans summer hiatus, this public service show comes up with a phenomenal local pulse rating of 24 and an audience tabbed at 141,000 viewers. Actually it's no show; simple format evolves as a cuff employment service. Results show a near 55% average placement of applicants, with a top 70% turnover during "seasonal" employment in this area. Guests' pitches have brought salary offers from \$50 monthly for parttime work to a buff \$28,000 per year placement. Thus, "Opportunity Knocks" boasts an NARTB award for an effective, low-budget tele show.

Larry DuPont, veteran tele producer-writer, puts his five weekly applicants through a relaxing, pre-show, 45-minute q-and-a, sesh that establishes the do's and don'ts for each stint and helps quell the TV jitters for the laymen. DuPont reminds applicants that the show's success is partly due to catching prospective employers relaxing at home, away from daily biz hubbub.

Segment caught had moderator DuPont quizzing four male job seekers and, per usual, an employer seeking applicants.

Dual camera work is neatly handled, major portion of which is closeups of each applicant. Only opening and closing institutional plugs are given, effectively voiced by announcer Jack Gwyn, stressing local sponsor's motto, "Give the First National Bank a Chance to Say 'Yes'."

Barker.

# American Broadcasting And United Merge

ABC AMERICAN BROADCASTING COMPANY



# Company Paramount Theatres

## The BIG Radio-TV news story...and what it means to you

The most important news in the television and radio industry in years has been announced. The long-planned union of ABC and United Paramount Theatres has been approved by the Federal Communications Commission, and the two organizations are now one company.

The event is of far more significance than any statistics of the corporate merger. The new company will be impressively stronger and more flexible, and possess a greater potential for growth.

The combination is a "natural" if ever there was one. United Paramount's great history of showmanship and superb experience discovering and developing new talent

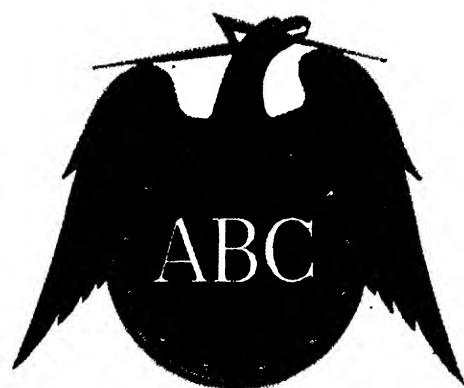
will now be available to the American Broadcasting Company.

*But the really great thing about the news is the tremendous promise the merger holds for the radio and television audience.*

New programs will be developed. New stars will be attracted. New techniques will be introduced. New facilities will be developed. Not tomorrow, of course. Not next week, or next month. But ABC intends to be a leader in radio and television, and it intends to grow like an oak, not a mushroom.

The future began yesterday. So keep your eyes and ears on the *new* ABC.

A DIVISION OF AMERICAN BROADCASTING—PARAMOUNT THEATRES, INC.



# FCC MERGER OKAY POSES TWO VITAL QUESTIONS: WHAT'LL DUMONT, PAR DO?

Washington, Feb. 10.

The FCC's epochal decision yesterday (Mon.) allowing the motion picture industry participation in the TV field but holding the line on multiple ownership leaves in its wake two big questions: (1) What will DuMont do now? (2) What will Paramount Pictures do? DuMont strongly opposed the merger of ABC with UPT during the hearings before Examiner Leo Resnick and went to the aid of Commission Counsel Frederick Ford in trying to show "conflicts of interest" between theatre and video network operation. Transfusion of UPT capital, it feared, would strengthen ABC, while leaving DuMont a poor fourth in the TV network race—particularly if the Commission held that the company cannot have its full complement of five o and o stations.

When Examiner Resnick, in his initial decision, held that Paramount Pictures (which owns the B stock of DuMont) does not control DuMont, the latter's fears were temporarily put at rest. No Resnick decision had ever been reversed by the Commission and if it stood, each company would be allowed a five-station limit. DuMont and Paramount, among them, own four stations.

The Commission's surprise reversal yesterday (Mon.) on control question puts DuMont behind the eight ball. If the two companies together are permitted only one more station, which shall seek it? And in view of its policy decision two weeks in the Storer case, no company can apply for more stations than the Commission can grant. Manifestly, the agency's final decision forces the two companies to agree on which should file for the fifth station.

## DuMont Into Courts?

Can DuMont go to court in an effort to upset the AB-PT merger? This is a legal question the company's lawyers are doubtless studying. Or would it be more likely to appeal the Commission's ruling on the control issue only. The latter course would appear to have the better prospect, in view of the Examiner's initial decision.

Or will DuMont adopt a wait-and-see attitude? To wait and see, of course, what Paramount does now that the Commission has, in effect, told it that if it wants to get into TV in a big way it must get rid of its DuMont holdings. And Paramount will have to weigh, on one hand, benefits to be derived from its 25% interest in DuMont's expanding operations as against prospects of getting four more TV stations in the few major networks in which channels are still available.

## Chi WENR Bonanza On Mail Order Biz

Chicago, Feb. 10.

WENR, ABC's parttime Chi o.&o. which has recently switched over almost exclusively to the folk music format, is finding the U. S. mailman its best salesman.

With the m.o. ventures comprising the bulk of the new biz, WENR hit a record billings peak during January with revenue running 33% above the same month last year. Station's weekday schedule is practically sold out with only the 11 p.m. to midnight slot open for a contract.

Sales manager Ed Lynch's crew has recently put on the books 37 weekly quarter hours of billings placed by six mail operations, ranging from pens to ladies hosiery. Also the Marie Krause fruit tree and "Garden of Eden" pitch and the Charles Antell quarter-hour blurbs are currently riding on WENR on a run-of-schedule basis.

Surprisingly, although most of the mail accounts with their off-beat appeals are slotted in the station's various shows built around hillbilly tunes usually associated with the prairie and hill audience, a big share of the response is coming from urban centers.

## FCC'S SPEEDUP ON TV APPLICATIONS

Washington, Feb. 10.

New procedures to speed up hearings on competitive TV applications and expedite issuance of permits were adopted last week by the FCC.

Commission said the changes in procedure are designed to "sharpen" the questions at issue involving competing applicants and to eliminate as far as possible the element of "surprise" in hearings and unnecessary testimony.

At a luncheon meeting Friday (6) with members of the Federal Communications Bar Assn., Comr. Rosel Hyde said that under the new procedure lawyers representing applicants cannot create issue at hearings on which qualifications can be determined. Only those issues which are specified in the Commission's notices of hearings, he said, shall be the subject of examination.

Asked whether counsel for applicants may inquire into "character" and introduce testimony thereto, Hyde replied that if the Commission has any doubt as to an applicant's character qualifications it will so indicate by including the subject in the issues. Otherwise, he said, the Commission accepts the applicant as qualified in this regard.

## Chi TV Tossed For Loop as Dept. Stores Give Coin Nod to AM

Chicago, Feb. 10.

The local TV time peddlers are still finding it tough trying to establish a beachhead on Chi's State St., address of most of the city's major department stores. The four tele stations have just been given the brushoff in favor of radio by the State St. Council, the stem's trade association, which has laid out a \$120,000 ad campaign to plug the virtues of Loop shopping.

The entire kitty is going to four AM stations—WMAQ, WIND, WBBM and WGN. The quartet is splitting up the Council's schedule of 59 minute spots aired weekly during the saturation campaign.

What makes the situation even more embarrassing to the video boys is the fact that the Council last fall ran a test, using both media. Council figured it would get a better run for its money via radio.

## 'Enchanted Gate' to Get Sat. Reprise on WNBT

"Through the Enchanted Gate" is being reprised by WNBT, N. Y. New edition will differ from past series in that it will aim at getting parents and children to paint and study art together. It will be produced and emceed by Victor D'Amico, of the Museum of Modern Art, and supervised by Richard M. Pack.

Show will be aired Saturdays at 5:30 p.m., following the outlet's "It's a Problem" educational airer, starting Feb. 21.

## Batley to DuMont

Jack Batley last week joined the DuMont network as a stations relations area supervisor. Batley previously was ad manager for Valvoline Oil.

Batley also worked at the Biow agency and Dancer, Fitzgerald & Sample as an account exec after a stint at WCCC, Hartford, as commercial manager.

## Mitchell to Chi, Hudson To Coast in AB-PT Shifts

As part of the new AB-PT revamp, John Mitchell moves to the WENR and WENR-TV, Chicago, setup as general manager this week (call letters will remain WENR until CBS-TV gets approval for change of its Channel 4 call letters there; later WENR will take the WBKB tag).

Earl Hudson, now in Detroit, will move out to head the ABC western division in about two weeks.

## AB-PT Could Have Vital Bearing On Relations of Webs

An important development of the ABC-UPT wedding will be the general realignment it will bring in the entire network broadcasting picture. As one web topper put it, "We've put some yeast into the pot and things are beginning to bubble." With ABC and ABC-TV as new dynamic factors, the relationships between all the skeins, NBC, CBS, MBS and DuMont are likely to change.

In the past year, for example, CBS-TV has pulled ahead of NBC-TV in ratings of sponsored programs and ABC-TV has climbed ahead of DuMont. If, as expected, the strengthened ABC webs launch some big new programming ventures, further shifts in audiences can be anticipated. In '48, in nighttime AM, the three major webs were within one rating point of each other.

Similarly, in the commercial field, where Columbia's video chain has passed NBC, a hypoed ABC-TV can also disturb the present balance of power. If ABC-TV snarles some bankrollers from the other webs, an industry-wide upheaval can be expected. The reaction from the other companies in a sharpened competitive situation will cue increasing their program guns and developing stronger commercial pitches.

Changes resulting from the merger will develop slowly at first, but with an accelerating pace. The blending, which was stalled for almost two years, comes at a time when the situation for the first half of 1953 is pretty well set. In the summer, however, some sponsorship moves can be expected when bankrollers set their hiatus policies. The real big perkling will take place in the fall, start of the '53-'54 season.

Pitch which ABC is making is that "The ABC of Tomorrow will pay extra dividends to the advertisers of today." Backers are being wooed with the pitch that franchises can be established on cream times now.

Philosophy of the merged AB-PT is that it is now a "growth company." Interesting angle on the inter-web front was indicated by the FCC decision, which noted that the ABC networks would be more interested in furthering competition against the other skeins than in lessening competition between TV and theatres.

## Highlights of AB-PT Decision

Washington, Feb. 10.

Here are the highlights of the FCC final decision yesterday (Mon.) on major issues:

1. Merger of ABC and UPT and transfer of WBKB (TV) in Chicago to CBS—approved by vote of 5-2 with Commissioners Frieda Henneck and Edward Webster dissenting.

2. Renewal of license of KTLA (TV) in Los Angeles, involving eligibility of Paramount Pictures Corp. in TV field—approved 4-3 with Commissioners Henneck, Webster and Eugene Merrill dissenting.

3. Question of whether Paramount controls DuMont and whether five-station limit applies jointly—Commission voted 5-2 that control exists, with Commissioners Hyde and George Sterling dissenting.

## The Par-DuMont Control Issue

Washington, Feb. 10.

It's interesting to note that of the five FCC Commissioners who voted that Par controls DuMont, two went further and said they would hold up the renewal of DuMont's licenses until Par disposes of its interest. Comr. Frieda Henneck, in a strong concurring opinion on control issue, declared:

"The solution best calculated to serve the public interest, in my opinion, would be for Paramount Pictures Corp. to divest itself of all its rights and interest in DuMont. To affect this end... I would withhold the renewals of DuMont's licenses unless and until Paramount divests itself of all ownership interest in DuMont, such divestiture to be accomplished within a reasonable time to be set by the commission and in a manner approved by the Commission in the public interest."

Comr. Edward Webster, in his dissent to the renewal of Paramount's KTLA-TV license in Los Angeles because of failure to notify the commission when it transferred control of WBKB (TV) in Chicago (during divestiture) to UPT, stated:

"I consider the circumstances involved here sufficiently extenuating to warrant the commission withholding action on the DuMont license applications for a period of 90 days to enable Paramount to dispose of its interest in DuMont in a manner considered by the commission to be in the public interest."

## AB-PT 'Full Speed Ahead'

Continued from page 1

diating solid footing and inviting agencies and sponsors to "come in and enjoy our economy."

2.) Kintner yesterday (Tues.) went on a closed-circuit for a full hour to apprise all the radio and television network affiliations of ABC's new sphere of influence and affluence and to outline the upcoming agenda in strengthening the web's programming and administrative structure.

3.) Plans will be initiated immediately, at a cost of \$2,000,000, to increase the power of the network's five owned-and-operated TV stations (one of the choice package plums in the entire industry).

4.) On March 1, as part of the rebirth and resurgence, WJZ and WJZ-TV, the web's N. Y. AM and TV flagships in New York, officially become known as WABC and KABC-TV.

5.) Kintner and Goldenson set in motion plans for a trip to the Coast, within the next few weeks, chiefly to negotiate for major talent deals in an expansion of the radio and TV program schedules.

The merged operations become immediately reflected in the move-over today (Wed.) of Robert H. O'Brien, secretary-treasurer of United Paramount, who becomes executive vicepres of the ABC Division, and the immediate integration into the network operation of Robert M. Weitman, vicepres and top showman of the theatre chain, who takes over as head man in charge of radio and television programming.

The merger will not be attended by any upheavals or even drastic changes and the full impact of the combined operations probably won't be felt for some months. But it's anticipated that by the fall, when the new broadcasting season starts, the new ABC pattern will be in full swing.

The Commission's ruling on the long-pending Paramount issues was set forth in a weighty document of 220 pages which included concurring or dissenting opinions by six of the seven commissioners. Outstanding was an indexed 66-page dissent to the merger by Comr. Frieda Henneck.

As interpreted in Washington, the decision will have these immediate impacts:

1. It brings a new force (AB-PT) into the video network field, promising hot competition to NBC and CBS in the race for affiliates, programs, talent and sponsors.

2. It gives CBS its third o-and-o TV station (by acquisition of WBKB in Chicago), strengthening the network in the second most important market and reinforcing the web financially through addition of a highly profitable property (with reported earnings last year of \$3,000,000).

In approving the merger, the Commission majority gave lengthy consideration to the question of "conflicts of interest" between theatre and network operations. It found that "there is little, if any," competition between the two media for films and pointed out that their sources for films are "separate and distinct."

The majority said it does not anticipate that major picture producers "will initiate during the next few year a general release to sponsored home TV of current feature films produced for motion picture theatre exhibition. In any event, we must bear in mind that

the ABC network does not regard motion picture feature films as having much value for networks and that the trend... is to films made especially for TV." Further, the majority said, three of the networks are already making film or, as in the case of ABC, preparing to do so.

## Zenith Prepping Legal Fight On Chi Channel 2

Chicago, Feb. 10.

Although deal has been formally concluded whereby CBS-TV gets its eagerly awaited Chi o&o station as a byproduct of the overall ABC-UPT merger, the web faces another snag. Zenith Radio Corp. lawyers are busy today (Tues.) plotting legal action against FCC approval of UPT's sale of WBKB's Channel 4 to CBS for \$6,000,000.

It's still not determined whether Zenith will ask FCC for a hearing or will take the case directly into court, seeking an injunction against the decision. In any case, it's known Cmdr. Eugene F. McDonald, Jr., Zenith's aggressive prexy, will exhaust all avenues in an attempt to void the commission's ruling.

Post-ruling hitch has resulted because under FCC's latest channel blueprint, Channel 4 is being eliminated in Chi, with the occupant moving to Channel 2. Zenith had formally applied for the latter frequency, having used it experimentally for the past 12 years.

It's Zenith's contention that the FCC acted arbitrarily in automatically nixing its application for Channel 2, especially since no hearings were held on Zenith bid, and okaying the CBS move to that channel.

CBS-TV wasted no time in consummating the purchase. Check changed hands only a couple of hours after the FCC decision came through yesterday (Mon.), and for purposes of the FCC Log the web took over operation of Channel 4 immediately. Call letter change from WBKB (which moves to AB-UP's Channel 7) to WBBM-TV occurs Thursday (2).

Meanwhile merger has hit Chi TV scene like a bombshell, setting off a chain reaction that will take several months to subside. Prime fact of a still chaotic situation and barring the success of the Zenith move is the emergence of H. Leslie Atlas and his CBS-WBBM-TV combine into the local tele picture, after four years in the sidelines.

For the first time CBS-TV has its own outlet in the No. 2 market, ending the need for working through an affiliate with all the attendant problems of time clearances, etc., that handicapped the network, especially daytime, during past four years. (CBS has been using WBKB as its basic affiliate with WGN-TV carrying morning soaps.) Also deal projects an Atlas-sparked sales crew into the local selling arena which, along with the new John H. Norton-John H. Mitchell operation at AB-UP's Channel 7, can be expected to heighten competition considerably for hometown dollar.

## Balto TV Package Biz Developed Into Major Local Enterprise

Baltimore, Feb. 10. Packaging for video under strictly local auspices is being developed into a major enterprise here with generous slices of time utilized by hometown operators who not only originate, write and produce, but in most cases actually sell the commercial sponsorship. Bankrolling advertisers are mainly local, but an increasing number of national accounts are buying, particularly on participating layouts.

A half-hour Sunday night frolic for a local jeweler on WBAL-TV, topped by Joey Adams just completing 17 weeks is one of the more ambitious efforts of Bert Claster, former manager of Izzy Rappaport's combo Hippodrome, who is currently on the air 19 times utilizing 12 hours a week, with two more lengthy programs starting this month. Another active local packager, Brent Gunts, provides 18 hours and has three new layouts set for next month in hour and half-hour segments.

Major talent was utilized on the Adams deal with such names as Bert Wheeler, Billy Gilbert, Richard Himber, Juanita Hall, Rose Murphy, Pied Pipers and Thelma Carpenter brought in for guest shots, but full use of available local talent is a major activity of the setup. Claster's staff has grown to six, with major assistance from John Bowman and Baylin Smith, co-producers.

Brent Gunts, a vet of radio announcing, writing and production, stepped into the television field from the tceoff and now has seven major video shows. Actually, radio utilizes 10 hours of his air time. Most of his shows have been on without change of sponsor for more than three years. A growing staff of eight is headed up by Bill Scheuler and Les Alexander.

Other local producers include John Ahearn, who makes spot films and recordings primarily, but pitches in with an extended layout on television from time to time. Charles Tracy, has a parlor game gimmick going for extended time once a week and Ed Hanrahan has a daytime half-hour layout on WMAR-TV, "The Edith Land Show," three days a week, plus a local "Meet the Press" type of panel, strictly local, every Sunday noon on the same stations.

With the entry of new stations on UHF one, WITH-TV, has already been granted a green light to build, and two other applications are cooking, need for product will be more acute than ever, particularly under the requirement to offer a minimum of live shows to keep a license.

Availability of ready product close to home base must make the business of creating video material a bigger business than ever and indications here definitely point the fact that locals may be able to carry a goodly portion of the load. Development of such an industry to feed pre-tested talent and ideas nationally, is another important factor. There is a large and eager nucleus of acting, writing and production material available in the little theatre and college theatrical groups of most municipalities. Results here to date prove that it can be tapped for adequate and sometimes outstanding service, and profitably.

## Lutheran Synod Get Okay on TV Station

St. Louis, Feb. 10. FCC last week gave the green light to the Lutheran Church, Missouri Synod in Clayton, St. Louis County, to operate on TV channel 30 and the station will be erected at the Concordia Seminary operated by the church.

The synod, which operates radio station KFUD, said it will operate its TV station on a non-commercial basis. The application was simplified by the withdrawal of the Empire Coll Co., of New Rochelle, N. Y., on Jan. 29.

## Miles O' Dimes' 100G

Hartford, Feb. 10. In an 18-day drive, the annual Mile O' Dimes drive of WTIC and the Hartford Courant netted more than \$100,000.

Campaign, which ended Jan. 31, was the 13th joint effort by both mediums in behalf of the National Foundation for Infantile Paralysis.

## COLOR TV BY '55, HIRSCH PREDICTS

San Antonio, Feb. 10.

Color telecasts in two years was the prediction of a National Television Systems Committee member at the Southwestern conference of the Institute of Radio Engineers held here at the Plaza Hotel last weekend.

"Technically, the color system is ready for use right now," said Charles J. Hirsch, of New York, who represents the Hazeltine Corp., on the NTSC.

The NTSC is made up of representatives of virtually every TV manufacturer and broadcaster in the country. The telecasts perfected by NTSC can be picked up by either black-and-white or color receivers.

The system is an outgrowth of the controversial FCC hearings on the relative merits of CBS and RCA color systems. Hirsch stated that the NTSC color system represents a compromise because it enables broadcasters to transmit a program in both black-and-white and color on the same frequency.

The two-year delay in commercial color telecasting is expected because FCC approval must be obtained, color pic tubes must be put into mass production before the average family can afford them, and broadcasters will need time to add color equipment to their stations.

## Radio Rules the Road

Radios are working in 65% of all passenger cars in the U. S., according to A. C. Nielsen's census of dialing via his Nielsen Coverage Service.

NCS reports 24,964,000 of the nation's 38,500,000 autos have audio. Earlier Nielsen had reported that there are 22-630,820 families with car radios—some, of course, having more than one car radio.

## WMGM Program Shuffle; Silbert, Llewellyn Added

Packing of disk jockies Bill Silbert and Rick Llewellyn by WMGM, N. Y. indie, has caused a reshuffle in the station's programming scheme, with Ted Husing picking up an afternoon jazz show to replace the time he loses via the new Silbert and Llewellyn evening stanzas.

Husing will broadcast six days a week from 2 to 3 p. m., in addition to his 10-11 a. m. and 5-6 p. m. chores. Llewellyn moves into the morning 11-12 spot, while Silbert takes the 6-7 p. m. slot. Innovation on the Silbert airer, incidentally, is a live Saturday evening session, to which teenagers are invited to dance to the Joel Herrin orchestra.

## Solinger

Continued from page 22

legal effectiveness of such forms, feeling the courts won't uphold them. He prefers a form on which the person with an idea sets, in advance, a relatively nominal value for the idea, if it's used, say \$1,000. If the person wants more money for the idea, the agency informs him that \$1,000 is the limit it can pay. What the legalite advocates most strongly is a policy of considering no unsolicited ideas.

This policy, incidentally, is being mulled at one of the networks. The reason in that the insurance fees on piracy claims have been raised, and the legal costs have similarly soared with increased claims.

Amateurs rarely, if ever, submit a worthwhile idea, Solinger argues. The "not interested in ideas" principle would apply to them, not the talent agencies and indie packagers. He stresses that ideas themselves aren't worth much, but their development and the talent provided by professional program sources is what gives an idea its worth.

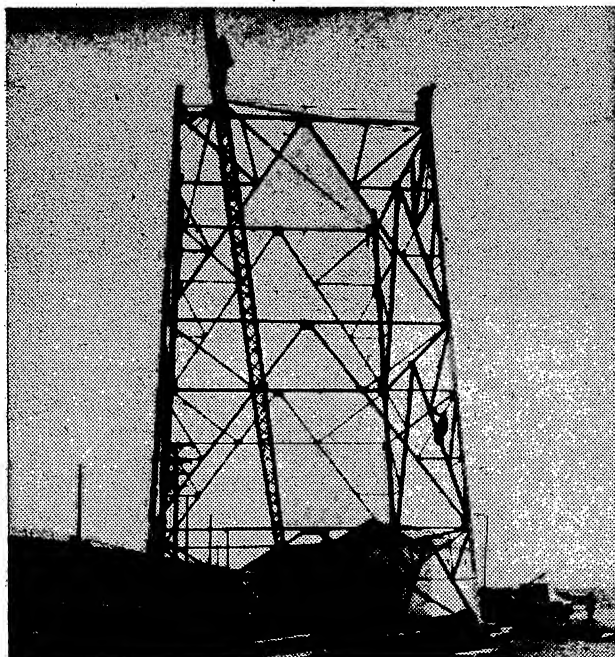
While it's contended at some networks that a channel must be provided for dialers to submit ideas, as a good-will public relations gesture, Solinger answers that while this policy might disap-

point some idea-minded listeners, it would avoid the greater risk of making some people feel their pet project was gyped.

Whatever policy is adopted, he advises, must be implemented throughout the whole organization. That means that an agency or broadcaster should make certain that all unsolicited ideas go to a non-creative person (e.g., the office manager or comptroller) and not to anyone in the creative department. In this manner all program-type personnel should be "insulated" against contact with unsolicited ideas. The most insidious person, he noted, is "the friend who tackles you over a drink or lunch."

On the question of how an idea can be protected, he said that there is no property in a mere idea and that the idea should be incorporated into some device whose property value can be defended; for example, a program idea might be put into the form of a script, which can easily be protected.

Miami—Ken Kling, who does a racing cartoon strip for the N. Y. Daily Mirror, has had his twice-daily radio show renewed on WINZ here until April 1, when he returns to N. Y. for opening of the racing season there.



A radio relay tower in process of construction

## OPENING NEW FRONTIERS FOR TELEVISION

Cable plow train laying coaxial cable in difficult territory



In one era of history the prairie schooner made the roads to new frontiers. Now it's radio relay and coaxial cable that cross our mountains and plains to develop new territories for television.

Intercity television transmission is not very far in time from its pioneering days. Yet its progress has been great. In 1946 less than 500 channel miles of intercity television network facilities existed. By the end of 1952 this had grown to 31,500 channel miles . . . enough to reach an audience of about 92,000,000 people.

These are big figures. But they can't tell the whole story of the big job being done. Behind them are many special projects, each costly in time and money.

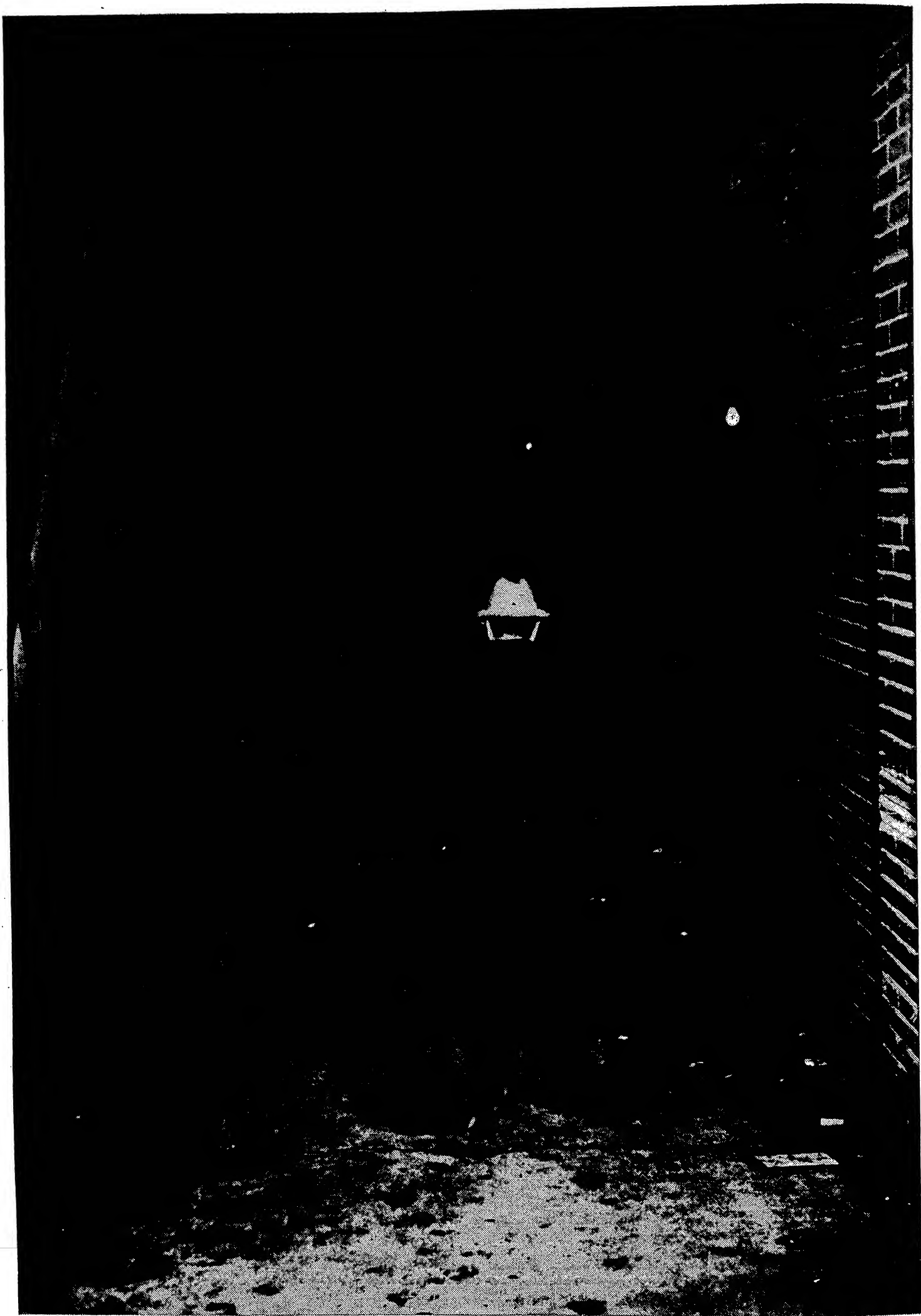
Yet the cost of the service, furnished by the Long Lines Department of the American Telephone and Telegraph Company and the Bell Telephone Companies, is low. Bell System charges, for the use of its intercity television facilities, average about ten cents a mile for a half hour of program time.

BELL TELEPHONE SYSTEM



Providing transmission channels for intercity radio and television today and tomorrow





**THE ENTIRE CAST ARRIVING AT THE STAGE DOOR**

# THE JACKPOT THE FIRST TIME OUT!

## \$29,120.39 IN ONE WEEK

### 9 PERFORMANCES IN ONE LEGITIMATE THEATRE, SEATTLE

**FOLLOWED BY SELLOUTS AND RAVE  
REVIEWS IN TACOMA, SPOKANE, ETC.**



# VICTOR BORGE

## IN HIS HILARIOUS ONE-MAN CONCERT IN COMEDY

## WESTERN UNION

W. P. MARSHALL, PRESIDENT

1201

SYMBOLS
DL=Day Letter
NL=Night Letter
LT=Int'l Letter Telegram
VLT=Int'l Victory Ltr.

O.SEA350 LONG NL PD=SEATTLE WASH I= 1053 FEB 2 AM 2 10  
HARRY SQUIRES=

251 WEST 57th ST NYK=

THIS IS THE FIRST TIME VICTOR HAS PLAYED A LEGITIMATE HOUSE FOR A WEEK, AND IT TURNED OUT TO BE A SENSATIONAL PHASE OF SHOW BUSINESS. WE GROSSED \$29,120.39 IN NINE PERFORMANCES. WE HAVE THIS YEAR PLAYED SOUTH PACIFIC, CALL ME MADAM, THE FOURPOSTER, STALAG 17, BELL BOOK AND CANDLE, THE COUNTRY GIRL AND I AM A CAMERA, AND BORGE SITS AT THE TOP WITH THE BEST. THEY ALL CAME—FROM BANK PRESIDENTS TO TRUCK DRIVERS, MANY FOR THE SECOND AND THIRD TIME. BORGE IS ONE OF THE GREATEST ATTRACTIONS THAT SEATTLE HAS EVER SEEN=

HUGH N BECKET=

### LEGITIMATE THEATRE TOUR:

2 Wks., March 1-14, SAN FRANCISCO, CURRAN THEATRE  
Wk. of March 23, MONTREAL, HER MAJESTY'S THEATRE  
Week of April 6 . . . . . DETROIT, CASS THEATRE  
Week of April 13 . . . . . CINCINNATI, TAFT THEATRE  
Week of April 20 . . PHILADELPHIA, LOCUST THEATRE  
Week of April 27 . . WASHINGTON, SHUBERT THEATRE  
Week of May 4 . . . . . BALTIMORE, FORD THEATRE  
Week of May 11 . . . . BOSTON, PLYMOUTH THEATRE  
Week of May 18 . . MILWAUKEE, DAVIDSON THEATRE  
Week of May 25 . . . . CLEVELAND, HANNA

The Seattle Times

Tuesday, January 27, 1953

## Borgemania Proves Highly Contagious

By LOUIS R. GUZZO

If Victor Borge had any doubts that he could hold a theater audience in the palm of his hand for two and a half hours, they were dispelled by 11 o'clock last night at The Metropolitan.

Within 30 seconds after he walked onto the stage in his Seattle debut, the comedy pianist had the large crowd laughing so heartily nothing could stop it. And nothing did. We wished we had counted the number of laughs, for Borge must have established some kind of a record. The audience's reception was so spontaneous and warm that he could do nothing wrong; he could have drawn guffaws simply by clearing his throat.

For Borge it was a successful experiment; it was the first time the "Great Dane" had offered his one-man show in "live" theater. He has had considerable success in virtually every other medium of entertainment, but, for our money, he is at his best on the stage. Borge will be at The Metropolitan through Sunday evening, with matinees Saturday and Sunday.

The clowning pianist's versatility accounts for his ability to hold an audience's attention for a long period without a hint of monotony. He might be dubbed a "master of the afterthought" for his ingenious method of reversing meanings through a series of parenthetical remarks. They are explosive gags with delayed-action fuses.

Borge also is a wizard at parodies, mimicry and pantomime. He breaks up his gag deliveries nicely with piano playing that is zany or skillful, as the occasion demands. The Deft Dane likes to wander on the piano, playing whatever enters his mind. Although he sometimes pounds the keyboard unmercifully, he leaves the impression he could play to a virtuoso's standards if that were his purpose.

The comedian's biggest hit was scored with an explanation of his "phonetic alphabet," in which punctuation marks are given sound in speech. His interpretation of a Mozart opera also drew a tremendous hand.

Borge has been among our favorite comedians for many years, but after last night's performance, he moves to the top of the list. One phase of his clowning is worth noting: He is an expert debunker—the type of satirist we need vitally now and then in all fields. He has been called a violator of all the rules of music, but one discovers, upon analysis, that he is promoting the cause of good music by creating a desire in many persons to hear more of it. In music, as in many other pursuits, a performer must know the rules before he can break them. No one breaks them so delightfully as Victor Borge.

Seattle Post-Intelligencer  
Tues., Jan. 27, 1953 5\*

## Borge Makes Crowd Shriek

By Willis Sayre.

Never before in its 42-year history has the good old Metropolitan heard such steady, hearty laughter as his big opening audience gave Victor Borge on Monday night. Maybe that is because no one else in the entertainment business ever thought of the possibilities in this sort of program. And he has worked every angle of it so well that he can never have a successful imitator.

VARIETY

February 4, 1953

## Borge's One-Man 'Concert' Tees Off Legit Safari With 29C Seattle Boffo

Seattle, Feb. 3.

Starting a two-month tour of legit houses in the U. S. with wind-up week at Her Majesty's Theatre, Montreal, Victor Borge caught fire here with a "first," a full week's engagement by a lone concert artist at a legiter, the Metropolitan, with 1,500-seater scaled to \$3.75. Borge looms big on the stage in his "Concert in Comedy" with a piano and a glib tongue for props, plus swishing coattails and trouble with a mike which lends itself to a fine quota of funnery.

For good measure, add his natural flair for comedy, showmanship, timing, pantomimic artistry, spontaneity and above all, the ability to tickle the ivories—properly or hilariously—from boogie to longhair. There you have the Borge formula for holding audiences for two and one half hours for a solid week (nine performances), this Seattle stand making one for the book.

The boxoffice story: good opening night building to sellout by midweek and indicated capacity to the finish for estimated fat \$29,000. Most of the bookings ahead are one-niters, but the Seattle criterion indicates gold for full-week stands in major centres.

Concert Direction Exclusively

HARRY D. SQUIRES AGENCY, Inc.

251 W. 57th St., New York City

Director of Public Relations

ALAN EDELSON

104 S. Michigan Ave., Chicago

## Television Chatter

### New York

DuMont will pick up its March 1 telecast of the N.Y. Times Youth Forum from Washington, where moderator Dorothy Gordon presides over awarding of the Westinghouse Science Awards. William L. Laurence, Times' science writer, will guest. Hal Tunis emceeing "Talent for Tomorrow" over WPLX Sunday afternoons. Half-hour show is sponsored by Artists Guild of America and packaged by Norman King outfit. Edwin G. Koehler, DuMont's assistant station relations manager, off on a week's trip for o.o. of new Texas affiliates in Dallas, Lubbock and Austin. Warren Hull starts five-day Florida vacation Feb. 27. "Twenty Questions," currently on DuMont, celebrates its seventh anni this week. "House Detective" real estate show, returns to WOR-TV after a hiatus of a couple of months. Ernest A. Marx, director of the International Division

of the Allen B. DuMont labs, left on six-week trip to o.o. television situation in Latin America. Bill Tuttle, United Television Programs prexy, to Coast for huddles with UTP board members.

Len Hasselrooth, WCBS-TV film continuity writer, laid up in the hospital with ulcers. Dwight W. Whiting, former sales manager of WTVT, L. A., has joined Consolidated TV Sales as western manager. WCBS-TV weathercaster Carol Reed will judge the queen contest at Columbia U. Saturday (14). Robert Alan Arthur, who has had several scripts on the series, has been named literary director of NBC-TV's "Television Playhouse"; his latest novel is due from Rinehart in April. Dody Sinclair, former production manager for WJAR-TV, Providence, out of the Navy and now heading a new merchandising-public relations department for the station. Red Barber off to Europe; he'll miss four General Electric Sunday CBS-

TV shows because of the SAG teleburb strike. When he returns on March 10, he'll film the commercials, if possible, before joining the Dodgers in Florida. Arnold Fethro, ex-MCA, has joined George F. Foley as production coordinator for the new Westinghouse TV-er, "Freedom Rings." Ilo Harbey appointed assistant manager of Consolidated TV Sales office in N. Y. CBS-TV sports staffer Jim Beavers switching to Maxton agency Monday (16) to work on Gillette sports casts. Virginia Vincent plays lead on "Tales of Tomorrow" on ABC-TV this Friday (13). Richard Seft set for featured roles on "Armstrong's Theatre of Today" Saturday (14) and "Armstrong's Circle Theatre" March 3.

James P. Ellis has been put in charge of the new film production unit at Kudger agency, with Bruce Allen as assistant. Jerome S. Stolzoff, ex-Footie, Cone & Belding, has joined Biow agency management group. Merrill E. Joels featured on NBC-TV's "Martin Kane" tomorrow (Thurs.). Samuel Rosen is producing two half-hour and six 10-minute vidpix on the Harlem Globetrotters basketball team. Drake's Cake has bought cross-the-board participation in Morey Amsterdam's WNBT stanza. Schraft's has bought the five-minute "Today in N. Y." strip on WNBT. "Camel News Caravan" will celebrate its fifth anni on NBC-TV on Monday (16). Research Survey, Inc. has completed a 13-minute pic for the Saar Government. Jessica Dragonette, who appeared in the early days of radio as "Vivian the Coca-Cola Girl" acting as a judge tonight (Wed.) on Coke's "Do You Want to Be a Star" on WOR-TV. Dick Haymes skedded for a return appearance on CBS' "Jackie Gleason Show" Feb. 14. Singer Betty Madigan to star in a 15-minute musical vidpix series being scripped by Malvin Wald and Hank Sylvan.

Bob Pollock and wife Eileen Prince, until a year ago actors, have three scripts on the airlines in a six-day span, with Pollock having a script on NBC's "Cavalcade of America" last night (Tues.) and on NBC-TV's "Hallmark Playhouse." Sunday (15) and Miss Prince one on NBC-TV's "Hollywood Opening Night" Monday (16). Jack Lescoulie will pinchhit for Dave Garroway on NBC-TV's "Today" for two weeks starting Monday (16). Draw of daytime kid shows pointed up by Herb Sheldon getting 32,000 valentines from youngsters on his WNBT 12-1 p.m. show.

### Hollywood

American Institute of Architects bankroll home show beginning on KLAC-TV Feb. 19. Director Bob Finkel obtained leave from ABC-TV from Feb. 16 to June 30 to direct Dennis Day show on NBC-TV. Raytheon Television bankrolls semi-main event of KLAC-TV's Tuesday night boxing from Olympic. Adler Sewing Machine angling Larry Stevens show on KNXT. Bob McLaughlin tees off new show, "Top Tune Time," on KLAC-TV Feb. 25. Grand Taste Packing bankrolling for 39 weeks. Westinghouse Electric Supply angling George Putnam's KTTV news cross-the-board for 52 weeks. Al Terrace Carpet Co. picking up tab on first and second bouts of KLAC-TV's Friday night wrestling. KLAC-TV began Saturday night wrestling, with promoter John Doyle arranging matches, to counter new Saturday night wrestling set up by Dave Koffman and Nick Lutz for KNXT. Gledhill Dodge sponsoring KLAC-TV matches. Al Burton's "Teen Reporters" bowed on KNBH. Hoffman Radio and TV Corp. picked up tab of approximately \$10,000 for telecast of annual Academy of Television Arts and Sciences banquet. KNBH manager Don Norman named director of Academy.

### Chicago

Dave Brown has resigned his director's berth at Chi NBC-TV to hit the freelance circuit. Bill Bailey's Wednesday night "Western Frolics" seen via WGN-TV moved from the Ashland Auditorium to the Aragon ballroom. NBC-TV's "Ding Dong School" selected as Show of the Month by the National TV Review Board. Jim Holmes directing WBKB's Sunday night Black Hawk hockey telecasts backed by Household Finance. Don Saraceno, ex-ABC, joins Blair-TV's Chi office March 1 as an account exec. Packager Jack Page has grabbed off the TV rights to the Soldier Field stock car races next summer. Hugh Downs chosen to host "Curtain Time" which bows on WNBQ Feb. 18 for the Chi Dodge dealers. Gordon Kuntz upped from floor manager to staff director at WBKB. WENR-

TV's "Dr. Fixum" (Art Youngquist) going for Western Auto Stores as of Feb. 23. Tony Weitzel's three-times weekly WNBQ gabfest—now SRO with Oklahoma Oil picking up the Monday night segment. Revlon sponsoring the Lilli Palmer vidpix series Sunday nights on WENR-TV. Freelance announcer Bill Hamilton appointed sales manager for Academy Film Productions. TV scripter Paul Kane has three one-act plays getting a House of Drama preem Feb. 27. Illinois Institute of Technology and WGN-TV launch a new twice-weekly educational series today (Wed.). Mary Hartline, ABC-TV "Super Circus" headliner, featured in a Sister Kenny Foundation fund appeal film lensed at the United Broadcasting studios. Hamms Beer, which again this season will share sponsorship with Chesterfields on WGN-TV's Sox and Cubs baseball telecasts, is warming up with the station's Monday night "Sports Edition" hosted by Jack Brickhouse and Chi Trib sports ed Arch Ward. Jim Cudney, NBC-TV engineer, leaving the web to take a post with the State Department.

### San Francisco

KGO and KGO-TV scheduled its third annual Cerebral Palsy Telethon for June 26. Last year's epic went 27 hours; drew \$400,000 plus. Jimmy Sheldon inked as pianist with Del Courtney's upcoming (17) "Search For a Song" show on KPX. Fred Waring engineered terrific Press Club photo when he baton'd the mob into singing "ah" as the camera clicked. Steve Cleser expects his new KICU station to telecast from the Salinas-Monterey area in September. Ralph Edwards missed the second half of KRON's "March of Dimes" show he was emceeing when planes, grounded by heavy fog, forced him to take the night train back to Hollywood. Folks in Santa Cruz mountains pulling down clean TV reception with antennas perched from 100 to 150 feet atop redwood trees. KGO and KGO-TV honored Boy Scouts Week with four Eagle Scouts acting as "managers for the day." KRON-TV expects to step up to 100,000 watts this week; KPX will ditto around April 1. New KPXtures due: "Scoop The Writers" with Rose Marie, Feb. 14; Clele Roberts: "World Report," March 1.

### British Shows

Continued from page 22

talks by Bertrand Russell, Guinness, Fry, Tyrone Guthrie and T. S. Eliot.

Reason that the recordings must be played on a sustaining basis lies in the BBC charter, which forbids profit-making via BBC broadcasts, and in possible complications with British talent unions. It's the unions, incidentally, which make impossible a similar service for television, since union rules call for destruction of a kinescope within a couple of days after its completion.

BBC will offer three pre-Corona-tion films to American TV stations on a commercial basis. Films, unlike BBC videocasts, were made with the commercial end in view.

Omaha—Frank P. Fogarty, general manager of WOW, and his chief engineer, W. J. Kotera, hitting the mashed potato circuit briefly.

## 1st & 2d Runs

Continued from page 21

Programs has the "Rebound" rights via contract with BCE. They've also got "Big Town," which is owned by Gross-Krasne Productions, which in turn owns a chunk of UTP. "Fireside Theatre," now produced by Frank Wisbar, is split between UPT and Ziv; with the former holding the 1950 product and the latter the 1951 series, with the 1952 rights not yet assigned. Under ordinary agreements, second run distrib usually holds residual rights, permitting them to sell first runs in those markets bypassed by a national sponsor. This, too, is proving a highly profitable venture.

Schenectady—Robert B. Tufts has been appointed manager of finance for General Electric Co.'s Broadcasting Stations Department—WGY, WRGB-TV and five short-wave stations operated by GE for the Department of State.



**JOE SILVER**

Featured Weekly on  
"Red Buttons' Show"  
CBS-TV Network  
Monday, 9:30 P.M., EST  
Sponsored by Instant Maxwell House Coffee

## COPYWRITER FREE LANCE

Let my sales-know-how work for you! 10 years Radio-TV experience with top 4-A Agencies—Foods, Soaps, Package Goods, Drugs, Cosmetics, Fashion. Also Appeal Copy for National Charity Drives. Skilled at putting commercial words in celebrities' mouths. Sample portfolio on request.  
NE 4-5127

## BUYING TV PILOT PICTURES

(Adventure, Detective or Horror Stories) Free for worldwide motion picture exhibition outside U.S.A. or for certain European territories only. Send synopsis and offer. Box V-2953, Variety, 154 W. 46th St., New York 36, N. Y.

## TV SCREEN TEST

For rehearsed instrumental trio or quartet, fem vocalist. No catches or fees. Only professionals need apply. For appointment call GRamercy Films. GR 5-0684.

*Our Mutual Funds  
Department is  
pleased to announce its  
sponsorship of three out-  
standing radio personal-  
ities in 1953*



...SKITCH  
HENDERSON  
WNBC



BARBARA  
WELLES...  
WOR



...FRANK  
MC CARTHY  
WOR

**Kidder, Peabody & Co.**

FOUNDED 1865

Members New York and American Stock Exchanges

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BOSTON

PHILADELPHIA

CHICAGO

IN THE  
**Upper Midwest...**

...KSTP-TV Now Reaches  
Over a MILLION People  
Regularly with Its  
100,000 Watts!

100,000 WATTS

REPRESENTED  
BY  
EDWARD PETRY  
and COMPANY

**KSTP-TV**  
NBC

MINNEAPOLIS • ST. PAUL



# This is Emmy



Emmy is the  
coveted award of merit  
from the Academy  
of Television Arts and  
Sciences in Hollywood.  
We are pleased that  
the 400 knowledgeable  
members of the Academy—  
all leaders in the  
television industry—have  
picked some of  
NBC's favorite people  
as their favorite people.

National  
Broadcasting  
Company

*a service of Radio Corporation of America*



Jimmy Durante

*"All Star Revue"*

**Best Comedian**



Sid Caesar & Imogene Coca

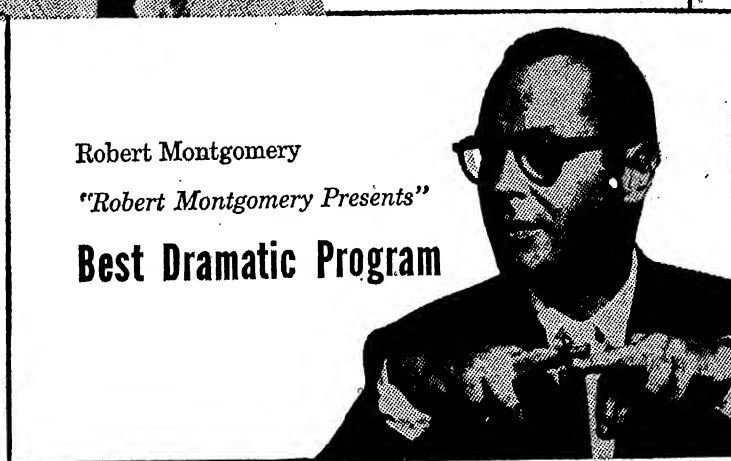
*"Your Show of Shows"*

**Best Variety Show**



Jack Webb, *"Dragnet"*

**Best Adventure Program**



Robert Montgomery

*"Robert Montgomery Presents"*

**Best Dramatic Program**

## Television Chatter

### New York

DuMont will pick up its March 1 telecast of the N.Y. Times Youth Forum from Washington, where moderator Dorothy Gordon presides over awarding of the Westinghouse Science Awards. William L. Lawrence, Times' science writer, will guest. Hal Tunis emceeing "Talent for Tomorrow" over WPLX Sunday afternoons. Half-hour show is sponsored by Artists Guild of America and packaged by Norman King outfit. Edwin G. Koehler, DuMont's assistant station relations manager, off on a week's trip for o.o. of new Texas affiliates in Dallas, Lubbock and Austin. Warren Hull starts five-day Florida vacation Feb. 27. "Twenty Questions," currently on DuMont, celebrates its seventh anniversary this week. "House Detective," real estate show, returns to WOR-TV after a hiatus of a couple of months. Ernest A. Marx, director of the International Division

of the Allen B. DuMont labs, left on six-week trip to o.o. television situation in Latin America. Bill Tuttle, United Television Programs prexy, to Coast for huddles with UTP board members.

Len Hasselrooth, WCBS-TV film continuity writer, laid up in the hospital with ulcers. Dwight W. Whiting, former sales manager of WTTV, L. A., has joined Consolidated TV Sales as western manager. W.CBS-TV weathercaster Carol Reed will judge the queen contest at Columbia U. Saturday (14). Robert Alan Arthur, who has had several scripts on the series, has been named literary director of NBC-TV's "Television Playhouse"; his latest novel is due from Rinehart in April. Dody Sinclair, former production manager for WJAR-TV, Providence, out of the Navy and now heading a new merchandising-public relations department for the station. Red Barber off to Europe; he'll miss four General Electric Sunday CBS-

TV shows because of the SAG teleblurb strike. When he returns on March 10, he'll film the commercials, if possible, before joining the Dodgers in Florida. Arnold Febrod, ex-MCA, has joined George F. Foley as production coordinator for the new Westinghouse TV-er "Freedom Rings." Ho Harbey, appointed assistant manager of Consolidated TV Sales office in N. Y. CBS-TV sports staffer Jim Beavers switching to Maxon agency Monday (16) to work on Gillette sportscasts. Virginia Vincent plays lead in "Tales of Tomorrow" on ABC-TV this Friday (13). Richard Seft set for featured roles on "Armstrong's Theatre of Today" Saturday (14) and "Armstrong's Circle Theatre" March 3.

James P. Ellis has been put in charge of the new film production unit at Kudger agency, with Bruce Allen as assistant. Jerome S. Stolzoff, ex-Foote, Cone & Belding, has joined Biow agency management group. Merrill E. Joels featured on NBC-TV's "Martin Kane" tomorrow (Thurs.). Samuel Rosen is producing two half-hour and six 10-minute vidpix on the Harlem Globetrotters basketball team. Drake's Cake has bought cross-the-board participation in Morey Amsterdam's WNBT stanza. Schraft's has bought the five-minute "Today in N. Y." strip on WNBT. "Camel News Caravan" will celebrate its fifth anniversary on NBC-TV on Monday (16). Research Survey, Inc. has completed a 13-minute pic for the Saar Government. Jessica Dragonette, who appeared in the early days of radio as "Vivian the Coca-Cola Girl," acting as a judge tonight (Wed.) on Coke's "Do You Want to Be a Star" on WOR-TV. Dick Haymes skedded for a return appearance on CBS' "Jackie Gleason Show" Feb. 14. Singer Betty Madigan to star in a 15-minute musical vidpix series being scripted by Malvin Wald and Hank Sylvan.

Bob Pollock and wife Eileen Prince, until a year ago actors, have three scripts on the air in a six-day span, with Pollock having a script on NBC's "Cavalcade of America" last night (Tues.) and on NBC-TV's "Hallmark Playhouse" Sunday (15) and Miss Prince one on NBC-TV's "Hollywood Opening Night" Monday (16). Jack Lescault will pinchhit for Dave Garraway on NBC-TV's "Today" for two weeks starting Monday (16). Draw of daytime kid shows pointed up by Herb Sheldon getting 32,000 valentines from youngsters on his WNBT 12-1 p.m. show.

### Hollywood

American Institute of Architects bankroll home show beginning on KLAC-TV Feb. 19. Director Bob Finkel obtained leave from ABC-TV from Feb. 16 to June 30 to direct Dennis Day show on NBC-TV. Raytheon Television bankrolls semi-main event of KLAC-TV's Tuesday night boxing from Olympic. Adler Sewing Machine angeling Larry Stevens show on KNXT. Bob McLaughlin tees off new show, "Top Tune Time" on KLAC-TV Feb. 25. Grand Taste Packing bankrolling for 39 weeks. Westinghouse Electric Supply angeling George Putnam's KTV news cross-the-board for 52 weeks. Al Terrance Carpet Co. picking up tab on first and second bouts of KLAC-TV's Friday night wrestling. KLAC-TV began Saturday night wrestling, with promoter John Doyle arranging matches, to counter new Saturday night wrestling set up by Dave Koffman and Nick Iutz for KNXT. Gledhill Dodge sponsoring KLAC-TV matches. Al Burton's "Tele-Teen Reporter" bowed on KNBH. Hoffman Radio and TV Corp. picked up tab of approximately \$10,000 for telecast of annual Academy of Television Arts and Sciences banquet. KNBH manager Don Norman named director of Academy.

### Chicago

Dave Brown has resigned his director's berth at Chi NBC-TV to hit the freelance circuit. Bill Bailey's Wednesday night "Western Frolics" seen via WGN-TV moved from the Ashland Auditorium to the Aragon ballroom. NBC-TV's "Ding Dong School" selected as Show of the Month by the National TV Review Board. Jim Holmes directing WBKB's Sunday night Black Hawk hockey telecasts backed by Household Finance. Don Saraceno, ex-ABC, joins Blair-TV's Chi office March 1 as an account exec. Packager Jack Page has grabbed off the TV rights to the Soldier Field stock car races next summer. Hugh Downs chosen to host "Curtain Time" which bows on WNBQ Feb. 18 for the Chi Dodge dealers. Gordon Kunz upped from floor manager to staff director at WBKB. WENR-

TV's "Dr. Fixum" (Art Youngquist) going for Western Auto Stores as of Feb. 23. Tony Weitzel's three-times weekly WNBQ gabfest—now SRO with Oklahoma Oil picking up the Monday night segment. Revlon sponsoring the Lilli Palmer vidpix series Sunday nights on WENR-TV. Freelance announcer Bill Hamilton appointed sales manager for Academy Film Productions. TV scripter Paul Kane has three one-act plays getting a House of Drama preem Feb. 27. Illinois Institute of Technology and WGN-TV launch a new twice-weekly educational series today (Wed.). Mary Hartline, ABC-TV "Super Circus" headliner, featured in a Sister Kenny Foundation fund appeal film lensed at the United Broadcasting studios. Hamms Beer, which again this season will share sponsorship with Chesterfields on WGN-TV's Sox and Cubs baseball telecasts, is warming up with the station's Monday night "Sports Edition" hosted by Jack Brickhouse and Chi Tri sports ed Arch Ward. Jim Cudney, NBC-TV engineer, leaving the web to take a post with the State Department.

### San Francisco

KGO and KGO-TV scheduled its third annual Cerebral Palsy Telethon for June 26. Last year's epic went 27 hours, drew \$400,000 plus. Jimmy Sheldon inked as pianist with Del Courtney's upcoming (17) "Search For a Song" show on KPIX. Fred Waring engineered terrific Press Club photo when he baton'd the mob into singing "ah" as the camera clicked. Steve Clatter expects his new KICU station to telecast from the Salinas-Monterey area in September. Ralph Edwards missed the second half of KRON's "March of Dimes" show he was emceeing when planes, grounded by heavy fog, forced him to take the night train back to Hollywood. Folks in Santa Cruz mountains pulling down clean TV reception with antennas perched from 100 to 150 feet atop redwood trees. KGO and KGO-TV honored Boy Scouts Week with four Eagle Scouts acting as "managers for the day." KRON-TV expects to step up to 100,000 watts this week; KPIX will ditto around April 1. New KPIXtures due: "Scoop The Writers" with Rose Marie, Feb. 14; Cleto Roberts: "World Report," March 1.

### British Shows

Continued from page 22

talks by Bertrand Russell, Guinness, Fry, Tyrone Guthrie and T. S. Eliot.

Reason that the recordings must be played on a sustaining basis lies in the BBC charter, which forbids profit-making via BBC broadcasts, and in possible complications with British talent unions. It's the unions, incidentally, which make impossible a similar service for television, since union rules call for destruction of a kinescope within a couple of days after its completion.

BBC will offer three pre-Corona films to American TV stations on a commercial basis. Films, unlike BBC videocasts, were made with the commercial end in view.

Omaha—Frank P. Fogarty, general manager of WOW, and his chief engineer, W. J. Kotera, hitting the mashed potato circuit briefly.

## 1st & 2d Runs

Continued from page 21

Programs has the "Rebound" rights via contract with BCE. They've also got "Big Town," which is owned by Gross-Krasne Productions, which in turn owns a chunk of UTP. "Fireside Theatre," now produced by Frank Wisbar, is split between UPT and Ziv, with the former holding the 1950 product and the latter the 1951 series, with the 1952 rights not yet assigned. Under ordinary agreements, second run distib usually holds residual rights, permitting them to sell first runs in those markets bypassed by a national sponsor. This, too, is proving a highly profitable venture.

Schenectady—Robert B. Tufts has been appointed manager of finance for General Electric Co.'s Broadcasting Stations Department—WGY, WRGB-TV and five short-wave stations operated by GE for the Department of State.



**JOE SILVER**  
Featured Weekly on  
**"Red Buttons" Show**  
CBS-TV Network  
Monday, 9:30 P.M., EST  
Sponsored by Instant Maxwell House Coffee

## COPYWRITER FREE LANCE

Let my sales-know-how work for you! 10 years Radio-TV experience with top 4-A Agencies—Foods, Soaps, Package Goods, Drugs, Cosmetics, Fashion. Also Appeal Copy for National Charity Drives. Skilled at putting commercial words in celebrities' mouths. Sample portfolio on request.  
NE 6-5127

## BUYING TV PILOT PICTURES

(Adventure, Detective or Horror Stories) Free for worldwide motion picture exhibition outside U.S.A. or for certain European territories only. Send synopsis and offer. Box V-2953, Variety, 154 W. 46th St., New York 36, N. Y.

## TV SCREEN TEST

For rehearsed instrumental trio or quartet, fem vocalist. No catches or fees. Only professionals need apply. For appointment call GRamercy Films. GR 5-0684.

*Our Mutual Funds  
Department is  
pleased to announce its  
sponsorship of three out-  
standing radio personal-  
ities in 1953*



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WELLES...  
WOR



...FRANK  
MC CARTHY  
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**Kidder, Peabody & Co.**

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**Upper Midwest...**

...KSTP-TV Now Reaches  
Over a MILLION People  
Regularly with Its  
100,000 Watts!

100,000 WATTS  
REPRESENTED  
BY  
EDWARD PETRY  
and COMPANY

**KSTP-TV**  
NBC

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# This is Emmy



Emmy is the  
coveted award of merit  
from the Academy  
of Television Arts and  
Sciences in Hollywood.

We are pleased that  
the 400 knowledgeable  
members of the Academy—  
all leaders in the  
television industry—have  
picked some of  
NBC's favorite people  
as their favorite people.

## National Broadcasting Company

*a service of Radio Corporation of America*



Jimmy Durante  
*"All Star Revue"*

**Best Comedian**

Sid Caesar & Imogene Coca  
*"Your Show of Shows"*

**Best Variety Show**

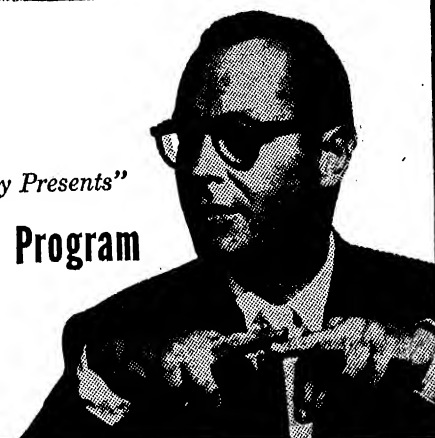


Jack Webb, *"Dragnet"*

**Best Adventure Program**

Robert Montgomery  
*"Robert Montgomery Presents"*

**Best Dramatic Program**





## From the Production Centres

Continued from page 24

delphia Press Photos' first annual newsreel award (1) for coverage of five-alarm fire at paper stock factory. U. S. Senator James H. Duff made presentation. Sales of television receivers in Philadelphia dropped 26,512 last year compared with 1951, according to figures just compiled by the Electrical Assn. of Philadelphia. The totals were—1952, 182,138; 1951, 208,650. Donald W. Thornburgh, president of WCAU, has been renamed chairman of the 1953 Easter Seal campaign for the five-county Philadelphia area.

### IN BOSTON . . .

Imogene Coca and Sid Caesar slated to be guests at Hub Press Club's annual Amasa Howe Award dinner at Sheraton Plaza Feb. 16. Comics will be presented with citations kudoing the "singular skill and good taste" displayed in their weekly TVER. Louis J. Borgatti, station rep, has been appointed to Board of Directors of Radio-Execs Club replacing H. V. Greene, Jr., of Weed & Co., who has been transferred to New York City. John Murray, WEEL Director of Operations, on three week vacash in Miami. WLAW's Arthur Flynn has launched search for most talented individual in armed forces in this area via his weekly "Stairway to Stardom" ailer. WHDH deejay, Bob Clayton, promoted a special trip of the "Boston Ballroom Snow Train" to New Hampshire skiing country last week. Thomas Pappas, local member of Republican national finance committee, disclosed fact it cost GOP \$295,000 to bankroll the 90-minute election eve telecast featuring Gen. Eisenhower at Boston Garden.

### IN CLEVELAND . . .

Jackie Lynn, canary on the WTAM "Bandwagon," spotted by talent scout at the Hipp stage show, will appear on "Chance of a Lifetime," Feb. 19. Marvin Cade has left the WJW news department for the insurance business. George Condon, Plain Dealer TV-radio editor, back after a siege of illness. Gene La Marea won the first WTAM Talent Scout contest in conjunction with the Hipp stage presentation of the Johnny Andrew "Bandwagon." Tom Manning, NBC sports-caster, off to the Coast for a golf match with Bob Hope and extended hiatus. Alan Freed will take his WJW "Moon Dog" disk show on Canadian tour. Lee Sullivan, WERE chirper and diskier, sold 15-minute morning segment to auto agency whose president wants to be awakened by sweet music. Roy Roberts has been signed to the WJW weekend announcing staff. Ken Coleman is now doing a three-a-week WTAM 5-minute 11:05 p.m. sports pitch for Bayuk Cigars. Charles E. Denny, NBC's veep in O & O division, in town for a two-

day confab. Ernie Benedict, ex-WGAR and now WNBK polka band leader, played his 5,000th broadcast (8). I. J. Fox has purchased 66-15-minute segments of WNBK's Maggi Byrne's "Living Fashions" half-hour 12:30 p.m. daily stanzas. WXEL and WEWS will carry the annual Heart Fund Show produced by the Press Club. Garry Moore, Ken Carson and Denise Lore will headline the talent. Reg Merri-dew, WGAR program director, organized an all-day disk program review featuring the city's 11 shellac twirlers for the Cleveland Jr. Radio Council at the Higbee Lounge. Jack Pluntz, WHK night news editor, has taken on continuity chores.

### IN MINNEAPOLIS . . .

Bill Ingram, KCSTP-TV news telecaster, for whose multi-weekly show highest rating in Upper Midwest has been claimed, started 15-minute commentary segment over KSTP radio for Hennepin Federal Savings & Loan Assn., Minneapolis. Ingram, who previously has been a straight newscaster, has made several trips to Far East past 18 months for first-hand observation of scene there and frequently addresses Twin Cities luncheon clubs. Now heard with his comments over KSTP radio at 6 p.m., Tuesdays and Thursdays, he alternates with NBC's H. V. Kaltenborn. WCCO lined up sponsors and made deal for telecasting portion of Golden Gloves tournament, promoted by Minneapolis Star and Tribune newspapers, in Auditorium. Fact that TV is opposition for newspapers did not prevent sheets from employing the competing medium to help stimulate attendance at the four-night event.

### IN SAN FRANCISCO . . .

Bill King, the ABC hillbilly, in for a quickie looksee. Ben Sweetland completed 10 years on KFSO across the board seven days a week. Paul Walti, local singer, won guest shot with Charlene Hawks on the NBC net. Pete Worth, KCBS producer, named program director, succeeding Fred Ruegg who's transferring to Gotham. KGO's Jim Connolly swifited to Gotham; KFSO's Al Torbert returned after a month in the big city. KTRB, Modesto, opened (6) its new 10,000 watt throat. KTIP, Porterville, affiliated with ABC. Zsa Zsa Gabor and Marie Wilson due in next week to plug their latest movies on radio-TV. KROW, Oakland, featuring its own "Bob and Ray." Bob Mitchell and Ray Lewis—on new "Golden Gags" daily strip. Neal Hopkins finished his first year as KNBC's "Waterfront Reporter." Security Savings and Loan bought into KGO, alternating nightly with Elmer Davis and William Winter. KRON's Norm Louvan, sales boss, turned down an offer to manage a Honolulu TV outlet.

### Pitt Copa Loses Out In Talent Quest as WDTV Knocks Off 'Lifetime'

Pittsburgh, Feb. 10.

Disappearance of "Chance of a Lifetime" locally from WDTV cost the Copa, downtown nitery, a weekly network plug and likewise left that program without another prize it had been counting on. Lenny Litman, owner of the Copa, had made arrangements with producers of "Chance" to sign the second place winner weekly for a six-day stand at his downtown cafe here (at \$125 plus travelling expenses) in return for which he was to get the Copa mentioned on each program.

Deal was satisfactory to Litman, even though "Chance of a Lifetime" was only an alternate Thursday night show in Pittsburgh. Other weeks the 9-9:30 slot went to "Big Town."

But both "Big Town" and "Chance of a Lifetime" are being dropped in favor of the George Raft vidpix, "I Am the Law," which begins Feb. 19, and town's only channel has been unable to find a spot for the other two. So with no outlet here at all for "Chance," Copa management figured there was no point in tying up with the talent quest and called off the deal.

### New England 1st UHF (WKNB-TV) Set to Preem

Hartford, Feb. 10.

New England's first UHF television station tees off the latter part of this week. WKNB-TV of neighboring New Britain is expected to hit the ether Thursday or Friday. Station was to have gone on the air latter part of last week but minor technical difficulties last minute cropped up.

A second New England UHF'r gets into operation on Feb. 26. It is WWLP, Springfield, Mass. Latter gets under way with 150 KW and will have NBC and ABC affiliations. WKNB-TV will have a CBS affiliation.

### WGN-TV 250G Power Hike

Chicago, Feb. 10.

WGN-TV, having received a FCC greenlight to boost its power more than 10 times, plans to have the necessary equipment installed and operating next fall. Station is laying about \$250,000 for the revamping which ups the power from the present 29 kilowatts to 316.

A new antenna system will be installed atop Tribune Tower which will have a 638-foot elevation.

Cincinnati—Paul Dixon, recently crowned "King of Hearts" among disk jockeys, was presented a \$5,000 check for the Heart Fund Drive by the AFL Glass Bottle Blowers Assn. during its convention here last week.

### Strotz Gets Show Biz Assist in Teeing Off Coke Franchise in Pitt

Pittsburgh, Feb. 10.

Sale of Coca-Cola bottling companies in Pittsburgh and four surrounding communities to Sidney N. Strotz, former NBC biggie, and a group of investors has been announced here. Flock of show biz figures came in with Strotz on deal, among them Niles Trammell, chairman of the NBC board; Roy Rogers and Ralph Edwards.

In addition to the Pittsburgh plant, Strotz and his associates have taken over the soft drink company's works in Butler, Arnold, McKeesport and Bethlehem, Pa. Strotz is also president of the Coca-Cola setup in San Jose, Calif. Gurdon Flagg, who operates the Town and Country Restaurant of new Carlton House here, and Tom Johnson, secretary of Pittsburgh Baseball Club in National League, are also associated with him. Understood that Bing Crosby and Bob Hope figure somewhere in the deal, too, although they're not identified in the transaction.

Strotz in the future will make his headquarters and his home in Pittsburgh.

### Travis to WBKZ-TV

Detroit, Feb. 10.

Harry E. Travis, program director for WKZO-TV in Kalamazoo for two and a half years, has been appointed general manager of WBKZ-TV, the new Booth Radio & Television property which will begin broadcasting May 15. Station will be an ABC affiliate.



Now starring on NBC's  
ALL STAR REVUE  
Saturdays, 8-9 p.m., EST  
Mgt.: William Morris Agency

## SALES REPRESENTATION FOR TV FILMS

Responsible organization producing TV commercials for regional use will consider representing one or two outstanding TV film programs. Well established personal contacts with leading advertising agencies in all markets. Offerings must be very highest quality and ready for immediate use in at least thirteen completed installments. No "ideas" or pilot films considered.  
Box V-0669, Variety  
154 W. 46 St., New York 26

### CBS-TV TO SHIFT DAYTIMER TO COAST

CBS-TV is planning to shift "There's One in Every Family," six-times-weekly daytime stanza, from New York to the Coast, where it will originate from the skein's TV City. Move is expected in mid-March or early April.

Meanwhile, the web has decided against shifting its Monday night hour, "Studio One," to the Coast. Report that the Westinghouse-backed drama would make the transcontinental trek had caused concern among the thesping and directorial fraternity, who fear that live production in the east may be cut down.

As an aftermath of the ABC-United Paramount Theatres merger, with CBS-TV to pick up WBKB's channel in Chicago, there have been discussions at Columbia about shifting some tele soap operas to Chicago. Windy City had been a key origination centre for radio's washboard weepers in the 'Thirties.

### 2 FMers Okayed

Washington, Feb. 10.

Two FM stations were authorized last week by FCC, permits going to WHTB in Talladega, Ala., and WSOX in Nashville. Authorizations bring to 630 the number of FM's, of which 614 are on the air.

## Bigger and Better Business for products advertised on

# WGAL-TV

## LANCASTER, PENNA.

Bigger audience, better sales for advertisers when they reach WGAL-TV's large, rich Pennsylvania market area.

### CHANNEL 8

A Steinman Station  
Clair R. McCollough, Pres.

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## ROBERT MEEKER ASSOCIATES

New York Los Angeles San Francisco Chicago



**Eileen BARTON**  
GUESTING FEB. 15  
"TOAST OF THE TOWN"  
U.S. COAST GUARD SHOW  
EVERY SUNDAY, ABC, RADIO  
Dir.: MCA

**APARTMENT FOR RENT**  
**ONE ROOM and BATH**  
Attractively Furnished  
Modern Elevator Building  
Radio City Vicinity  
Call CO 5-6848 weekdays after 3 p.m.

### Dodgers

Continued from page 22

for this year, apparently because it hasn't won Dodger sanction.

Just what form the rights to the minors will take isn't known at this time. It's possible that the Dodgers will hire an announcer and do the games either live or by wire and deliver them to the contracted stations via a special line arrangement with a N. Y. station. But O'Malley hasn't made any plans to that effect yet.

Sen. Johnson, who is president of the Class A Western League, argued that radio and TV coverage of major league games in minor league areas were hurting minor league attendance. The minors, he said, couldn't make up their boxoffice deficit via radio and teevee, not with broadcasts of the majors encroaching on their territory.

O'Malley move apparently is intended to counter the Senator's criticism by giving the minors a chance to cash in on major league broadcasts, and at the same time package them in a way to bring coverage to the minor league club themselves. Just how much effect it will have is hypothetical at this point.

Delaware TOPS All U.S.  
in Average Income\*

# WDEL

WILMINGTON, DELAWARE

## TOPS

all stations in this richest market.

Let it sell your product effectively, economically.

Write for information.

\*Figures released August 1952  
by U. S. Dept. of Commerce.

**ROBERT MEEKER ASSOCIATES**  
New York Chicago Los Angeles San Francisco

## Inside Stuff—Television

Recent "Texaco Star Theatre" on NBC-TV, when Gertrude Berg guested and opened the show cold in the "Goldbergs" manner, confused WJIM-TV, Lansing, Mich. Station, which takes feeds from all the skeins, shortly after the program started interrupted it and an announcer said, "We are sorry, but the preceding program, a part of which you just saw, was not intended for this area. We will bring you the Milton Berle program in one moment."

Outlet, which presumably thought for a moment it was plugged in on the wrong network, returned to the Texaco program in about 30 seconds.

On the Coast, director Tay Garnett advised motion picture studio toppers to "frankly admit the necessity of a happy marriage between TV and motion pictures and see to it that it is consummated." Director asked, "What would be wrong with a major studio's adopting a policy of using some of its expensive stars' free time for the making of telefilms?" He averred it would whet public's appetite to see name in a feature film, and at the same time would cut down on studio overhead considerably since stars could work in TV when not making films.

## Veep-Conscious NARTB Names 4

Belleair, Fla., Feb. 10.

In the best network tradition, National Assn. of Radio and TV Broadcasters has gone in for vice-presidents. Under a reorganization plan approved here Friday (6), the Association bestowed veeps on four of its staff: Robert K. Richards, Richard P. Doherty, Ralph W. Hardy and Thad W. Brown, Jr.

Richards, heretofore director of public affairs and assistant to proxy Harold E. Fellows, becomes Administrative Vice-President. Doherty, director of employee-employer relations, and Hardy, director of government relations, become veepees but retain their special assignments. Brown becomes Vice-President and Counsel in charge of TV Affairs.

Under the reorganization, the title of "Manager" supplants directorships. As a result, Oscar Elder becomes Manager of Publicity. Richard M. Allerton becomes Manager of the Research Department. Neal McNaughten becomes Manager of Engineering. John H. Smith, Jr., becomes Manager of Promotion and FM. William T. Stubblefield becomes Manager of Station Relations.

Vincent Wasilewsky becomes Chief Attorney and Fran Riley becomes Editor of Publications.

## TV RE-CREATION FOR PHILLY MURDER TRIAL

Philadelphia, Feb. 10.

TV viewers here will get a 30-minute re-creation of a murder trial tomorrow night (11) when Judge Vincent A. Carroll, District Attorney Richardson Dilworth and Edwin P. Rome, attorney act as principals in a trial telecast over WPTZ from Common Pleas Court in Philadelphia's City Hall.

The court attaches and legal procedure will be authentic; but the defendant and witnesses will be played by actors. The case, concerning a man accused of murdering his partner, comes from the files in the D. A.'s office.

TV presentation is by Don Matern, radio, and television specialist for the city's Bureau of Public Information. It is being presented jointly by the City of Philadelphia and WPTZ. Harry K. Smith, regular host of station's Wednesday evening on-the-spot telecast, will be the narrator.

## 13-Station Spread For French Tourist Music Series

Good Music Broadcasters, which reps 13 stations concentrating on longhair music, has pacted with the French Tourist Office and Air France for a 52-week, 25-minute show called "To France—With Music." Show will be spotted on all 13 stations at various times during the week.

Series, set by Benton & Bowles for French Tourist Office and Buchanan & Co. for Air France, will consist of French music plus commentary by Jacques Fray and Angele Levesque. John E. Arens repped GMB, which headquarters at WQXR, the N. Y. Times station.

Omaha—FCC has received request from Central States Broadcasting Co., Omaha, operator of KOIL, for authority to transfer control from Stuart Investment Co., to Nebraska Rural Radio Assn.

## 4-Web TV Spread Set For Red Cross Fund Drive

The annual four-network American Red Cross fund drive program will be beamed on ABC-TV, CBS-TV, NBC-TV and DuMont on Sunday, March 1, via kinescope recording. Each web will sked the half-hour ailer, "Answer the Call," at a different time.

CBS-TV is handling the production from the Maxine Elliott Theatre, N.Y. Talent lined up so far, with more to follow, includes Robert Montgomery, Ed Sullivan, Jane Froman, Ezio Pinza, Bert Lahr, Meredith Willson orch and Ray Charles chorus, ARC prez E. Roland Harriman and President Eisenhower (on film from the White House). John Peyser will direct and Jim Sheldon and Dick Lewine will co-produce, with Paul Levitan as network coordinator and Harold Flender scripting.

## Winery's Spitalny Buy

RCA Thesaurus transcribed library series, the Phil Spitalny "Hour of Charm," has been bought by LaSalle Wines for sponsorship on 16 Michigan stations. Agency is Brindley-Roth.

LaSalle, which also distributes Manischewitz wines, had a 90-day test running on the show and hiked the station lineup 400% after a sales boost.

## Jingles—

Continued from page 25

into consideration what the ad men will do in newspapers, billboards and tele. American Tobacco "Be Happy, Go Lucky," for instance, gets a heavy multi-media play.

Jingles are clefted with an eye to their visual development, Davis noted. Firm's "Hey, Mabel, Black Label," for Carlings, originally done for AM, was easily translated into a telepic spot because of its visual conception. Songs for Camay, Hudson napkins, Bab-O and Johnson's Wax were similarly given a joint AM-TV ride. Last week the outfit was commissioned by Arnold & Co. to originate a musical trademark for Old Monastery Wines and to create an appealing monk character.

In some cases, the music is composed from a story board, to fit cartoon animation, and special score sheets are used to get the exact timing. Davis group has just created and recorded a "Brewster the Rooster" sound track for Goebel beer spots, which will be lent in the Netherlands at Joop Geesink's puppet studios. Transfilm's spot creator, Joe Forest, flew to Amsterdam with the track last week for conferences with co-producer Geesink. With work on the celluloid blurbs being done on both

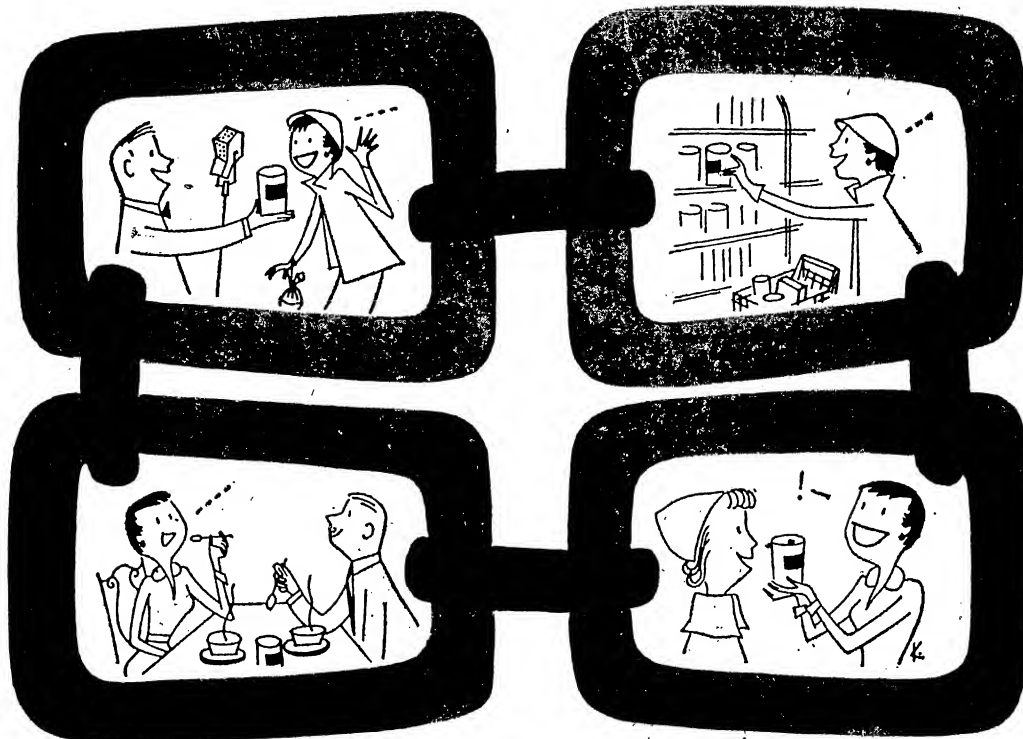
sides of the Atlantic, precision is necessary in every phase of the work.

Talent costs on jingles vary with the number of singers and musicians required. However, a job demanding two voices and a piano can be had for as little as \$250-\$300.

Because the jingle is so vital a part of radio-tele selling, several agencies, such as Benton & Bowles and Compton, have their own musical departments. But even these agencies occasionally call in outside tunesmiths. Among the other clefters in the field are Ginger Johnson (who was once teamed with Alan Kent), Andy Love and Lanny and Ginger Gray.

Hy Zaret and Lou Singer have specialized in the public service and educational phase, having created the "Little Songs on Big Subjects" (on brotherhood), "Little Songs of Safety" and "Little Songs on the UN," which have won many awards and are played not only on AM-TV stations but in schools, churches and clubs. Their efforts have given the jingle maturity and dignity.

Duluth — Robert W. Potter, WEBC staffer, has been named program director for WFTV, Duluth's upcoming telestation.



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RADIO BALTIMORE

# WBAL

NBC IN MARYLAND

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## Giveaways

Continued from page 25

support on the part of some broadcasters for the ban when the Commission held proceedings on adoption of the rules. The present chairman, Paul A. Walker, has also strongly defended the Commission's action.

Commission lawyers regard the lower court's decision as only a partial defeat, inasmuch as the ruling upheld the agency's authority to invoke the lottery rules. And although two of the three judges disagreed with the Commission's interpretation of what constitutes a lottery, the lawyers attach great importance to the fact that it was the circuit court judge (Clark) who supported the FCC ban. Clark's reasoning, they believe, is more like that of members of the high tribunal.

It's also pointed out that the Supreme Court has backed up the Federal Trade Commission on decisions involving definitions of lotteries.

Because of the novel questions presented, particularly the issue of what constitutes a "consideration" on the part of the listener or viewer to a radio or TV giveaway show, it's expected that the Supreme Court would agree to review the lower court's decision.

### Schwimmer's Comment

Chicago, Feb. 10,

Even if the FCC appeals to the Supreme Court the voiding of its ban of radio-TV telephone giveaways by the N. Y. Federal Court last week, Walter Schwimmer, Chi. packager specializing in AM-TV

quizzes, sees the ruling eventually wiped off the agency's books.

Schwimmer originally launched a one-man war against the edict, back in 1949, getting an injunction in Chi. Federal Court voiding it just a few weeks before it was due to go into effect. Reason the networks eventually picked up the matter and started legal action which resulted in last week's New York decision was that Schwimmer's original injunction failed to cover TV giveaways.

Schwimmer claims the latest court decision is further proof of his original contention that the commission was on unsound legal grounds in tabbing the telephone giveaways as lotteries, especially when there was no question raised about studio quiz shows.

Because of his earlier injunction, Schwimmer's radio properties, "Tello-Test" and "Tune-Test," were able to continue unhindered. And even though the injunction failed to cover TV, the packager a couple of years ago launched "Movie Quick Quiz" as a telephone quiz.

## Colgate

Continued from page 23

same free-for-all type of off-the-rate-card dealings that dealt radio a blow from which it has never recovered.

Ironically, the Colgate NBC-CBS impasse has cropped up in the interval when Joseph H. McConnell is vacationing between his vacating the NBC prexy spot and joining Colgate as its president. However, it's known that he played no part in the byplay.

A Colgate spokesman insists there's just as strong a likelihood that "Big Payoff" will move over to CBS-TV on a straight contiguous rate arrangement. NBC on its part takes the position that there are times when such negotiations, in establishing an anchor for programming, are justified by its beneficial effect.

## Radio Reviews

Continued from page 24

view of the current flood crisis there.

Besides the current crisis, the program very commendably covered a wide field, from Colonialism to foreign trade and the UN. It was perhaps because of this that the program proved disappointing in at least one respect. This was its failure to pinpoint the questions troubling most Americans today—what are the European reactions to the new Administration's efforts to get quicker action on a European army and to end the stalemate in Korea.

But in most other respects, the

program was an enlightening discussion. Dr. van Roijen disclosed, for example, that the Dutch have now received enough clothing relief, and will now concentrate solely on monetary aid; that the policy of not sending machine goods that could be used for armament to the Iron Curtain countries tends to increase the Holland dollar deficit; that most of the country's food production has been hurt by the floods.

On the technical side, the show left much to be corrected. Costello and Downs were articulate enough, but Bancroft apparently couldn't reach the mike, for his questions sounded muffled and were hard to make out. Program tended toward the long and windy side, and the entire approach was a bit too solemn. A bit of levity here and there and some kind of break at the midway point, plus more conciseness in questions and answers are needed to quicken the pace of an otherwise excellent public affairs program. *Chart.*

## TV Spots Centre

Continued from page 21

in the most modern TV studios and providing maximum flexibility. Lights can be plugged into ceiling sockets and controlled from the floor by a wall panel, thus eliminating the maze of wires which could impede camera movement.

A new, level floor was laid so that dollies can be wheeled freely and without the need for special tracks. Another idea borrowed from live TV is the use of modular unit sets, which makes them completely interchangeable. Because so many of the blurbs are for food or kitchen products, a permanent kitchen set is being installed. One already is in the older studio.

### Built-in Cyclorama

An unusual feature is a built-in cyclorama covering one wall of the 45x65 foot studio. Made of acoustical plaster, it eliminates the wrinkles which develop in fabric eyes, and curves at the top and bottom give limitless horizon. Cloud forms and shadows can be projected on the cyc to get special outdoor effects.

The sound room is similar to the control room in a TV setup and uses the latest tape recording system. The studio is fully air-conditioned, as is the adjoining shop.

Outfit has all facilities under one roof, on five floors, for greater efficiency, including a lab, editing rooms, animation artists and cameras, slide motion facilities and a screening room.

## Herbiveaux

Continued from page 25

doubtedly continue to prevail on Chi NBC shows; either radio or TV.

The web exec has never been too concerned about the absence of big names on the Chi scene, believing that if the vehicle is right, video makes its own stars, a la Marlin Perkins, Don Herbert or Frances Horwich. His advice to his program directors has been to work with the tools at hand, select a homebased cast, and keep looking for those formats that can be kept rolling so the 28th show is better than the first. Herbiveaux was quick to recognize that the Windy City would likely never get a chance to turn its hand to the big time extravaganzas and early in the TV game, channeled the attentions of the youngsters working under him toward the more cheaply produced offbeat fare.

Although not given to kicking around ideas too openly before they jell, it's known the assistant chief has been brewing up new network projects with Chi NBC-TV program manager Ben Park and some local ventures with WNBQ-WMAQ program manager George Heinemann.

## WTIC Solos on FM

Hartford, Feb. 10.

After several years of duplicating the programs of its mother station WTIC, WTIC-FM yesterday (Mon.) started originating its own shows. FM'r will operate 12 hours a day. Station is now in its 14th year of operation.

According to Paul Morency, g.m. of WTIC, return to independent programming is because of a "renaissance of interest in good music." Station is planning to devote entire operation to a diet of the music of the masters.

## Inside Stuff—Radio

Col. Ed Kirby winds up a three-year tour of duty with Army Public Relations at the end of February and will probably go into public relations in Washington. Since he has a strong radio background, his business would undoubtedly cater to broadcast clients.

Kirby has also been mentioned recently in connection with a White House job. There has been talk that he might be called there to be an assistant to Press Secretary James Hagerty, in charge of radio and television. Kirby served for a while under Eisenhower in SHAEP.

The rising importance of the owned and operated radio stations in the network scheme of things is highlighted by NBC's decision to give a year's lease to its Chi outlet, WMAQ, on the Monday night 9 to 9:30 period. Because of the parent web's promise not to preempt the prime time, currently sustaining, WMAQ was able to woo over from WGN "The Northerners," half-hour musical show backed by the Northern Trust Co.

Show and its prestige client bows next week on WMAQ after a 17-year WGN hitch.

CBS Radio's "There's Music in the Air" is prepping a regular "Lost Songs" feature, performing unpublished tunes by name cleffers. On Feb. 20 the program's baritone, Donald Richards, will sing "We Shall Never Be Younger," by Cole Porter. Latter wrote the tune for "Kiss Me, Kate" but it was never used in the Broadway musical, which had 15 songs by the prolific composer.

Broadcast Advertising Bureau's membership drive netted 73 radio stations during January, bringing the AM-promotion group's roster to a total of 783. That's a 43.8% increase, based on a net gain of 240 outlets, over the figure of April 1, 1952, beginning of BAB's fiscal year.

Reflecting greater interest in the sell-radio organization, the new subscribers represent 31 states and the District of Columbia. In December 22 stations and four station representative outfits joined.

BAB prexy William B. Ryan said that the additional force provided by the increased membership roll insures that "radio will be promoted more aggressively in 1953 than ever before."

A panel discussion on "Freedom of Expression and the Use of the Blacklist in Radio, TV and Pictures" will be held as part of a conference sponsored by the American Civil Liberties Union in N. Y. tomorrow (Thurs.) afternoon.

Taking part will be Vincent Hartnett, co-author of "Red Channels;" Victor Lasky, co-author of "Seeds of Treason;" Louis Berg, film editor of This Week mag; Oliver Pilat, N. Y. Post feature writer who recently did a series on the blacklist; ACLU counsel Arthur Garfield Hays, and R. Lawrence Siegel, vice-chairman of the N. Y. ACLU chapter. Meeting will take place in the Henry Hudson Hotel, N. Y.

To help enlist legislative support for the proposed \$3,269,934 Minnesota educational TV network, the citizens' committee engineering the campaign has arranged to give the lawmakers a first-hand demonstration of how educational television works.

Lower House rules committee has approved the committee's plan to telecast a Minneapolis Symphony orchestra from the House chambers on Feb. 22 over WCCO-TV. The House speaker will act as host and all legislators and their wives have been invited to attend.

F. Van Konyenburg, member of the committee and WCCO-TV vice-president, explains the demonstration is intended to acquaint legislators both with TV programming's technical side and its educational potential. At this session the state legislature will be asked to appropriate \$2,150,000 for the network.

"Why We Do What We Do" will be the theme as reps from four AM-TV rating services take the stand at a session of the Radio & Television Executives Society tomorrow (Thurs.) evening at 7:30 p.m., in NBC's Studio 6-B, Radio City.

Taking part will be spokesmen for American Research Bureau, C. E. Hopper, A. C. Nielsen, Inc., and The Pulse. Fee to non-members is \$2.

Unusual situation of an indie radio station with no stake in television devoting a program to the question of an educational video outlet in its area took place last week. WHLI, Hempstead, L. I., indie, launches a panel show with a discussion of the pros and cons of having an educational video station on Long Island, New York state Board of Regents has evolved a plan for 12 such stations throughout the state, but Long Island is not included. Local newspapermen will question L. I. educators on the topic in initializer of "Face the Issue," the new show.

A dialer can tune in on a radio weather report every day for a full year for only one cent—the cost of the electricity.

That fact, which makes a cogent selling point for AM, is being advertised by Consolidated Edison of N. Y.

## Miami TV

Continued from page 23

the guaranteed cable, as is Milton Berle, a commuter between shows.

Meanwhile, WTVJ and Hialeah Race Course toppers joined forces in offering the Saturday afternoon stake races to national television networks. Hialeah will allow the telecasts at no charge, as will WTVJ on the origination. Offer was made beginning Feb. 7 and running through the 28th, with thus far, no takers. CBS, through Sig Mickelson, news and public affairs chieftain, indicated interest if "northbound cable could be cleared."

## 50 KW Addition for CBS

CBS radio will push its list of 50 kw stations to 26 on June 15 when it adds KTHS, Little Rock, Ark., to its affiliate roster. Station, formerly located at Hot Springs, is to begin operations with its new 50 kw transmitter in Little Rock next month, according to CBS Radio station relations director William A. Schudt, Jr.

KTHS replaces KLRA in the Columbia lineup. KTHS had been in the ABC fold, but that web is now linked to KGH.

New Orleans—Eddie "Cornpone" Bishop, WBOK disk jockey, has been upped to program director of WXOK, Baton Rouge.

## ATTENTION!

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All about Jack Eigen, the original cafe restaurant disc jockey, who did the broadcast from the Copa Lounge in New York for 4 years and who is now in his second year on the air from the Chez Paree Lounge in Chicago.

Who is Eigen, the fellow whom Fred Allen mentioned on his Coast to Coast program for two years?

Read all about Jack Eigen as he tells on himself in—the story of Jack Eigen.

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# ASCAP PREPS FOR '53 TV TALKS

## Industry to Rally Behind New D.C. Legislation to License Jukebox Ops

Washington, Feb. 10.

A new bill to license jukeboxes for performance fees has been placed in the Congressional hopper by Rep. Joseph Bryson and it is due to get the full support of the American Society of Composers, Authors & Publishers and other writer-publisher organizations in the music industry. It will probably be several weeks before the bill comes up for consideration in the House and its fate under the new Republican Congressional leadership is at this point completely uncertain.

New bill is a radical departure from the Kefauver-Bryson bill proposed last year but which died in committee. Instead of specifying the amount of the juke licensing fee, the bill simply calls for amending the Copyright Act to include the jukebox operators who are exempt from paying performance coin under the present law. If the bill is passed, such groups as ASCAP and Broadcast Music, Inc., will have to make their deals with the juke ops.

The publishing segment of the music biz would have liked to see the revision of the Copyright Act go much deeper but they will not press for any further amendments at this time. The major change desired by the pubs would give them the right to license their tunes to the diskers on an exclusive basis without the 2c. royalty rate ceiling. Under the present law, if they license a tune to one disker, they must make it available to all who are willing to pay the statutory rate. The pubs believe that the non-exclusivity feature and the 2c. rate of the 1908 Copyright Act do not correspond with present-day economic realities.

The jukebox ops and the disk industry, meantime, are expected to oppose the Bryson bill on all fronts. The juke ops' major contention is that they do enough to contribute to the welfare of the writers and publishers by helping to establish hit songs. The diskers generally support the juke ops, who account a hefty segment of their platter sales.

## Selvin to Victor Custom Records

Ben Selvin, general professional manager of Peer International and Southern Music, ankles the publicity post this week to take over the artists & repertoire slot in RCA Victor's Custom Records Thesaurus division. He's replacing Bert Wood.

Selvin, who had been with the Peer firms for the past two-and-a-half years, was Coast a.&r. director for Columbia Records from 1947-50 and had topped the now defunct Majestic label from 1945-47. Irving Deutsch, recently named professional manager of Southern, will take over some of Selvin's chores until a general professional manager is appointed. Selvin's previous association with Victor was as an orch conductor pactee 34 years ago.

## Barkmeier Feted

Paul A. Barkmeier, RCA Victor vice-prexy who stepped out last month as chief of the disk division to head up RCA's regional offices as distrib topper, was feted by the disk division personnel at a party at the Hotel Warwick, N. Y., Monday night (9).

About 40 Victor staffers attended the hall-and-farewell affair to their former boss who is now operating out of RCA's Camden headquarters.

Mike Ross, Coral Records chief, heads Coastwards this week with business stopovers en route in the south and midwest.

## Music Only, Maestro

Omaha, Feb. 10.

Harry H. King, owner of King's Park at Norfolk, told his customers last week he won't permit orch leaders to tell stories to the audience. Action followed several blasts in Norfolk papers over blue tales some name leaders had told in the past couple of months.

King said he welcomed the comments as "constructive criticism."

## RIAA To Elect Execs; Pushes For Piracy Bill

The Record Industry Assn. of America moves into its second year of operation today (Wed.) with the election of officers and board of directors for the coming year. RIAA officers winding up their terms are Milton R. Rackmil, prez; A. B. Green, veepee; Lawrence K. Green, veepee; Frank B. Walker, treasurer; and John W. Griffin, exec secretary. The new officers will be elected by the incoming board of directors slate.

Organization, which was formed to promote the disk industry, now has 46 member diskeries. RIAA began operations last year with 31 member diskeries.

On the RIAA's agenda for the coming year are activities in connection with the New York State piracy bill which is again up for consideration in the State Legislature. The RIAA's legal committee plans to press for enactment of the N. Y. State Piracy bill during the current session of the Legislature. Bill was passed unanimously by both the Assembly and Senate last year but was killed by Governor Dewey's veto. Legal committee also has begun to compile data on the industry's position on several amendments to the national Copyright Law. Org feels that some of the proposed amendments will be detrimental to the interests of the disk industry.

RIAA also plans to press for repeal or at least reduction of the Federal excise tax in the new Congress. In addition the RIAA is setting the groundwork for the upcoming negotiations on a new contract between the record companies and the American Federation of Musicians. Current pact expires in December.

Plans for establishing a record industry "Academy Award" has been shelved for another year due to the high cost of the project and the major organizational job which has to be set up before it can start rolling. Org's promotion committee currently is canvassing the field for an overall slogan for the disk industry.

## VICTOR, COL SET WITH HUOK PIC ALBUMS

Twentieth-Fox's "Tonight We Sing," film biog of impresario Sol Hurok, is cueing both RCA Victor and Columbia to issue albums framed around the pic's music. Victor is issuing a soundtrack set teaming Ezio Pinza, Roberta Peters and Jan Peerce.

Columbia plans rerelease of three albums, spotlighting Pinza in operatic selections sung in the pic, and violinist Isaac Stern, who also is featured. Set were issued some time ago but are being primed again for an exploitation campaign timed with the pic's theatre dates around the country.

## SOLID POSITION FOR NEW PACT

Upcoming negotiations with the video broadcasters for a new licensing pact has become the top item on the 1953 agenda of the American Society of Composers, Authors & Publishers. Current three-year pact expires at the end of this year and talks between the Society and major network reps are slated to open this spring.

Although ASCAP will be in a powerful bargaining position in these talks, it's understood that the Society is not prepping any stiff demands for the broadcasts. Current deal is a blanket licensing agreement in which ASCAP gets the same rate from the TV broadcasters as it does from radio, plus 10%.

ASCAP's strong position stems from the video programmers heavy stress on the old standards in the ASCAP catalog. More than one-half of all music played on TV are ASCAP oldies and, unlike radio where Broadcast Music, Inc., has made serious inroads on ASCAP's supremacy, the Society is unchallenged in the sight medium.

ASCAP toppers, however, are at this stage taking a "live and let live" attitude towards TV and will probably not go beyond the present deal. The Society is more than satisfied with the growth of revenue from video in the past four years. Starting with a few dollars per year income, ASCAP's take from TV has grown to the \$4,000,000 annual level and is still going up along with video's rising income. Video is now only second to radio, which shells out about \$9,000,000 to ASCAP annually, as the Society's revenue producer.

The projected negotiations with the TV networks may have an important impact on ASCAP's hassle with the indie TV broadcasters which have rejected both ASCAP's blanket and per-program licensing proposals. This row is still awaiting arbitration in N. Y. Federal Court by Judge Henry Goddard under provisions of the ASCAP antitrust consent decree.

ASCAP toppers believe that if they can come to an amicable settlement with the TV webs on a blanket license, it may lead to a general agreement with the indies on a similar basis. It's understood that many of the TV indies are now afraid that ASCAP may get far better terms under a court award.

## Fred Waring Averaging 10G Per Concert; Nixes Liquor, Gambling Spots

Hollywood, Feb. 10.

Fred Waring is averaging better than \$10,000 nightly on each of his first 11 of 58 one-nighters on his current tour. Chicago concert promoter Arthur Goldsmith bought the Waring orch and a choral group of 61 for a flat \$287,000 for trek, or \$4,950 nightly. Troupe, of course, pays its own expenses plus those of three stagehands it's carrying for 80,000-mile tour being made in chartered plane.

SRO gross of \$10,500 Friday (6) at University of California in Berkeley, brought gross for first 11 dates to \$110,400. Most of dates are exempt from Federal tax since they are promoted by schools or symphony orchestras which share in profits.

Incidentally, its understood, Waring nixed a bid from Las Vegas for next summer. "He never plays gambling spot and it's been about 12 years since he permitted his orch to play where liquor is sold."

## Sammy Kaye to 'Nax N.Y. Astor in Summer

Sammy Kaye has been set for a summer run at the Hotel Astor Roof, N. Y., which will tee off in mid-June. Kaye last played the Astor during the summer of 1951. "Orch currently is at the Hotel Statler, N. Y., where it kicked off a four-week booking Monday (9).

## Disk Biz So Good, Majors Now Turning Out Minimum of Releases

### Real Cooler

Bill Farrell, M-G-M Records crooner, who's on an east coast disk jockey trek, wound up plugging his waxing in a Washington jail last week.

Farrell was picked up for speeding and sentenced to a day in a D. C. cooler.

The current strong upswing in disk business is solidifying a healthy trend by all the major disk companies towards keeping their wax releases down to a minimum. The number of pop sides now being issued by the majors now is around a four-a-week average which has been found to be optimum for keeping abreast of new tunes without overloading the distributors and dealers.

With all the majors racking up good sales, they are no longer being panicked into firing helterskelter at the market with a large number of releases with the hope that one side would hit the mark for a click. That practice was one of the biggest headaches in the business since diskies found it difficult to persuade the retailers to stock up on so many numbers.

One of the main causes for the decline in the number of releases has been the virtual death of "covering" hits on other labels. The majors no longer believe it economical to cover since there is little percentage in "second money" on any hit song. The top version picks up the marbles while the cover disks are left with the crumbs.

Disk biz is so good, in fact, that the major companies now find it tough to get pressing facilities for their own hits. In the lean days, which goes back only about six months, the companies were happy to get a 50,000 sale on a cover. Today, however, they are shooting for the works by developing their own hits without regard to what the other companies are doing.

A paradox has developed in the disk industry in the last few weeks in which the pressure for cover disks is being applied by the distributors. Many branches of the major companies are demanding to know why they aren't handling their own version of a hit tune. Company execs have to point out that they are having their hands full with orders on their own hits.

## GAC Nabbing Hot Wax Names

General Artists Corp. continues to dominate the agency scramble for hot wax properties. In the past couple of years all the pcenteries have increasingly alerted their staffers to latch on to bestselling disk names, but GAC has steadily paced the field by nabbing artists as soon as there's some indication of a breakaway waxing.

With more unknowns breaking through as strong disk personalities, rival agencies are continually prowling wax tyros, even before the hit disk, in their efforts to crack the GAC hold. Disks have developed into such a strong talent builder and skyrocketed so many new names into the top earning brackets in all show biz fields that the agencies can't afford to brush off any wax-come.

Agency currently is riding high with such sock disk names as Joni James, Perry Como, Gaylords, Patti Page, Jo Stafford, Mills Bros. and Les Paul/Mary Ford. Other GAC pactees who've been repped on the hit disk lists during the past year are Johnnie Ray, Guy Mitchell, Frankie Laine, Eddie Fisher, Al Martino and Georgia Gibbs.

Among the newcomers on whom GAC is banking on for disk wins and an eventual payoff in other show biz media are Eydie Gorme, Trudi Richards, Dolores Hawkins, Sandy Solo and June Valli.

### Col Ups Carlson

Alden O. Carlson has been upped to general manager of Columbia Records transcription division.

He replaces Robert Clarkson, who resigned.

## Sacks Finalizes Consolidation Of Exec Personnel

Manie Sacks, who moved into the top RCA Victor disk spot a month ago, has completed his consolidation of the division's exec personnel in New York and the physical reorganization of offices for maximum efficiency. Except for some technical research staffers, all other departments, such as sales, advertising and promotion, have been moved from their former Camden headquarters to the newly-renovated Victor offices in the International Bldg. of Rockefeller Center.

Key item for Sacks in the reshuffle was to centralize the artists & repertoire department in a sector of the headquarters where they would have more privacy for their operations. Offices of pop recording manager Dave Kapp, those of Henri Rene, Hugo Winterhalter and Hy Grill have been set back from the entrance away from the visiting publishers and writers. Sacks' intention was to seal all leaks of information about tunes, recording plans, release dates, etc., which could help the opposition.

Sacks has also instituted meetings of department heads where problems can be ironed out and new projects brought into focus. Bringing of the advertising department, under William Alexander, to N.Y. from Camden (the sales department, under Larry Kanaga, moved to N.Y. last year) has facilitated the inter-departmental cooperation via on-the-spot consultations.

Sacks' move in on the Victor disk division has also helped the operation via his talent relations activity. His close contact with the Victor roster has eased the a&r picture to the point where there's a minimum of friction.

## ASCAP EXECS TO COAST FOR CONCLAVE

Top execs of the American Society of Composers, Authors & Publishers will head to Hollywood late next week for the semi-annual membership-meeting of Coast writers at the Beverly Hills Hotel Feb. 25.

ASCAP prexy Otto A. Harbach will head an eastern delegation including Deems Taylor, for the exec board, and George Hoffman, the Society's comptroller. The New York meeting will be held April 7.

## Sosnik's Roman Deals

Harry Sosnik, who flew over a month ago with Bernard L. Schubert on a foreign vixpl deal, got tied up on Italian music matters and spent most of his time in Rome. Maestro-composer plans returning to Italy to conclude a number of propositions. Schubert continued to London and Paris on his telefilm deals.

Sosnik only spent 2½ days in Paris, on his first-time-over, because of the overextended Roman sojourn.

Les Brown orch booked for a one-niter at the Roseland Ballroom, N. Y., Feb. 27.

# Jocks, Jukes and Disks

By HERM SCHOENFELD

**Four Aces:** "If You Take My Heart Away," "You Fooled Me" (Decca). One of the most consistent combos on wax currently, the Four Aces come up with another solid click potential in "If You Take My Heart Away." Tune has a conventional lyric with a good commercial melody which the Aces sock home for maximum impact with their well-blended harmonies. Flip is another likely side in a torchy vein.

**Dinah Shore:** "Salomee," "Let Me Know" (Victor). Dinah Shore has been absent from the hit lists for some time now but she gets her best chances to break through again with this coupling. "Salomee," from the legit musical, "Hazel Flagg," is a clever piece of material with a strong pitch for the jukeboxes. Jocks may find the burlesque lyrics not suitable for airing, but it's done with tongue-in-cheek humor which should sell. Miss Shore projects excellently. "Let Me Know" may take the play away on this coupling. It's a bright south-of-the-border number colorfully framed in an orch and choral arrangement bated by Harry Zimmerman. Dick Todd also has a snappy version for Decca.

**Mills Bros.:** "Twice As Much"

Peerce's pipes. Peerce gives it an effective workover with a recitative passage midway and a powerful reprise of the theme for the finale. Flip is another class ballad also designed for Peerce's operatic-styled belting. Hugo Winterhalter furnishes rich orchestral backing for the flip with Henri Rene bawling ditto on the top side.

**Rosemary Clooney:** "Haven't Got A Worry," "Lovely Weather For Ducks" (Columbia). Two cute tunes from the Paramount pic, "The Stars Are Singing," in which Rosemary Clooney debuts as a film player. "Worry" rolls with a light beat, Miss Clooney infectiously warbling the lyrics in front of a superlative orch framework furnished by Paul Weston. Flip is another happy-styled number with a clever lyric idea.

**Stan Kenton Orch.:** "Hush A Bye," "Harlem Nocturne" (Capitol). "Hush A Bye," from the Warner remake of "The Jazz Singer," is given a choral treatment by the Stan Kenton organization which, as usual, is slightly unusual. Kenton plays it like a dirge instead of a lullaby and the commercial values are doubtful. Reverse is a more interesting Kenton instrumental



LAWRENCE WELK

and his  
CHAMPAGNE MUSIC  
77th Consecutive Week, Aragon Ballroom, Santa Monica, Calif.  
Exclusively for Coral Records  
"OH HAPPY DAY" backed by "Your Mother and Mine"

singer in the contemporary groove. These tunes showcase him well but neither side has a smash impact. Both are slow-tempoed ballads with pleasing melodic lines but not strong enough to rivet attention on the initial spin. Dewey Bergman lends able backing on these sides.

**Jerry Vale:** "And No One Knows," "You Can Never Give Me Back My Heart" (Columbia). Jerry Vale, Columbia's newest addition, is another promising male singer. Vale has sentimental-flavored pipes which could emerge as a strong commercial bet. "Knows" is a fine number and his cleancut version puts it over strongly. Reverse is a litting Italo-styled ballad designed to showcase Vale's range. He carries it off well. Both sides rate jock and juke spins.

## Platter Pointers

**June Valli** has a pretentious side in "Love and Hate" for Victor, and her workover of "Congratulations to Someone" on the flip is fine, but too late to cut into Tony Bennett's slice for Columbia. **Norman Brooks** delivers in Jolsonesque style on "Hello Sunshine," a snappy side on the indie Zodiac label. **The McQuair Sisters** debut with a solid vocal on "Midnight" with the **Gordon Jenkins** orch for Decca. **Hadda Brooks** pounds out a first-rate side in "When I Leave This World Behind" for Okeh. **Rosemary Clooney** and **George Morgan** team for a couple of conventional hill-billy sides in "You Love Me Just Enough to Hurt Me" and "Withered Roses" for Columbia. **Les Baxter** orch, with **Doreas Cochran** on vocal, have a classy side in "Sundown" (Capitol). As part of the tributes to the late **Hank Williams**, **Jimmy Longden** gives a typical country workover to his own tune. "Hank Williams Sings the Blues No More" (Decca). **Lu Ann Simms** has an attractive side in "Moving Away" for Columbia.

## Best Bets

FOUR ACES	IF YOU TAKE MY HEART AWAY
Decca	You Fooled Me
DINAH SHORE	SALOME
RCA Victor	Let Me Know
MILLS BROS.	TWICE AS MUCH
Decca	Someone To Care For
PERCY FAITH ORCH.	SONG FROM MOULIN ROUGE
Columbia	Swedish Rhapsody

"Someone To Care For" (Decca). Mills Bros., after staging a spectacular comeback with their "Glow-Worm" etching, have the impetus to push these sides far, although neither tune is smash material.

"Twice As Much" is a nice rhythm tune with a lyric which may be considered as an answer to last year's hit "Half As Much." The vocal combo bounce it with that ultra-smooth style which trademarks the Mills Bros. Reverse is an okay tune reminiscent of several past hits by this group. Sonny Burke orch furnishes a strong beat.

**Percy Faith Orch.:** "The Song From Moulin Rouge," "Swedish Rhapsody" (Columbia). The bally for the "Moulin Rouge" pic, plus a beautiful arrangement by Percy Faith could turn this side into a big item. It's a very attractive melody which stands up under repeated spins. Felicia Sanders handles the vocal sensitively and increases the impact considerably even though she comes in after a long instrumental opening. Reverse is a straight instrumental charmingly executed. It may be another big side.

**Jan Peerce:** "Encore," "When I Give My Heart It's Forever" (Victor). "Encore" is an impressive big ballad perfectly tailored for Jan

which builds into an attractive slice.

**Billy Williams:** "It's A Miracle," "A Glass of Teardrops" (Mercury). The Billy Williams combo has a promising piece of wax in "It's A Miracle." A rhythm number, the side moves at a smart pace throughout for solid juke potential. It's one of this crew's best productions. Flip reverts to a lachrymose groove and Williams uses trickier vocal mannerisms. It doesn't fully come off.

**Dolores Gray:** "Kaw-Liga," "My Heart Is a Kingdom" (Decca). One of the late **Hank Williams** compositions, "Kaw-Liga" was another product of one of the country's most prolific and inventive cleffers. It's a catching tune with Indian motif and an imaginative lyric idea. Dolores Gray's version is first-rate and could break through for the songstress' biggest to date. Flip is a long metaphor which adds up to fair ballad. Miss Gray's interpretation gives it some chances.

**Steve Lawrence:** "Tomorrow," "If Not for You" (King). Steve Lawrence is one of the younger entries in the male vocalist sweepstakes who may be picking up all the marbles with the right sort of material. He's a good legitimate

## Longhair Disk Reviews

**Mahler:** Symphony No. 5 and Eight Songs (Columbia, 2 LP, \$12.11). Mahler's fine, brooding symphony—an overlong work, in five movements, sometimes called "The Giant"—gets an authoritative reading by Bruno Walter, a devoted Mahler disciple, and the N.Y. Philharmonic, to bring out its romantic, spiritual quality to the full. Walter is piano accompanist to soprano Desi Halban in eight choice Mahler songs on the fourth side.

**Verdi:** "La Forza del Destino" (Urania, 3 LP, \$17.85). Full-bodied presentation of the flavorsome opera, in a satisfying vocal, orchestral and technical job. Adriana Guerrinni (Leonora), though sometimes shrill, is otherwise okay. Giuseppe Campora makes a fine Alvaro. Professor D'Orchestra of La Scala, under La Rose Parodi, gives first-rate support.

**Larry Adler Plays Mozart, Bach, Vivaldi** (Concert Hall Society). If there was any doubt about the harmonica being a legitimate instrument, Larry Adler's performance on this disk will end them. His substitution of the mouth organ for the violin part in Vivaldi's Violin Concerto in A Minor is accomplished with perfect taste and

extraordinary musicality. Adler also demonstrates his harmonica virtuosity on short pieces by Bach and Purcell, as well in the Mozart Oboe Quartet.

**Chopin:** "Les Sylphides" and Tchaikovsky: "Princess Aurora," Copland: "Rodeo" and Bernstein: "Fancy Free" (Capitol, \$4.98 each). Two disks are first made by the Ballet Theatre Orchestra, under Joseph Levine, for Cap. Satisfactory but not prime performances, the classical duo comes off better. "Fancy Free" doesn't have the bite of the recent recording by the same orch, under conductor Leonard Bernstein's baton, for Decca.

Bron.

## Teagarden to Frisco

Jack Teagarden's combo has been set for the Hangover Room, San Francisco, starting March 12 for four weeks. This stand will follow a 10-month run at the Royal Room, Hollywood.

Teagarden will be booked after that date by Associated Booking Corp., in Chicago and New York for his first eastern date in more than a year.

## Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director, Alphabetically listed.

Survey Week of Jan. 30-Feb. 5, 1953

A Fool Such as I	Robbins-M
April in Portugal	Chappell
Because You're Mine—† "Because You're Mine"	Feist
Bye Bye Blues	Bourne
Don't Let the Stars Get in Your Eyes	Four-Star
Even Now	Pickwick
Glow-Worm	Marks
Hold Me, Thrill Me, Kiss Me	Mills
How Do You Speak to an Angel—† "Hazel Flagg"	Chappell
Hush-A-Bye—† "The Jazz Singer"	Remick
I Confess—† "I Confess"	Witmark
Jambalaya	Acuff-R
Keep It a Secret	Shapiro-B
Lady of Spain	Fox
Lies	Shapiro-B
Master Tap Toe	Montclair
My Baby's Coming Home	Roxbury
My Jealous Eyes	Famous
Oh Happy Day	BVC
Open Up Your Heart	Longridge
Outside of Heaven	BVC
Say It Isn't So	Berlin
Say It With Your Heart	Feist
Second Star to the Right—† "Peter Pan"	Disney
She Wears Red Feathers	Oxford
Side by Side	Shapiro-B
Strange	Marvin
Thumbelina—† "Hans Christian Andersen"	Frank
Till I Waltz Again With You	Village
Why Don't You Believe Me	Brandom

### Second Group

Anywhere I Wander—† "Hans Christian Andersen"	Frank
Chicago Style	Burvan
Doggie in the Window	Santly-J
Girl Without a Name	Marks
Have You Heard	Brandom
Heart and Soul	Famous
John, John, John	Carmen
Kiss	Miller
Living the Life I Love	Harms
Never Smile at a Crocodile—† "Peter Pan"	Disney
Nina Never Knew	Jefferson
Pretend	Brandom
Pretty Little Black-Eyed Susie	Santly-J
Sleepytime Gal	Miller
Suddenly	Hill & R
To See You	Burvan
Tomorrow	Forster
Wild Horses	Simon
Wonderful Copenhagen—† "Hans Christian Andersen"	Frank
You'll Never Know	BVC

## Top 10 Songs On TV

(More In Case of Ties)

Don't Let the Stars Get in Your Eyes	Four-Star
How Do You Speak to an Angel	Chappell
I'm Not Conna Wait for You	Godfrey
Jambalaya	Acuff-R
Lady of Spain	Fox
Moving Away	Bristol
Pickin' Sweethearts	Bellemeade
Side by Side	Shapiro-B
This Is Heaven	Roxbury
Till I Waltz Again With You	Village
Wish You Were Here	Chappell
You'll Never Get Away	Bourne

### FIVE TOP STANDARDS

Ain't Misbehavin'	Mills
La Vie En Rose	Harms
Lover	Famous
Song of the Open Road	Bourne
Wonderful One	Feist

† Filmusical. \* Legit musical.

## VARIETY 10 Best Sellers on Coin-Machines Week of Feb. 7

1. TILL I WALTZ AGAIN WITH YOU (6)	Teresa Brewer	Coral
2. DON'T LET THE STARS GET IN YOUR EYES (8)	Perry Como	Victor
3. TELL ME YOU'RE MINE (4)	Gisela MacKenzie	Capitol
4. HAVE YOU HEARD (4)	Pat Peery	Decca
5. WHY DON'T YOU BELIEVE ME (14)	Gaylords	Mercury
6. DOGGIE IN THE WINDOW (1)	Joni James	M-G-M
7. KEEP IT A SECRET (5)	Joni James	M-G-M
8. HOLD ME, THRILL ME, KISS ME (1)	Patti Page	Mercury
9. SIDE BY SIDE (2)	Jo Stafford	Columbia
10. ANYWHERE I WANDER (1)	Patricia Chandler	Coral
	Kay Starr	Capitol
	Julius LaRosa	Cadence

### Second Group

ILL NEVER SMILE AGAIN	Four Aces	Decca
GLOW-WORM	Mills Bros.	Decca
MY BABY'S COMING HOME	Patricia	Capitol
OH HAPPY DAY	Lawrence Welk	Coral
THE THINGS I MIGHT HAVE BEEN TRYING	Don Howard	Essex
I WENT TO YOUR WEDDING	Kitty Wells	Decca
I BELIEVE	Patti Page	Mercury
MR. TAP TOE	Johnny Desmond	Coral
HOW DO YOU SPEAK TO AN ANGEL	Frankie Laine	Columbia
YOU DON'T KNOW WHAT LONESOME IS	Doris Day	Columbia
MY JEALOUS EYES	Eddie Fisher	Victor
PRETEND	Ella Crosby	Decca
BECAUSE YOU'RE MINE	Patti Page	Mercury
	Nat (King) Cole	Capitol
	Nat (King) Cole	Capitol

(Figures in parentheses indicate number of weeks song has been in the Top 10)

# VARIETY Scoreboard

OF

## TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution

Encompassing the Three Major Outlets

Coin Machines      Retail Disks      Retail Sheet Music

as Published in the Current Issue

for

WEEK ENDING FEBRUARY 7

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

### TALENT

POSITIONS This Week	LAST Week	ARTIST AND LABEL	TUNE
1	2	PERRY COMO (Victor)	Don't Let the Stars Get in Your Eyes
2	3	TERESA BREWER (Coral)	Till I Waltz Again
3	1	JONI JAMES (MGM)	Why Don't You Believe Me
4	4	GAYLORDS (Mercury)	Have You Heard
5	6	PATTI PAGE (Mercury)	Tell Me You're Mine
6	5	JULIUS LaROSA (Cadence)	Doggie in the Window
7	7	JO STAFFORD (Columbia)	Anywhere I Wander
8	..	KAY STARR (Capitol)	Keep it a Secret
9	8	DON HOWARD (Essex)	Side by Side
10	9	KAREN CHANDLER (Coral)	Oh Happy Day
			Hold Me, Thrill Me, Kiss Me

### TUNES

POSITIONS This Week	LAST Week	TUNE	PUBLISHER
1	1	DON'T LET THE STARS GET IN YOUR EYES	Four Star
2	2	TILL I WALTZ AGAIN	Village
3	6	TELL ME YOU'RE MINE	Capri
4	4	KEEP IT A SECRET	Shapiro-B
5	5	OH HAPPY DAY	BVC
6	-3	WHY DON'T YOU BELIEVE ME	Brandon
7	7	HAVE YOU HEARD	Brandon
8	..	ANYWHERE I WANDER	Frank
9	..	DOGGIE IN THE WINDOW	Santly-Joy
10	10	HOLD ME, THRILL ME, KISS ME	Mills

## RETAIL SHEET BEST SELLERS

### VARIETY

Survey of retail sheet music sales based on reports obtained from leading stores in 9 cities and showing comparative sales rating for this and last week.

Week Ending  
Feb. 7

National  
Rating

This Last  
wk. wk.

Title and Publisher

			New York, M.D.S.	Rochester, Neisner Bros.	San Antonio, Alamo Piano Co.	St. Louis, St. Louis Music Supply	Chicago, Carl Fischer	Minneapolis, Schmitt Mus. Co.	Detroit, Grinnell Bros.	Cleveland, Grossman M. C.	Seattle, Capitol Mus. Co.	TOTAL POINTS
1	1	Don't Let the Stars (Four Star)	1	1	1	1	1	1	1	1	3	88
2	2	Till I Waltz Again (Village)	2	2	2	4	4	6	6	2	1	70
3	3	Keep It a Secret (Shapiro-B)	3	4	4	3	2	4	5	3	2	69
4	4	Don't You Believe Me (Brandon)	6	9	6	2	3	9	4	4	6	50
5	5	Oh Happy Day (BVC)	7	6	3	8	6	2	..	7	4	45
6	8	Tell Me You're Mine (Capri)	4	10	5	..	3	2	5	..	..	37
7	6	Because You're Mine (Feist)	10	..	7	6	5	..	3	9	9	28
8	10	Hold Me, Thrill Me, Kiss Me (Mills)	..	..	10	..	9	5	7	8	5	22
9	7	Glow-Worm (E. B. Marks)	..	..	8	5	10	..	..	6	8	18
10	15	Anywhere I Wander (Frank)	5	5	..	..	8	..	..	..	..	15
11	13	Wishing Ring (Acuff-R)	..	3	..	..	7	..	..	..	..	12
12	10	Lady of Spain (Fox)	..	..	7	7	..	..	..	10	9	9
13	9	Have You Heard (Brandon)	8	8	9	..	..	..	..	..	..	8
14A	..	Even Now (Pickwick)	..	..	..	..	..	..	10	7	5	5
14B	12	You Belong to Me (Ridgeway)	..	..	9	..	8	..	..	..	5	5

## Pubs Now Gotta Pick Their Favè A&R Man in Exclusive-Happy Wax Muddle

### Tops in Paris

Paris, Feb. 10.

Top sheet sellers here are "Si Toi Tu M'Abandonnes" ("If You Leave Me"), the Gallic version of "High Noon"; "Comme Un Petit Coqu'licot," a ballad of love and remorse; "Ma Petite Folle," another song about unrequited love; "Luna Rossa," a jumpy carioca ditty.

Ditto "Mexico"; "Tu Ne Peux Pas Te Figurer" ("You Can't Imagine"), a pop lament; "Padam-Padam," pulsating pash number, and "Le Saint-Bonheur," a slow plaintive piece.

### Columbia Cuts Set Of Duddy-Edwards Score For Godfrey's TV Show

TV's growing impact as a jumping-off point for new song material was pointed up again last week with Columbia Records quick move-in to record the Lyn Duddy-Joan Edwards score for Arthur Godfrey's show aired Jan. 28 via CBS-TV. Col is prepping a package of the score in which 10 of the dozen songs were composed especially for the stanza. Album is due to hit the market during the last week in February.

Other diskeries currently are lining up single tunes from the score for waxing sessions. The songs are being published by Duet Music, an ASCAP affiliate.

Top example of a tele-showcased tune breaking in the pop market is "I Believe," which was penned by Jimmy Shirl, Ervin Drake, Erwin Graham and Al Stillman for Jane Froman's CBS-TV show. After Miss Froman introduced the song last December, Cromwell Music, a Howie Richmond subsid, latched on to the copyright and Capitol cut it with Miss Froman and Columbia released a Frankie Laine version. Sheet sales topped the 6,000 mark in the first 10 days on the market. Richmond also has set Harry Robert Wilson, of Teachers College, Columbia U., to prep a choral arrangement to meet the growing demand for the song from church groups around the country.

### Jack Parnell Fined For Jazzing Up 'Fire Dance'

London, Feb. 3.

A complaint by a listener to the British Broadcasting Corp. that a dance band had played a jazzed-up version of "Ritual Fire Dance" has resulted in the longhair publishers of the piece taking the unique course of levying a fine on the erring bandleader. "Fire Dance" is from Manuel de Falla's "El Amor Brujo."

Jack Parnell's band had the piece arranged in modern manner and played it on the radio, as well as recording it for Parlophone. A listener complained to the BBC, and Chester's (the publishers) complained to Parnell, alleging infringement of copyright, as the arrangement was made without its permission.

Parnell pleaded ignorance. Chester's said there was a standard of fines for such offenses, and decided that \$23 would meet this case. The fine was paid and, at the same time, Chester's insisted that the original jazzed-up score be destroyed as well as the master of the offending Parlophone recording.

### Elmore White Picks Up Wayne Revue Number

Composer Bernie Wayne, who's been spreading his score for "More About Love," Versailles, N. Y., nitery revue, among various Tin Pan Alley firms, last week assigned another song from the revue, "There's Always Someone You Can't Forget," to Elmore White's new pubbery.

White's firm was set up by Broadcast Music, Inc., after the death of publisher Henry Spitzer last year. White had been associated with Spitzer's firms as professional manager. White is the seventh pub to get in the Wayne "More About Love" score spread.

The majority of the publishing fraternity is finding itself caught in the middle of a squeeze play in the current scramble to get tunes on wax. The pubs say they've been forced into a position where they have to align themselves with one or two of the major diskeries' artists and repertoire toppers and give them first crack and exclusive deals on their copyrights.

Situation has developed to such an extent during the past couple of months that some pubs are getting a complete brushoff from particular diskers. Feeling among a.&r. men is that if they aren't on the pubs first-crack list, the tune must have been turned down by the a.&r. man who is, and there's no point in latching on to rejected numbers. Field has become so limited now that if a pub's tune is turned down by the diskery he's been riding with, chances for another company's cutting have become pretty slim.

Although many of the pubs are falling into the diskery-alignment practice, they realize it's detrimental to their biz but feel helpless to do anything about it. According to these pubs situation was forced on them by the a.&r. toppers who asked for first look-see at their product and who also extracted promises that the tune wouldn't be shown to a rival company until his waxing hit the market.

A number of pubs, who've abided by the new set of rules set up by the a.&r. toppers, have wound up on the short end of the deal. Diskeries which have tied up their tunes for months with an exclusivity promise in some instances finally stuff it off to a minor diskery in the stable just to fulfill a recording obligation.

Pub toppers are claiming that their hands are tied and that they've got no other course to follow. They're continuing to build single diskery alignments feeling that a solid relationship with one company is better than none.

### LOMBARDO SET FOR 3D CONCERT TOUR

Guy Lombardo kicks off his annual tour tomorrow (Thurs.) with a schedule that includes two months of concertizing and a month of location dates. As the first step, Lombardo opens at the Hotel Roosevelt in New Orleans where his band will stay until Feb. 25.

On Feb. 26 Lombardo plays at Vicksburg, Miss., and take the orch westwards to El Rancho, Las Vegas, where Lombardo has a March 25-April 7 engagement. Following Las Vegas, the band takes off for three more weeks of concerts before returning to New York for a May reopening at its home grounds, the Hotel Roosevelt Grill.

Tour, backed by Music Corp. of America, marks the third successive Lombardo concert tour. On the previous tour Lombardo grossed over \$500,000 with a 60% cut for the band.

### Lawson Moves to Cap In Cetra-Soria Deal

Edward L. Lawson, sales promotion staffer for the longhair Cetra-Soria label, will move over to Capitol Records in the same capacity next month. Move was sparked by Cap's buyout of the Cetra-Soria line, which becomes effective April 1.

Lawson will handle the sales promotion of the Cetra catalog when it comes under Cap's banner as well as the rest of the diskery's longhair line.

### Library of Congress Switches to LP Disks

Washington, Feb. 10. Library of Congress, which has been putting out folk songs and poetry readings on 78 rpm records, is now swinging over to the LP's, and has just issued four of its most popular albums on the 33 rpm platters.

Two are poetry albums by T. S. Eliot and Robert Frost. The two folksong albums placed on LP's include one of Anglo-American ballads and one of Negro spirituals.



## WAS POLLED VIA LEADING U. S. DISK JOCKEYS

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of the country regionally.

# VARIETY

## WEEK ENDING FEB. 7

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 motion picture, 9 for a No. 2 and so on down to one point. Cities and sockeyes will vary week to week to present a comprehensive picture of all sectors of the country regionally.

\* ASCAP. † BMI.

Pst. Pos. No.

Week wk. in log

Artist

Label

Song

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50

Victor

Don't Let the Stars

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50

1 2 3

# DINAH SHORE

## SALOME

(WITH HER SEVEN VEILS)  
FROM THE MUSICAL "Hazel Flagg"

and...

## LET ME KNOW

#1 RCA VICTOR BEST SELLER



78 rpm 20-5176 • 45 rpm 47-5176

### This Week's BEST SELLING RCA Victor Records

	78 rpm/45 rpm	Playing Time
SALOME/LET ME KNOW <i>Dinah Shore</i>	20/#5176	2:50/2:27
DON'T LET THE STARS GET IN YOUR EYES/LIES <i>Perry Como</i>	20/#5064	2:37/2:30
HOW DO YOU SPEAK TO AN ANGEL/DOWNHEARTED <i>Eddie Fisher</i>	20/#5137	2:22/2:24
WILD HORSES/I CONFESS <i>Perry Como</i>	20/#5152	2:45/3:05
HOT TODDY/SERENADE <i>Ralph Flanagan</i>	20/#5095	3:00/2:22
LONELY EYES/ISN'T IT A SMALL WORLD <i>Vaughn Monroe</i>	20/#5145	2:55/2:22
I DON'T KNOW/HEY MRS. JONES <i>Buddy Morrow</i>	20/#5117	3:04/2:40
A FOOL SUCH AS I/THE GAL WHO INVENTED KISSIN' <i>Hank Snow</i>	20/#5034	2:30/2:35
TEAR DROPS ON MY PILLOW/STOLEN WALTZ <i>Sunny Gale</i>	20/#5103	2:48/2:38
RAILROAD BOOGIE/THE CRYING STEEL GUITAR WALTZ <i>Pee Wee King</i>	20/#5144	2:39/2:23
BLUE VIOLINS/FANDANGO <i>Hugo Winterhalter</i>	20/#4997	3:28/2:56
THERE WASN'T AN ORGAN AT OUR WEDDING/HONEYMOON ON A ROCKET SHIP <i>Hank Snow</i>	20/#5155	2:30/2:40
LADY OF SPAIN/OUTSIDE OF HEAVEN <i>Eddie Fisher</i>	20/#4953	3:06/2:36
HANK WILLIAMS WILL LIVE FOREVER/JUST FOR TONIGHT <i>Johnnie &amp; Jack</i>	20/#5164	2:30/2:30
LET ME KNOW/BUMMING AROUND <i>Bobby Williamson</i>	20/#5168	2:45/2:30

RCA VICTOR

FIRST IN RECORDED MUSIC



PROGRAM  
THESE HITS!

## Band Reviews

### SAMMY KAYE ORCH (15)

With Peggy Powers, Jeffrey Clay, Cafe Rouge, Hotel Statler, N. Y. Sammy Kaye is making his first appearance in this area since he reorganized his band last September. Kaye had a hefty revamping job ahead of him then when 10 men ankled to form their own orch, but he's knit the new crew together with an eye and an ear to musical blending and in-person showmanship values. End result is one of Kaye's top outfits.

Orch is continuing in its familiar musical styling and hits each number with the recognizable Kaye bounce. It's not meat for the hepcsters but it's a surefire terp lure and that's where the payoff is. Band's book is pegged for pop and standard tastes and it delivers with a continuous easygoing lilt etched for background gabbing as well as ballroomology. Comprised of five brass, five reed with the maestro pitching in occasionally on clarinet, and four rhythm, orch gives out with a rich, colorful sound.

Vocal values also are first-rate. In thrush Peggy Powers and crooner Jeffrey Clay, Kaye has a vocal parlay that can run the lyric line from sentimental ballads to bouncing rhythm tunes. Gal's looks and attractive costuming is an important plus. Sidemen Lloyd Roberts and Andy (Chubby) Russo help out on the vocal chores for okay results as do the Kaydets.

Sock stunt in the band's repertoire is "So You Wanna Lead A Band." With prizes of perfume, cigaret lighters and champagne for the winning as well as runner-up

tyro orch leaders, Kaye gets plenty of volunteers and works the contest into a good yock-winner. Kaye holds the contest twice nightly and will close the four-week run with a grand prize of a tele set which will be awarded to one of the winners of the nightly shindig. Gros.

### BILL PANNELL ORCH (8)

With Kenny Kenniston, Allan King, Pete Eastman

Hotel Westward Ho, Phoenix

Bill Pannell's orchestra, a steady draw at the Hollywood Roosevelt Hotel, Hollywood, since 1947, was tapped for the opening of the Westward Ho's new Concho Room (a \$300,000 investment) and is paying off.

Band combines the principal ingredients of a solid commercial outfit: good instrumental integration, pleasing vocalistics, distinctive musical phrasing and bright arrangements. Group is manned with piano, guitar, bass, drums, trombone, two saxes, and trumpet, adding up to a well-blended instrumental pattern. Octet sounds off in fine style in this moderately big, lush room and makes the most of a well-stocked library.

Arrangements, clefted by Pannell and Don Gross, are resourceful without being too off-beat in conception. With band playing a six hour stint nightly, that well-padded library is being put to good stead, crew having a backlog of 400 numbers to fall back on. Band favors showtunes during dinner segment, switching over to faster tempos for long post-prandial

## Best British Sheet Sellers

(Weed ending, Jan. 31)

London, Feb. 3.

You Belong to Me...Chappell  
Outside of Heaven...Wood  
Don't Let Stars in Eyes...Morris  
Here in My Heart...Mellin  
Walkin' to Missouri...Fields  
Broken Wings...Fields  
Comes Along a Love...Kassner  
I Went Wedding...Victoria  
Isle of Innisfree...Maurice  
Because You're Mine...Robbins  
Faith Can Move...Dash  
Feet Up...Cinephonic

### Second 12

Forget-Me-Not...Reine  
That's-A Why...Connelly  
Wonderful Copenhagen...Morris  
Zing a Little Zong...Maddox  
Half as Much...Robbins  
Sugarbush...Chappell  
Takes Two to Tango...F.D. & H.  
Now...Dash  
Homing Waltz...Reine  
Make it Soon...Connelly  
Blue Tango...Mills  
Settin' Wds Fire...New World

stretch. Vocally, outfit is well fortified, with virtually all the sidemen doubling in the piping department. Close harmony groupings of Kenny Kenniston, Allan King, and Pete Eastman are well executed and make for a nice change of pace from standard vocalists. Solo work also registers with maximum effectiveness.

Band was originally brought in for a month's stay, but booking has been extended to March 10th. Following a week's hiatus, orch will then pick up where it left off at the Hollywood Roosevelt. Jona.

## On the Upbeat

### New York

Ralph Smitman named Coast rep for George Paxton Music... at Snookie's, N. Y., Feb. 13... Sam Clark, M-G-M Records Boston distrib, in town last week for huddles with diskery's sales brass... Erroll Garner Trio into Birdland, N. Y., tomorrow (Thurs.)... Irwin Pincus, son of George Pincus, general manager of Shapiro-Bernstein, now stationed at Glenview Naval Air Base, Ill., furloughs in New York next month for his wedding to Helene Ball, a non-pro... Harry Belafonte begins a three-week engagement at the Cocoanut Grove, Los Angeles, tonight (Wed.)... Alan Dean booked for a return at Blinstrub's, Boston, Feb. 16... Frankie Lohmann added to King Records' staff in New York to handle disk promotion and publicity.

### Pittsburgh

Al Fremont has joined Tommy Carlyn's sax section... Lee Kelton opened a two-week stand at the Vogue Terrace, Monday (9)... Hy Edwards band signed by private-membership ABA Club for week-end dancing... Herman Middleton orch into the Horizon Room for a limited stay... Vaughn Monroe brings his Camel Caravan here Monday (16) for a salute to Carnegie Tech, where he studied music two years. The show will be taped and played back the following Saturday on Monroe's radio network... local bassist Fred

### Chicago

Tommy Dorsey set a new house record for a one-night stand at the Keyman's Ballroom with 1,238 patrons paying \$1,857 last week... Pee Wee Hunt back into the Preview, March 18, for four frames... Stan Kenton does two weeks at the Blue Note, March 27... Ralph Marterie returns to Melody Mill Ballroom March 11 for three stanzas... Ray Pearl starts a month's stint at the Rice Hotel, Houston, April 30.

Doris Drew returned to the business and cut several sides for Mercury last week... Erni Rudy goes into Melody Mill April 8 for four weeks... Betty Clooney, with Don Rice, do a two-weeker at the Park Lane, Denver, March 12... Les Paul & Mary Ford do nine days at the St. Paul Food Show April 4... Joni James comes back home as headliner the Chicago Theatre March 20 for two weeks... Francis Faye does a week at Eddy's, Kansas City, March 27, and then does a two-weeker at the Park Lane, Denver, April 9... Hildgarde does a repeat month's stay at the Edgewater Beach, April 14.

### Dallas

Mel Sandler combo (3) into new Chateau for a fortnight... Ernie Ray orch takes over Cipango Club podium Feb. 23, after Danny Deane's long run... Bea Vera orch, now at Dallas Athletic Club, packed for March 24 opening in Keystone Room of Hotel Texas, Fort Worth... Pee Wee Hunt's Dixieland crew set for one-nighter Feb. 27 at White Rock Terrace... Pappy's Showland gets one-night stands by Les Brown band, March 6... and Ralph Flanagan's crew, April 12... Dwight Fiske set for 12-night date at "Colony Club, opening April 28... Johnny Cola, Sky Club maestro, pianist-composer, has written special music for Samia Gamal's legit debut as Tondelayo in "White Cargo" revival, opening Feb. 26 in Buffalo. Cola also arranges for songstress Jody Miller, who opens Saturday (14) in the Raleigh Room of Hotel Warwick, N. Y.

## Peer Sets Global Deals For Flock of U.S. Tunes

Peer International has picked up a flock of tunes from U. S. publishers for representation in various parts of the world via its branch firms. Deals were made by Bob Iverson, Peer veepee.

In pacts with Enterprise Music and Harvard Music, Peer acquired the world rights, outside of the U. S., to "Chile Sauce" and "Can't I" respectively. Exclusive British Empire rights to "Blues in Advance" and "My Baby's Coming Home" were acquired through deals with Hollis Music and Roxbury Music, respectively. For its Australasian circuit, Peer latched on to "Miserlou" from Colonial Music and "Lady of Spain" from Sam Fox.

## Leslie Abbott Picks Up '7-Yr. Itch' Theme Song

Leslie Abbott, managing director of Southern Music's London firm, planned into New York last week to nab the English rights to "The Girl Without a Name," theme tune from the current Broadway comedy, "The Seven Year Itch."

Abbott plans to coincide the publication of the tune with the opening of the show in England. Song was penned by Dana Spesse and is published in the U. S. by E. B. Marks Music.

### Abramson to Army

Herb Abramson, prez of Atlantic Records, indie label, was recalled into the U. S. Air Force Dental Corps last week.

Abramson had given up his dental practice when he formed Atlantic in 1948. He's in for a two-year hitch. Veepee Ahmet Ertegun will handle Abramson's diskery chores during latter's absence.

CREATING NATION-WIDE ACCLAIM!

# I BELIEVE

Words and Music by E. Y. Rector, with Grand... Jimmy Smith and A. S. Smith

Moderately (with much expression)

No Other Song  
Introduced  
On Television  
Has Ever  
Received Such  
Immediate  
and  
Widespread  
Public  
Acceptance

Recordings

JANE FROMAN

Capitol

As Introduced on CBS-TV Show  
"U. S. A. Conleen"

FRANKIE LAINE

Columbia

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*Presents*

THE FIRST HIT SONG  
WRITTEN *exclusively* FOR TV—

# "I BELIEVE"

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## Inside Stuff—Music

Artie Wayne is in the middle of a hassle with the indie Kem label over his waxing of "Rachel." The Wayne disk originally was released via the indie Vip company but since he retained the rights to the masters, he switched over to Kem for wider distribution when the record began to make some noise in the market. Wayne kicked off the Kem rhubarb last week when he made a separate deal for the disk with Mercury Records. The etching now is being issued simultaneously by Merc and Kem.

In a move to cash in on current Danny Thomas hypo via latter's Warner Bros. pic, "The Jazz Singer," M-G-M Records has packaged eight tunes waxed by Thomas several years ago when he was an M-G-M pactee for release at the end of the month. Set is being tagged "An Evening With Danny Thomas." Thomas, incidentally, waxed two tunes from the pic for RCA Victor label last month.

### SHEARING CREW SET FOR EUROPEAN TOUR

George Shearing Quintet heads out on its initial European trek this summer. Bookings for the combo already have been set for Sweden, Belgium, Holland, Germany, Switzerland and Italy.

Another touring first for Shearing is his skedded trek through the Caribbean Islands. Tour, which tees off May 7, will run three weeks. Group follows the Caribbean jaunt with a Decoration Day weekend booking at Frank Dalley's Meadowbrook, Cedar Grove, N. J.

### Cleffers Howard, Erwin Form Indie Disk Label

With the wax field becoming increasingly wide open for indie labels, songwriters Mel Howard and Lee Erwin have stepped into the recording biz with the formation of Zodiac Records. The indie company kicked off its operation last week with a Norman Brooks etching of "Hello Sunshine."

Tune, incidentally, was written by Howard and Erwin and is being published by their own firm, Erwin-Howard Music. The Brooks etching is another example of noisemaking wax pushing a virtually unknown performer into in-person engagements. Brooks gets his first nitery assignment next week at the Latin Quarter, Boston.

### Sullivan Sets Cast For 'Toast' Disk

The Record Industry Assn. of America and Ed Sullivan have completed the guest lineup for Sullivan's "Salute to the Record Industry" on his "Toast of the Town" CBS-TV show Sunday (15). Show will be an overall pitch for the wax industry and will include plugs for platters as well as machines.

Lined up for the program are such wax names as Toni Arden, Gene Autry, Molly Bee, Jimmy Boyd, Teresa Brewer, Bing Crosby (on film, in a scene from the Paramount pic, "Going My Way"), George M. Cohan, Jr., Sunny Gale, Joni James, Helen Kane, Vincent Lopez, Gisele MacKenzie, Silver Masked Tenor and Roberta Peters. Also set is a scene from Gian Carlo Menotti's tele-opera "Amahl and the Night Visitors," which was recorded by RCA Victor.

### Local 47 Reshuffle

Hollywood, Feb. 10. Don Morris has ankled the exec board of musicians Local 47, American Federation of Musicians, to take over as assistant to Ward Archer, and will be in charge of records and transcriptions. Archer recently was upped to handle live TV and AM, after elevation of Phil Fischer as AFM studio rep.

Board nominated Cecil Read to fill Morris' unexpired term, and election will be held Feb. 23.

## RETAIL DISK BEST SELLERS

### VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 9 cities and showing comparative sales rating for this and last week.

### Week Ending Feb. 7

National Rating  
This Last  
wk. wk.

Artist, Label, Title	New York—(Davega Stores)	Philadelphia—(J. Wanamaker)	San Antonio—(Alamo Piano Co.)	St. Louis—(Ludwig Music House)	Chicago—(Hudson Ross)	Detroit—(Grinnell Bros.)	Minneapolis—(Don Leary)	Cleveland (Record Mart)	Seattle (Sherman-Clay)	TOTAL POINTS
1 1 PERRY COMO (Victor) "Don't Let Stars in Your Eyes".....	1	1	2	2	3	1	5	4	3	77
2 2 TERESA BREWER (Coral) "Till I Waltz Again With You".....	2	2	1	1	5	5	4	3	1	75
3 7 GAYLORDS (Mercury) "Tell Me You're Mine".....	10	3	7	..	6	4	1	5	..	41
4A 8 JULIUS LAROSA (Cadence) "Anywhere I Wander".....	5	6	..	..	4	..	..	8	1	31
4B 10 PATTI PAGE (Mercury) "Doggie in the Window".....	9	..	10	..	1	..	2	2	..	31
6 4 JONI JAMES (MGM) "Have You Heard".....	4	4	5	..	9	7	..	8	..	29
7 9 JO STAFFORD (Columbia) "Keep It A Secret".....	..	10	4	7	..	8	..	..	5	21
8A 3 JONI JAMES (MGM) "Why Don't You Believe Me".....	8	..	3	..	..	..	..	..	4	18
8B 6 DON HOWARD (Essex) "Oh Happy Day".....	6	5	..	4	..	..	..	..	..	18
10A 13 PAUL FORD (Capitol) "My Baby's Coming Home".....	7	..	3	..	..	..	10	..	..	13
10B 14 LAWRENCE WELK (Coral) "Oh Happy Day".....	..	6	..	..	..	3	..	..	..	13
12 .. RALPH FLANAGAN (Victor) "Hot Toddy".....	..	..	..	..	2	9	..	..	..	11
13 14 DORIS DAY (Columbia) "Mr. Tap Toe".....	..	..	8	..	6	..	9	..	10	..
14A 5 KAREN CHANDLER (Coral) "Hold Me, Thrill Me, Kiss Me".....	7	..	9	..	8	..	..	..	9	..
14B 19 EDDIE FISHER (Victor) "Even Now".....	..	8	5	..	..	..	..	..	9	..
14C .. FRANKIE LAINE (Columbia) "I'm Just a Poor Bachelor".....	..	..	6	7	..	..	..	..	9	..
14D 14 BOB CARROLL (Derby) "Say It With Your Heart".....	..	2	..	..	..	..	..	..	9	..
14E 14 FOUR KNIGHTS (Capitol) "Oh Mappy Day".....	..	..	..	..	2	..	..	..	9	..
19 11 MILLS BROS. (Decca) "Glow-Worm".....	8	..	..	..	..	..	..	7	7	..
20 20 KAY STARR (Capitol) "Side by Side".....	..	10	..	..	9	8	6	..	..	..

### FIVE TOP ALBUMS

1	2	3	4	5
I'M IN THE MOOD FOR LOVE Eddie Fisher Victor LPM 3058	BECAUSE YOUR MINE Mario Lanza Victor LM 7015 WDM 7015 DM 7015	HANS CHRISTIAN ANDERSEN DANNY KAYE Decca DL 5433 A 919 9-364	JAZZ CONCERT BENNY GOODMAN Goodman SL 180	BYE BYE BLUES Paul-Ford Capitol H 356

### WAYNE, HEFTI UNDO CORAL MR. & MRS. ACT

Frances Wayne, who's been featured thrush with the Neal Hefti (her husband) orch for the past year, returns to solo warbling as a Coral Records pactee. Miss Wayne and Hefti previously had been coupled by Coral but now both will cut separately for the label.

Hefti, meantime, is reforming his band and will pick up a new vocalist when he's ready to hit the one-niter circuit. Miss Wayne and Hefti, incidentally, were inked to a personal management pact last week by Hal Webman and Hefti also was signed to an exclusive writer's pact by Templeton Music, new firm operated by Webman and Benny Goodman.

### New Chamber Orchestra To Make Bow in Gotham

New chamber-music group, the Classic Chamber Orchestra, has being organized by Sydney Baron, who'll conduct it in its first concert, at Town Hall, N. Y., Feb. 25. Erna Berger and Reginald Kell will be soloists.

Orch is made up of 28 musicians from major symphs in N. Y. Harry Glickman, first violinist of the WQXR String Quartet, is concert-master.

### Kramer Forms Pub

Fred Kramer, veteran music man, is setting up his own music firm, Kramer Music, with a New York headquarters.

Kramer, who had been working out of Chicago for the past 20 years, was associated with Irving Berlin's firm and Bourne Music.

### Okeh Inks Murphy, 1st Male Singer Since Ray

Crooner Frank Murphy was added to the Okeh Records roster last week. He's the first male vocalist to be added to the label since Johnnie Ray's pacting about two years ago. Ray subsequently switched to Columbia, Okeh's parent company.

Murphy, who'll be making his wax debut with the Okeh etchings, previously was an instrumentalist with various combos playing the Philadelphia area. His first sides will be out in two weeks.

### Bandbox, N.Y. Jazz Spot, To Book Name Singers

The Bandbox, latest N.Y. entry in the jazz spots, has bought its first major singing name. Spot, which has been on a band kick, has booked Billy Eckstine starting April 3 for two weeks.

It's likely that the Bandbox will get other name singers before Eckstine starts there.

### Tex. Band Spot Reopens

Port Arthur, Tex., Feb. 3. The Pleasure Pier here will reopen this weekend with Ted Weems and his band featured at the spot. Weems is the first in a series of name bands lined up to play at the spot during the coming season.

Other bands being lined up to

play at the spot includes Henry King, Ray Anthony, Chuck Cabot, Carl Sands, Seger Ellis, Ralph Flanagan, and Al Pliner.

Sweeping The Country!

**HOLD ME, THRILL ME, KISS ME**

Karen Chandler CORAL  
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**TOMMY EDWARDS**

SINGS

**A FOOL SUCH AS I** | **I CAN'T LOVE ANOTHER**

MGM 11395

78 RPM

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45 RPM

**M-G-M RECORDS**

THE GREATEST NAME IN ENTERTAINMENT

## Sarah Vaughan Clicks In First London Date; Stix B.O. Disappoints

London, Feb. 3.

Playing to capacity at the 5,000-seater Royal Albert Hall, Sarah Vaughan wowed her first London audience last Saturday (30).

Backstage, a crisis had developed when Musicians' Union officials appeared during the rehearsal to demand increased fees for members of the Arthur Rowberry combo, who were engaged to accompany her. The row was precipitated by Rowberry sidemen who complained to the union about their rates for Miss Vaughan's 23-day British tour. Promoters Maurice Kinn and Harold Davison, rather than face a strike, agreed to underwrite the extra loot.

The concert took place as planned. A "Jazz at the Prom" modern unit, with three tenor-saxes, trumpet, two drums, two bass and piano, bopped its way through a procession of improvised riffs to open the proceedings, and had the kids screaming. Next on came Sid Phillips and his two-beat combo. He was the star arranger for the Ambrose orch of the 1930's. Nowadays, he plays fluent but polite clarinet in front of his staid Dixieland outfit. Their set was too long; they played a dozen numbers and they could not muster either a beat or a reaction.

Sarah Vaughan, finally came on, clad in a white lace gown lavishly trimmed with ermine. She received a tremendous ovation, especially from London's Negro population who had turned out en masse to welcome her.

Starting with "I Get a Kick Out of You," she thrilled her way through a solid bunch of her hits: "Cover the Waterfront," "A Girl Like Me," "Nice Work," "Once in a While," "Mean to Me," "For a Lifetime," "What You're Doing to Me" and "Saint and Sinner."

Her click in London, however, was not duplicated in the sticks. She drew 900 to Leicester's 3,000-seater De Montfort Hall, a poor house to Dudley and ditto to Cardiff. The promoters blame record company's lack of cooperation in not rushing out her records and the BBC for not playing her records. The BBC are making amends with three broadcasts this coming week.

## 'Biggest Show' Grosses Record 23G in Frisco

San Francisco, Feb. 10.

Three performances of "Biggest Show," starring Nat (King) Cole, Stan Kenton orch, Louis Jordan's Typany Five with June Hutton, George Kirby, Alan & DeWood and The Conines wound up with a one-day record gross of \$23,000 at the 2,646-seat Paramount Theater.

House was scaled from \$4.80.

THE NEW RECORD FROM  
"BECAUSE YOU'RE MINE"

# BECAUSE YOU'RE MINE

RECORDED BY  
NAT (KING) COLE

ARRANGER  
AT LIBERTY

Box 741, Variety  
154 W. 46th St., New York

## Disk Companies' Best Sellers

CAPITOL	ARTIST
1. PRETEND . . . . .	Nat (King) Cole
2. DON'T LET EYES SHOP FOR HEART . . . . .	
3. SIDE BY SIDE . . . . .	Kay Starr
4. NOAH . . . . .	
5. MY BABY'S COMING HOME . . . . .	Les Paul-Mary Ford
6. LADY OF SPAIN . . . . .	
7. IT'S IN THE BOOK (2 Parts) . . . . .	Johnny Standley
8. RACHEL . . . . .	Al Martino
9. ONE LONELY NIGHT . . . . .	

COLUMBIA	ARTIST
1. YOUR CHEATIN' HEART . . . . .	Frankie Laine
2. I BELIEVE . . . . .	
3. KEEP IT A SECRET . . . . .	Jo Stafford
4. ONCE TO EVERY HEART . . . . .	
5. MR. TAP TOE . . . . .	Doris Day
6. YOUR MOTHER AND MINE . . . . .	
7. A FOOL SUCH AS I . . . . .	Jo Stafford
8. JUST BECAUSE YOU'RE YOU . . . . .	
9. SHE WEARS RED FEATHERS . . . . .	Guy Mitchell
10. PRETTY LITTLE BLACK-EYED SUSIE . . . . .	

CORAL	ARTIST
1. TILL I WALTZ AGAIN WITH YOU . . . . .	Teresa Brewer
2. HELLO BLUE BIRD . . . . .	
3. NEW JUKE BOX SATURDAY NIGHT . . . . .	Modernaires
4. RUNNIN' WILD . . . . .	
5. LONELY WINE . . . . .	Ames Bros.
6. CAN'T I . . . . .	
7. S'POSIN' . . . . .	Don Cornell
8. IF YOU WERE ONLY MINE . . . . .	
9. PRETEND . . . . .	Eileen Barton
10. TOO PROUD TO CRY . . . . .	

DECCA	ARTIST
1. JOHN, JOHN, JOHN . . . . .	Guy Lombardo
2. SKIPPING ROPE WITH A RAINBOW . . . . .	
3. OH HAPPY DAY . . . . .	Dick Todd
4. TILL I WALTZ AGAIN WITH YOU . . . . .	
5. MY DEVOTION . . . . .	Four Aces
6. I'LL NEVER SMILE AGAIN . . . . .	
7. JUST SQUEEZE ME . . . . .	Four Aces
8. HEART AND SOUL . . . . .	
9. GLOW-WORM . . . . .	Mills Bros.
10. AFTER ALL . . . . .	

MERCURY	ARTIST
1. DOGGIE IN THE WINDOW . . . . .	Patti Page
2. MY JEALOUS EYES . . . . .	
3. TELL ME YOU'RE MINE . . . . .	Gaylords
4. CUBAN LOVE SONG . . . . .	
5. NO HELP WANTED . . . . .	Rusty Draper
6. TEXARKANA BABY . . . . .	
7. PRETEND . . . . .	Ralph Marterie
8. AFTER MIDNIGHT . . . . .	
9. I'LL GO ON ALONE . . . . .	Eddy Howard
10. NOW I LAY ME DOWN TO DREAM . . . . .	

M-G-M	ARTIST
1. KAW-LIGA . . . . .	Hank Williams
2. YOUR CHEATIN' HEART . . . . .	
3. YOUR CHEATIN' HEART . . . . .	Joni James
4. I'LL BE WAITING FOR YOU . . . . .	
5. HAVE YOU HEARD . . . . .	Joni James
6. WISHING RING . . . . .	
7. WHY DON'T YOU BELIEVE ME . . . . .	Joni James
8. PURPLE SHADES . . . . .	
9. A FOOL SUCH AS I . . . . .	Tommy Edwards
10. I CAN'T LOVE ANOTHER . . . . .	

RCA VICTOR	ARTIST
1. SALOMEA . . . . .	Dinah Shore
2. LET ME KNOW . . . . .	
3. DON'T LET THE STARS GET IN YOUR EYES . . . . .	Perry Como
4. LIES . . . . .	
5. HOW DO YOU SPEAK TO AN ANGEL . . . . .	Eddie Fisher
6. DOWNHEARTED . . . . .	
7. WILD HORSES . . . . .	Perry Como
8. I CONFESS . . . . .	
9. HOT TODDY . . . . .	Ralph Flanagan
10. SERENADE . . . . .	

## Big 3-Preps Pop Push On 'Ruby' Background

Miller Music, of the Big Three combine, has latched on to the background music from the 20th-Fox pic, "Ruby Gentry," for a pop push. Melody, which was penned for the film by Heinz Roemheld, has been given a lyric treatment by Mitchell Parish. Tune will be tagged "Ruby."

Big Three incidentally, similarly picked up the background theme for the 20th-Fox pic, "Laura," several years ago for a pop drive.

## Granz Opens Europe Tour in Stockholm

Norman Granz's "Jazz At the Philharmonic" will kick off its second European tour in Stockholm Feb. 16. Troupe will tour Europe this trip for seven weeks, doubling last year's concert bookings.

The JATP unit will be topped by Ella Fitzgerald, pianist Oscar Peterson, drummers Gene Krupa and J. C. Herd, saxmen Flip Phillips, Lester Young and Willie Smith and trumpeter Charlie Shavers. Group will swing through Norway, Denmark, Germany, France, Switzerland, Italy, Holland and Belgium.

## Hunter Back With Lawrence

Jack Hunter, former band vocalist with Elliot Lawrence, will return to the Lawrence crew shortly and has been inked for solo wax assignments by the indie label, Allen Records.

Rosalind Patton, who also thrushes with Lawrence's band, also cuts for the Allen diskery.

## Greshler Gets Royalty Cut in Boyd Settlement

Los Angeles, Feb. 10.

Complicated financial relations of Jimmy Boyd and Abner J. Greshler Productions were settled out of court, with their contract officially terminated as of Jan. 23, and Greshler winning a share of the moppet's record royalties, together with options on his services.

Under conditions of the agreement with Bernard Reich, Boyd's attorney, Greshler will draw 50% of all royalties on the youngster's recordings made prior to Jan. 23. These include the big money maker, "I Saw Mommy Kissing Santa Claus." In addition, Greshler was awarded an option on Boyd's services for two films, with loanout privileges, and another for two radio or TV shows which he must produce personally. Understood General Artists Corp. will handle the kid in future.

## MacPherson Reelected Youngstown AFM Prez

Youngstown, Feb. 10.

Herb MacPherson has been re-named president and business agent of Local 86, American Federation of Musicians, which represents the Youngstown area.

Others elected were Eugene Pascarella, vice-president; Matt H. Chapman, secretary-treasurer; Al D'Orsi, Scott Miller, Ray Graziop, Stephen Napolitano, Emerson Williams, Harry Joyce, and Michael Ficocelli, executive board; and Anthony Dagati, chairman of the building committee.

## Cleffer Edward Vance Loses Final Round In \$4,500,000 Trust Suit

Federal Judge Sidney Sugarman rang down the curtain on further antitrust suits from litigious Missouri songwriter Edward Vance last week when he tossed out a \$4,500,000 action the tunesmith had brought in N.Y. Federal Court against the American Society of Composers, Authors & Publishers. Also named defendants were most of the major music publishers.


In dismissing the suit "with prejudice," Judge Sugarman ruled that "the time has come when this court must assert its indisposition to be further imposed upon by this plaintiff's refusal to retain or accept competent counsel." Dismissal with prejudice means that the complaint cannot be filed again.

Last October Vance came a-cropper with the same action before Federal Judge Irving Kaufman. At that time the jurist dismissed the suit but permitted the songwriter to file an amended complaint—"concise, direct and simple." Final chapter saw Judge Sugarman point out that the tunesmith-plaintiff had failed to comply with Judge Kaufman's orders. Vance has brought about a dozen other unsuccessful suits against the music majors.

## Decca Pacts Menzies

Hamish Menzies, Scotch pianist-vocalist currently in the U. S., has been inked to a term pact by Decca Records.

Menzies has been working for the past year in small N. Y. clubs.



# record report

AND FORECAST OF TOMORROW'S SOUNDS

**BIG SMASH** ◆ **YOUR CHEATIN' HEART** (Acuff-Rose) — All trade paper reports of the late Hank Williams' most recent composition, which he recorded (MGM), launch into raves. Frankie Laine (Col.) and Joni James (MGM) rate "BEST BUY" in *Billboard* and "Disk of the Week" from *Cash Box*. *Variety* names them "BEST BETS."

★ ★ ★ ★ ★

**"DISK OF THE WEEK"** ◆ **DON'T LET YOUR EYES GO SHOPPING** (For Your Heart) (Porgie) — Nat (King) Cole (Cap.) delivers one of his best. Bright, rhythmic ballad earns "Disk of the Week" laurels from *Cash Box*. Disk is already among the best sellers according to *Billboard*.

★ ★ ★ ★ ★

**"BEST BET"** ◆ **CAN'T I** (Harvard) — The Ames Brothers (Coral), says *Cash Box*, "have another top notch offering." Listed as a "BEST BET." Richard Hayes' (Mer.) version is equally well received. *Variety* gives strong nod to both disks.

★ ★ ★ ★ ★

**SURPRISE PACKAGE** ◆ **MELANCHOLY SERENADE** (Jaglea) — TV-comic Jackie Gleason (Cap.) demonstrates his musical talents with a first-rate disk in a surprise package. Tune, used as the theme on his nationally popular TV show, has words and music by Gleason—also concert work conducted by Gleason.

★ ★ ★ ★ ★

**TOP HONORS** ◆ **THE DEATH OF HANK WILLIAMS** (Lois) — First of the many tributes to the late composer by Jack Cardwell (King) earns top awards. *Billboard* finds it a "BEST BUY." Named "Bullseye of the Week" by *Cash Box*. Hawkshaw Hawkins (King) also earns *Billboard* "potential" pick.

★ ★ ★ ★ ★

**"BEST BET"** ◆ **THE OLD SEWING MACHINE** (Town & Country) — Karen Chandler (Coral) has another winner here. The sentimental number receives a *Cash Box* "BEST BET" and may keep building.

★ ★ ★ ★ ★

**R & B "SLEEPERS"** ◆ **GONE ARE THE DAYS** (Challenge)

◆ **GEE BABY** (Coaxial) — Strong in the R & B field is this new disk by Gayle Brown and Sarah McLawler (Brunswick). Both sides click. *Cash Box* cites them "Sleepers of the Week" with an edge to the upper, deck.

★ ★ ★ ★ ★

**"RECORD TO WATCH"** ◆ **SINCE YOU WENT AWAY FROM ME** (Sunbeam) — *Billboard* sees possibilities in Sandy Stewart, new 15-year-old thrush, (Okeh) and her first release. Recommended as a "new record to watch."

★ ★ ★ ★ ★

**MOVING UP** ◆ **NO HELP WANTED** (Acuff-Rose)—Rusty Draper (Mer.) may move this folk hit into a pop leader. *Billboard* calls it a "new record to watch." Meanwhile the Carlsles' (Mer.) disk has already made the "best seller" charts.

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## Night Club Reviews

**Waldorf-Astoria, N. Y.**  
Anne Jeffreys & Robert Sterling,  
with Jay Calkins; Nat Brand-  
wynne and Mischa Borr Orchs; \$1-  
2.50 cover.

Anne Jeffreys and Robert Sterling represent a merger of talents made to order for carriage trade and one built to charm virtually all types of cafe-goers. It's one of the more promising of the man-and-wife acts. There's the aura of pleasant entertainment, ease and grace about their work. They're not only a natural for the swank atmosphere of the Empire Room but for the other top units of the Hilton chain as well as other spots. Not the least of their appeal is their obvious personal attractiveness.

Miss Jeffreys, who was lead in "Kiss Me Kate," "Three Wishes for Jamie" and other legiters, as well as having knocked off a few film assignments, is the keystone of the act. Sterling has been a film juve for some time, and more recently on TV, and represents a pleasing bit of talent. Together they form an excellent entertaining combination.

The turn's stock comprises songs and chatter contrived to give an

easy air to their proceedings. There's the charming smalltalk punctuating their songs, a fine grain of humor and, more important, a facile and graceful projection of song. Their catalog comprises tunes culled from musicals. Miss Jeffreys' ability to hold an audience has been demonstrated previously, but surprisingly enough, there's sufficient entertainment in Sterling's solo efforts. He has a comparatively small voice, but it's well developed and easily assimilated. His try at "Girls Will Be Girls" hits its mark nicely.

Miss Jeffreys gets her turn with a medley of musical-comedy items and their dueting of a comedy number, "Hills of Beverly," along with "Mine" and "Do You Love Me," adds up to a 40-minute interlude of relaxation. On night caught, their applause was long and earned. Jay Calkins is their piano accomp.

Nat Brandwynne backstops the session excellently. His ivorying is colorful and his crew has a sufficiently strong beat and catalog to entice the dancers. The Mischa Borr relief band is one of the more versatile in the business, being expert in most forms of dance work.

Jose.

## Have You Heard About The "LADY IN RED"?

# WINI SHAW



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"Wini Shaw, a great performer whose song interpretations are as different as day to night when compared to the offerings of others. She, and she alone puts into words and music the majesty, the dignity, the beauty, the heart-break of the passions which stir within you." —GEORGE CLARKE  
Boston Daily Record

"New Yorkers: The way Wini Shaw sings." —WALTER WINCHELL

"Wini Shaw exciting raves." —ED SULLIVAN

"Danny Thomas and Wini Shaw, one of the best shows of 1952 at the Chez Paree." —Chicago SUN-TIMES

"Her style is most unique. She is great as the opening night audience proved with their response to her show." —ART STEAGALL  
Fabulous Las Vegas

"Wini Shaw awakens the thrilling past with its smoldering tones." —ALAN FRAZER  
Boston Evening American

"Wini Shaw returns after seven years, —at the Chez Paree Wini still belongs." —GENE MORGAN  
Chicago Daily News

"Miss Shaw should be a 'MUST'!" —SAM BERENSON  
Boston Daily Record

"She's nightly stopping the current show at the Chez Paree." —BETTY WALKER  
Chicago Sun-Times

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Direction

KENNETH LATER AGENCY

Hotel Warwick, New York City

### Ciro's, Miami Beach

Miami Beach, Feb. 8.

Jimmy Durante with Eddie Jackson, Jules Buffano and Jack Roth, Eddie Gorme, Wanda Smith, Cop. Girls, The Foursome, Dave Tyler Orch; beverage minimum \$3.50 & \$6; Cub Lounge: Steve Gibbons Red Caps, Damita Jo, The Treniers.

The SRO sign has gone up in the main room (400 capacity) of this plushery with advent of Jimmy Durante marking first sellouts for both shows through weekend since club opened late December. With the adjoining Cub Room (250) probably the hottest all-night spot in the area, operators are beaming at prospects of record grosses for the next two frames.

Durante's package makes for an exceedingly strong display highlighted by the Schnoz's frenetic delivery and proclivity for mayhem. Only the two tee off acts do not become involved in the Durante dynamics.

Durante keeps them yocking from walk-on with plentiful inserts and new gags and songs to maintain his high standard. There's a bit with a toupe "ordered by the bosses." Jackie Barnett written specials tailored for that classic delivery and the biz with his own line imported for the occasion, the Cover Girls, all beauts and utilized for laughs. Reprises Eddie Jackson and his stout-singing as he works on the breakaway piano. All of it adds up to sustained mits and yocks with never a letdown until the obvious begoff.

Acts prior to Durante are in tough spot, working to a noisy mob that came specifically to see Durante. Withal, they handle themselves in assured manner. The Foursome hold over for two song-dance routines that are fresh and imaginatively routine. Singer Edye Gorme, in another setup would impress as likely and attractive newcomer. Mixes her songs for a balanced blend with "Who Cares," "Bogat," "Sorrento," and "Why Don't You Believe Me," allowing for display of potent vocal talent. Dave Tyler and his orch handle the backgroundings in top manner.

The Cub Room adjunct is one of the season's big clicks; runs until dawn with tables at a premium. Featured are the Red Caps and Damita Jo who were socko last year at Copa City. They're big faves here and keep them pounding for their instrumental-vocal displays. Damita Jo is a solid song stylist with an exciting approach. The Treniers work in same vein as the others with accent on the jump.

### Latin Quarter, Boston

Boston, Feb. 5.

Danny Thomas (2), Lolo & Lita, Florence Gayle, Charles Wolke Orch (11), Wally Wanger line (8), Zarde Bros. Orch (4); \$4 minimum.

The ropes are up at the Latin Quarter this frame and the reason is Danny Thomas, always clicko with Hub audiences. Having bypassed town for a couple of seasons to concentrate on TV and pic it's apparent, judging from opening night hordes and heavy reservation list, that the guy has added a flock of new fans to his already substantial army. A master at change of pace, his entire stint is top level entertainment.

Teeling off with "Oath of Allegiance to the Bosses," aided by bandboys, comic launches into a 50-minute sesh of chatter and vocalizing that ranges from his standard laugh-getter, the jack routine, to a serious plug for pic patronage. Also tossed in plea that TV viewers should be more selective and not stay glued to set every night. Kid-ding the Hollywood predilection for altering story treatment, he nabbed nifty yocks with his version of "Romeo & Juliet," handled as a western. Plugging his "Jazz Singer," which incidentally is skeddad to open here the day following his L. Q. finale as a four-handkerchief pic he reprised several of the songs and filled in sparingly on plot. Another nifty laugh-getter was his warbling of "Amateur Competitions Blues" ribbing the commonly held notion that everybody considers himself a comic with Thomas showcasing his skill as a dialectician.

As a tribute to the late Gus Kahn, impersonated by Thomas in his first important pic role, comic requested ringsiders to strike a match at word "light" while he vocalized "I'll See You in My Dreams." Such a gimmick in most cases would be corny, but guided by Thomas' sincerity and topnotch showmanship it was socko. While "Dreams" was slated for closer palm pounding was so heavy comic returned for begoff vocalizing "Hush-a-Bye."

Balance of lineup is okay teeing off with Florence Gayle, a shapely tapster garnering okay results. Lolo

& Lita start slow with stick twirling but wind strong twisting balloons into shape of dogs, flowers etc. tossing out to aud.

Wally Wanger has installed a new line adding a bit of glamour s.a. to spot. Charles Wolke orch handles showbacking splitting customer terp chores with Zarde Brothers combo.

### Mocambo, Hollywood

Hollywood, Feb. 4.

Kay Thompson and the Williams Bros. (4); Eddie Oliver Orch (7), Joe Castro Quartet; \$2 cover.

The sophisticated excitement that has always been the hallmark of the Kay Thompson-Williams Brothers act is Charlie Morrison's guarantee that the ropes will be up continuously for these three weeks. Admittedly, the act needs a certain type of clientele to succeed, but since this spot is one of the homes-away-from-home of that particular category of entertainment-seeker, it's a problem that won't crop up here.

Despite the almost universal acclaim that greeted the re-united act opening night, there's still some polishing needed. Opening show ran 42 minutes, about 12 minutes too long for what is offered. Cutting will be easier if it's geared to the newer material, little of which carries the impact of such familiars as "Suzette," "Myrtle" and "Jubilee Time." Latter gets a "Mocambo table bit" introduction that's generally good albeit a trifle too long.

As ever, this is a slick, sophisticated act, rehearsed to the precision of the Rockettes and loaded with material that tickles the risibilities of the cafe crowd. It depends upon effective ensemble work for its greatest response and the routines frequently evoke spontaneous applause in mid-number.

Biggest switch in the act is Miss Thompson's garb; she comes on attired in a white hat with feathers (by Rex) and a slinky white gown (by Don Loper). Latter soon becomes the expected Thompson slacks, however, and the ringsiders can breathe easier.

Eddie Oliver's band is augmented to 10 pieces for show backing purposes and does its usual impeccable job. Dance chores are shared with the Joe Castro Quartet.

Kap.

### El Rancho Vegas, Las Vegas

Las Vegas, Feb. 4.

Hildegard, Alphonse Semola, Robert Norris Orch (10); no cover or minimum.

Hildegard reigns in complete command for her two-frame episode in the theatre-restaurant bringing an upsurge of table reservations and a different form of entertainment to this star-crusted mecca.

The Milwaukee chantoosie, who became legend through the managerial talent of the equally legendary Anna Sosenko, proves her right to a special show biz niche by a markedly sound performance. Although dinner and supper shows are not programmed the same, she routines many of the requested faves plus new material. All the special effects accompany her lone stand, with lighting of unusual design to heighten the socko impact. Elegance is the keynote. At show caught, she was gown in black, with a monkey fur skirt and her eloquent arms encased in long black gloves magnetized the orbs. All service is halted during her appearance.

Opinions will possibly be divided always when Hildegard disports with her songs and badinage. Yet, she commands respect and pindrop attention from walk-on to exit. Repertoire includes "Relax," "Vitality," "In Paree It's Love," in special vein; "Why Don't They Leave Us Alone," the French "Cheek to Cheek," "Once in a Lifetime," for hushed ballading; tongue-in-cheek song tours of a 1920-30 medley; the three great Abe Burrows' ditties tailor-made and including the whimsical "Hopalong Hildie." Her pianistic forays include Chopin and other bits.

Will.

### Plaza Hotel, N. Y.

Carl Brisson, Hector & Byrd, Dick La Salle and Mark Monte Orchs; \$2-2.50 cover.

Carl Brisson's periodic return to the Persian Room is a prime event of which the N.Y. equivalents are Jimmy Durante and Joe E. Lewis at the Copd and Sophie Tucker at the Latin Quarter. Add Hildegard, for a skein of seasons a luminary of the Persian markets and latterly displaying her wares at the Pire's Cotillon.

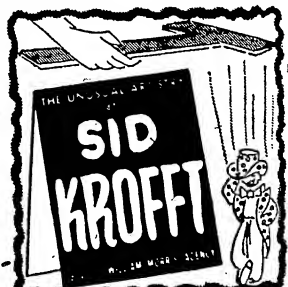
The virile, deep-dimpled Dane is a singer whom showmanship-built; a big, handsome, immaculate smiler who instinctively measures an audience for the kill and will never be caught with his orthodoxy showing. Some days he's bound to polish up the national anthem and make it sound like he's caressing a ballad.

As a chanter, Brisson employs the handlike as if he invented it, and his athletic mobility—still in the free-wheeling class after long since scrambling the square ring for the less lethal ringsiders—supplies a visual fillip that fixes attention and rivets it throughout. Rudolf Bing can have his Met-opera; Brisson is better b.o. without the trills and, at the Persian, supported by the spot's w.k. ultra service in the victuals, etc., department.

Brisson nurses a preem for all it's worth, spreading the aura around for a sure hit. His first display opening night, (5) enhanced (Continued on page 50)

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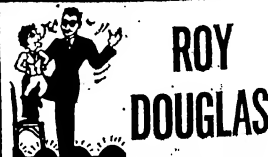
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# AGVA ENDS 'ERA OF ISOLATION'

## Mild N. Y. Winter, Stiff Competition Put Florida Cafe B.O. in Deep Freeze

Miami, Feb. 10.

New York's mild winter and the preponderance of entertainment in Miami and Miami Beach area is regarded as the major cause of one of the most disastrous seasons there in years. Most of the spots are just not making out this year. Supper business has all but disappeared and dinner shows have been far from SRO this season.

The Latin Quarter has been getting the bulk of the dinner business. This Lou Walters operation is most likely to wind up in the profits column. The other Beach spots have not been getting enough patronage to get rid of red ink entries.

Ciro's business has been spotty as is the Riviera (ne Copa City) and the Beachcomber has been having tough sledding.

The hotels are far from being filled in most instances. Although rates are still holding their own, there are instances when the innkeepers dropped some rates. The entertainment rooms, because of the partial occupancy of the hotels, have been having tough sledding.

The major beneficiary of the poor season here has been the N.Y. talent agencies. Having originally written off the Beach season as a bust, talent buying was revived by the departure of Murry Weinger and Ned Schuyler from Copa City. This permitted the Beachcomber to delve into the buying of major talent. According to its lease, the Beachcomber was restricted to acts costing under \$2,000 as long as Schuyler and Weinger were associated with Copa City. When Weinger went over to Ciro's, name competition was revived with all three spots pitching into bidding for top performers. So far, the investments in top talent hasn't paid off as anticipated.

A major snowfall in New York might help somewhat, but at this February date, it isn't likely that most of the Florida niteries investments will pay off.

## N.H. Fairs Would Risk Coin From Nags Under Proposed 'No Girl' Bill

Concord, N.H., Feb. 10.

The familiar, femme shows will vanish from the scene at New Hampshire's annual fairs if the Legislature approves a measure introduced by Rep. William H. Brown of Loudon.

The sponsor predicted that his measure would encounter rough going when solons heard the walls of fair operators contending that the "girls" ban would take a big bite out of their profits.

Claiming that law enforcement officers have ignored dancing shows and gambling at fairs, Rep. Brown declared his proposed law would "positively" end objectionable features.

"The state disperses about \$80,000 of racetrack revenue to various fairs," he pointed out. "Any year that the fairs run girl shows or allow gambling concessions they would lose their share of the money. If they cleaned up their fair the following year they would get the money. So the way I see it, the only reason anyone will object to this bill is because they want the naked dancing girls and the gambling."

Battling the bill, George Wilson, manager of Rochester Fair, told a legislative committee here that "the wandering male could find more interesting entertainment by sitting on the sands of Hampton Beach." He added that although law enforcement officers had been invited to look over the dancing shows at Rochester Fair for three years, not a single complaint had been made by them.

Sid Krofft starting doubling today (Wed.) between the Hotel New Yorker, N. Y., icer and the blades display at the Roxy Theatre.

## Bailey-Bellson N.Y. Debut At Apollo on Duke Bill

Pearl Bailey will make her first New York appearance with her recent bridegroom, Louis Bellson, at the Apollo Theatre, Feb. 20. He's the drummer in Duke Ellington's band, which will be on the bill at the same time. Recent London marriage of the Negro comedienne and the ofay musician was P. 1 news.

Bellson is currently with Ellington's band at the Band Box on Broadway.

## Henie Hits 125G In Frisco Advance

San Francisco, Feb. 10.

Last year's boff advance of \$96,000 looks to be topped when the Sonja Henie "Ice Revue of 1953," opens at the 14,000-seat Cow Palace Feb. 12. House is scaled from \$1.50 to \$3.60.

In spite of only two weeks advance sale, as against past year six-weeks ticket drive, advance looks to hit \$125,000 or thereabouts. Henie revue set to run from Feb. 12 through Feb. 22, but unlike last season, Sunday night performances will be eliminated, with Henie show playing eight a week including weekend matinees.

Ice revue, booked by Ray Perkins, is set for March 3 opening at Los Angeles Shrine aud, with subsequent European tour in the offing.

## HUTTON'S LARYNGITIS SLICES FRISCO GROSS

San Francisco, Feb. 10.

A loss of impetus as the result of cancellation of three performances on Saturday and Sunday (7-8) due to laryngitis, resulted in lower grosses for the third frame of the Betty Hutton International Variety Show at the 1,550-seat Curran.

Show, scaled to \$4.80, chalked up an okay \$35,000 for its third week. Last week, it had stepped up to a brisk \$41,000. Estimated loss for three performances \$15,000.

## WM Map Collection To Saranac Library

Saranac Lake, Feb. 10.

Acquisition by the Saranac Lake Free Library of one of the most important collections of 18th century maps of the Adirondack region of New York was made possible recently by a gift of the William Morris Fund, contributed by the family of the founder of the talent agency bearing that name. Collection of 53 maps was acquired by William Chapman White, N. Y. Herald Tribune columnist and husband of Ruth White, daughter of the agency's founder. The collection contains works going back as far as 1700.

The Morris family has been living at Camp Intermission, Saranac Lake, for many years. Originally built by the late William Morris as a summer home, it's now headquarters for William Morris, Jr., who retired last year as the agency prexy, and the Whites who live there with their adopted son, and "Mother" Emma Morris, founder's widow.

## Trapeze Artist Breaks Both Ankles in Fall

Detroit, Feb. 10.

Eva Lewis, of Peru, Ind., trapeze artist for the Shrine Circus, broke both ankles when she lost her grip while sliding down a rope during a practice session.

Circus currently is at the State Fair Coliseum.

## WOOS CAFES 'AND DEEJAYS' CO-OP

The national board of the American Guild of Variety Artists meeting, which convened last week at the Taft Hotel, N. Y., took steps to end the era of isolation which the previous convention started. The union's board voted to recommend resumption of affiliations with Artists Representatives Assn., and conferred with Theatre Restaurant Owners of America in a manner which indicated that the union would like cooperation with the cafemen's group. The board also voted to permit members to be interviewed on disk jockey shows (see separate story) so that performers could go out and get personal and union publicity.

The union, in one of the longest board meetings in its history, apparently realized that it could not go it alone in one of the most precarious eras in its turbulent history. Apparent theme of the confab was the acceptance of aid from any quarter.

The new collaboration policy is set to manifest itself mainly in the current Chicago situation, where several Chi strippees have locked out AGVA performers because of

(Continued on page 52)

## Reno: B.O. Record For Jan.; Splits Off, Splices Par

Reno, Feb. 10.

Reno enjoyed its best January on record when all the receipts were counted and the tourist numbers tabulated this week. Reason was an all-time high for the average mean temperature—40.7 degrees—putting the month not only on a par with some summer revenue recordings but comparing in thermo readings too.

Harold's Club, probably the biggest gaming spot in the west, said number of visitors and amount of money across the tables was the best ever tabulated for a January. It rated with a good summer month.

The Riverside Casino & Theatre Restaurant reported a take and trade comparable to any two winter months in the past. The story was approximately the same with the Mapes and New Golden. All refused to give actual figures.

Reno also came in for an unusual share of nationwide publicity for the usually dead winter months, making several prominent splashes. Rita Hayworth finally divorced Aly Khan. Collier's spread "Harold's Club" in its Jan. 31 issue. John Wayne stood up for friend Gerald Withers as Withers married Wayne's ex-wife, Estralita. NBC-TV filmed a 15-minute feature on Reno to be released over 80 stations shortly.

Only business which was way down was divorce. Court calendars were showing less and less divorce cases, attributable to a trend and not the season. The trend has been noticeable over the past several months.

Marriage business was average for January, and 1952 was down to the lowest level since 1945 when most men were busy elsewhere in the world. There were 19,931 marriages in 1952.

## Leary Icer's L.A. Dates

The Ed Leary-produced ice show which is set for the Statler Hotel, Los Angeles, March 20, may precede that with a week at the Paramount, Los Angeles, starting March 4 or 5. Teoff date will be determined by the time required to install the refrigeration tank.

The Paramount has been going in for spot shows whenever suitable layouts turn up.

## Brit. Union Seeks Showdown On Alien Acts Working Cafes

London, Feb. 10.

### Friendly to Book For Seville Theatre, Mont'l

Dan Friendly, talent booker for the RKO circuit, will set talent for the Seville Theatre, Montreal, starting March 12. House is now booked by Roy Cooper of Montreal.

It's not infrequent that a circuit booker buys for a house outside the chain he represents. It helps pay the office expenses for one thing. Theatre switched bookers because of the fact that management felt it needed a New York based booker.

## TROA Sets Up N. Y. Cafe Assn.

Theatre Restaurant Owners of America, newly formed niteries operator association, is now organizing in New York City. First Manhattan meet was held last week at the Pierre Hotel with 27 attending. Organizing committee comprises Jack Silverman, of the Old Roumanian; Freddie Lamb, representing Jules Podell, Copacabana operator; Joe Schiavone, Savannah; Peter Klunck, Jr., of the Melody Club, Union City; Gene Seville, of the Casa Seville, Franklin, L. I., and Ben Maksik, Town & Country, Brooklyn.

TROA's New York chapter will take in the entire metropolitan area. Latin Quarter operator Lou Walters, TROA prexy, presided.

## KAYE N.Y. PALACE DATE INTO 55G WEEK GROOVE

Danny Kaye's engagement at the Palace has settled into the \$55,000 groove, for a regular run in that figure. Third week of his efforts, which ended Sunday (8), scored \$55,027, just under the \$55,240 for the second week. Difference lies in the number of standees. It looks like the fourth week will also hover around same mark.

Kaye scored \$62,000 on his first week, which contained 11 performances in eight days. First night (Jan. 18) was lumped into the following seven-days' gross to facilitate bookkeeping. Otherwise, week is 10 performances. Others on the bill are Darvas & Julia, Fran Warren, Three Dunhills, Piero Bros. and Marquis Family.

## 'Ice Follies' Pull Hot \$282,000 in Cleveland

Cleveland, Feb. 10.

Shipstads & Johnson's new "Ice Follies" skated past all its previous b.o. records at Cleveland Arena by raking up gross of \$282,000 in 15 performances.

Take was 10% above last year's figures, "pulling" a 129,345 people.

## Hub Selected As AGVA Conclave Site

Boston will get its first American Guild of Variety Artists conventions during the first or second weeks in June.

Selection of the Hub as the confab site was one of the last motions passed by the AGVA national board which met last week at the Hotel Taft, N.Y.

## Candido's Dallas 2-Niter

Dallas, Feb. 10.

Candy Candido is scheduled to open here at Pappy's Showland on Friday (13) for a two-night stand.

He was previously booked but had to cancel because of illness in his family.

Having waited patiently for more than two years to conclude an agreement for a quota for British cabaret artists in London niteries, the Variety Artists Federation is now applying extra pressure. The Trades Union Congress has been called in and added its weight to the representations. Hence, it is now hoped there may be a successful outcome by the end of next month.

The Ministry of Labor was called into the negotiations the middle of last year but so far has not been able to prevail on the Hotel and Restaurants Assn. to sign on the dotted line. If there is no settlement by the end of March, the VAF intends to bring the conflict into the open and will promote questions in the House of Commons.

At this stage, the VAF is anxious to secure agreement in principle and will leave the quota percentage until that is achieved. They claim a precedent was established some years back in vaudeville when, together with the theatre operators, they concluded a quota agreement for variety artists. Under the terms of that pact not more than 50% of a West End bill may be foreign performers while in the provinces the figure is cut to 25%. Varying scales of this character would hardly be necessary for cabarets as most of the niteries are concentrated in a small West End area.

The HRA has objected to the rigidity that the quota would demand. It claims there is a scarcity of 'topflight' local cabaret talent and nightclubs have often been compelled to look to America and the Continent for their entertainers. Most of them point to the fact that they have given plenty of opportunities to British artists, including a large number of newcomers. They also argue that they each employ at least two musical aggregations which ought to be offset against any quota.

As an indication of their support for British artists, it is known that all the major niteries are hoping to get local performers to star during the Coronation season. Three firm dates already made in the West End are in this category. Noel Coward will play the Cafe de Paris, Hermione Gingly is set at the Bagatelle and Tessie O'Shea will double at the Colony and Astor. Other niteries are trying hard to get British name attractions.

## Borge's \$29,100 Gross In Seattle Cues Full Week Concert Tours

Chicago, Feb. 10.

Victor Borge's one-man concert, which did a smash \$29,100 at the Metropolitan, Seattle, last week, has developed into a full-fledged theatrical attraction and will do a series of full week engagements in theatres throughout the country and Canada. Pianist-comedian is taking over the Curran, San Francisco, for a two-week deal starting March 1. His next date is at Her Majesty's Theatre, Montreal, week of the 23rd, with most of the house already sold out. April 6 he returns to this country with a week at the Cass Detroit; the Taft Cincinnati, April 13; the Locust, Philadelphia, April 20; Shubert, Washington, April 27; Ford, Baltimore, May 4; Plymouth, Boston, May 10; week of May 18 is open, and May 25 he goes into the Hanna, Cleveland.

This week Borge plays the Syria Mosque, Pittsburgh, Feb. 14 with a \$7,000 advance already. Feb. 18 he takes over for Arthur Godfrey on CBS-TV and Feb. 23 and 24 he does four shows at the New Court Square Theatre, Springfield, Mass. Harry D. Squires office is handling the tour with Alan Edelson doing the flacking.

Dagmar booked for the Capitol Theatre, Washington, Feb. 19 for two weeks.

## Night Club Reviews

Continued from page 48

### Plaza Hotel, N.Y.

the participation spirit via the presence of such names as Basil Rathbone and Ed & Pegeen Fitzgerald, plus a flock of the chic Danish and Scandinavian colony. Usually daughter-in-law Rosalind Russell would be on hand with husband Frederick Brissson (as per last time around), but Roz is out-of-town (Philly) in "Wonderful Town." Brissson cued in Rathbone for a floor briefie with him on that fabulous perennial, "Let Me Call You Sweetheart," as all hands joined in, including a bridal couple. Who else but Brissson could get away with this?—this and another extended cliché, a dramatic chanting of "A Double Martini, Please," which he describes as America's "first male torch number."

Mixing his mannerly mien with table-go-rounds, Brissson takes his chair stances and piano top positions in easy stride to change the course and throw out a handshake here and there. Getting down to serious business, he boffs over "With These Hands" and maintains the level with "The Angelus" (lyrics here divorced from the versions

popularized by Les Compagnons de la Chanson and Andrews Sisters). He can be a socko spoofer, too, as per his "Papa" in which he dons a 10-gallon or so, hops atop the 88 and expostulates on the Texan who mates with the daughter of a French marquis. It's a chuckler.

Another Brissson confection is "Henrietta's Wedding," this atop chair after circling the tables for the closeup nuances. For the begoff return, it's the inevitable theme, "Little White Gardenia." Those light cues throughout evidence top-rung production savvy, and Brissson can square any offishness in the electrical sector with nifty candor, some of it undoubtedly planned ad libs, like "I asked for sexy lighting, not sickly lighting."

Topliner is preceded by the scholarly footwork of Danny Hootor & Betty Byrd, a smart twosome who operate breathlessly. Good duotap with lifts to begin with, then lithe Hootor's special tap conga with synopated clics punctuated by drummers' lofty assist. This is a novel number in which the musical beat, however, can stand a shade more emphasis to reveal the values.

Twained again, they go off into a luscious medley to "Scheherazade," "Persian Market" and "Begin the Beguine," full of whirl stuff; a vintage series to "Darktown Strutters Ball" and, for neat windup, some softshoe with humorous antics interlarding the rotary hoofing. A winning couple with ditto mittings.

Dick La Salle's musicians back the acts in slicko style, with special piano accomp supporting the orch during the Brissson outing. Trau..

### New Golden, Reno

Reno, Feb. 4.

Al Martino, Jimmy Ames, Patti Ross, Golden Girls (12), Sterling Young Orch; no cover or minimum.

The Al Martino story is not entirely clear by hearing simply his first disclick, "Here in My Heart." There is quite a bit more to this flash success story than meets the ear.

The slight, dark crooner is quite an interesting subject to watch perform. First, his remarkable resemblance to the Sinatra of a few years back is not at all offending—there is no indication of an impersonation. It looks only like the style of this type singer. His relaxed poise with mike, the lazy movement, the frequent "all of me" open-armed gestures, even the tilt of the head and twist of the jaw, are precisely Frank. Again, it is the natural style and no copy. And, if it was successful once, it certainly should be again.

Bang opening is "When You're Smiling," with socko riff backdrop and Martino displaying fine rhythm. Followup is dreamy "You Belong To Me" to full demonstration of closed eyes and soft tones. With this he drags mike to the ringside for some intimate notes to individual femmes.

Martino seems more destined to become a saloon personality than a consistent record fave. Ease on stage more than makes up for any deficiencies in ability to punch over song after song to compare with "Here in My Heart." He squares off with mike for "Heart" as third number, not wasting any time with a buildup except for the fact it's why he's in biz.

Encore is fine rhythm bit, "I've Got My Love To Keep Me Warm." "Alone" is another of the "stand-back" type and rates top reception. Windup is "Come Back to Sorrento" in Italo.

Jimmy Ames makes out in raucous comedy with after-hours crowd, shouting at and budgeoning customers. With what appears to be no plan of action, he ram-pages through some 20 minutes of ringside kidding, jokes, and an occasional semblance of rehearsed material. Wrapup is still his musical saw which he beats mercilessly with a stick of wood, voicing the apparent sound. Before this, as usual, he offers to saw off his leg for those whom he says are so hard to please these days. He's successful though sometimes tasteless. Marc.

### Copacabana, N. Y.

Johnnie Ray, Betty & Jane Kean, Nicholas Bros. (2), Ramona Lang & Jack Purcell, Helene Dimone, Ted Martin, Michael Dursos & Frank Marti Orchs; \$5 minimum.

The biggest crying jag since Castoria, Johnnie Ray is back at the Copacabana, heading a sock entertainment package. Headlining with Ray are the holdover Kean Sisters, and added act is the Nicholas Bros. (2) with their always nifty hoofing.

Ray remains one of the anomalies of the age with his almost frenzied style of singing, in a performance of marked religious overtones. There may be many who would disagree with Ray's frenetics, as he flings his arms about in a near-Holy Roller frenzy, but there's no denying that he has a sense of showmanship in everything he does.

Almost all of Ray's numbers have the feel of the religious, if not in the actual lyrics, then certainly in the interpretation. The numbers range from the opening "Please Don't Talk About Me," through "Touch of God's Hand," "Sinner Am I," plus the tunes which helped bring him his prominence, "Little White Cloud" and "Cry." They're all wrapped up in Ray's perspiring, lachrymal style to win the femmes, old and young. And if, on opening night, he didn't have them wrapped up by then, there was that telegram clincher. It was from his Mom and Dad. They wished him all the best. And Mom and Dad have always been cinch boxoffice.

Betty & Jane Kean in holding over from the previous show have considerable new material that clicks. Femme counterparts of Martin & Lewis, they're relentless in their attack on the customers. Betty is the pratfalling type of comedienne, sister Jane clicking mostly with her impersonations, most of which are sharp etchings.

The Nicholas duo have a wide variety of steps, with the younger member also going over in a couple of songs. They have a lot of verve in the tradition of colored hoofing acts, and please the customers here.

The production numbers are also holdovers, featuring Ramona Lang and Jack Purcell on the dances, and Helene Dimone and Ted Martin on the vocals. Miss Dimone especially impresses with a nice voice and style.

Michael Dursos' longtime stand-by orch, as usual, plays a nifty show, and Frank Marti's Latin band is socko for the one-two-three customer terps. Kahn.

### Jung Hotel, N. O. (COTILLION ROOM)

New Orleans, Feb. 6.

Jack Carson with Connie Towers; Ralph & Lorraine, Tommy Reed Orch (12); no cover or minimum.

Swank Cotillion Room is in for another sesh of capacity biz with the marquee lure of pix player Jack Carson. The hefty comedian registered socko at show caught.

Carson loses little time in demonstrating that he's capable of performing in most any phase of show biz. He puts the personal touch to his clowning and it explodes into consistently mirthful fare, yocks detonating all over the room. Establishing a remarkable camaraderie among the tables, Carson puts over his stint with effortless ease. He gives a topdrawer exhibition of versatility.

Following a warm-up set filled with odds and ends of gags which registered strongly, Carson warbles "I'd Rather Be In New Orleans," and then intros blonde Connie Towers who cruises in to warble "Zing Went the Strings of My Heart," "Boy Next Door" and "All The Things You Are." Miss Tower possesses a fine lyric voice of wide range and uses it to good effect. Her renditions are poised and intimate and she nets plenty of palm pounding.

Carson returns with a songalot containing humorous passages and parodies. He was at his best in this type of foolery. Miss Towers reappears to join Carson in an "East vs. West" duet and the break-up that followed brought more laugh salvos.

Carson mimied Clark Gable, Ronald Colman and Gary Cooper. Show ran 35 minutes over schedule but the payees didn't mind.

After his finale, "It's Not Always Easy To Be A Clown," comic had to beg off.

Lineup also includes Ralph & Lorraine, young dance duo who bring freshness and fervor to the after-dark circuit with their terping. Especially strong was their interpretation of a department store mannequin and a window trimmer, done with a light touch. Shapely and supple blonde looker's fast flips, acro work and partner's light-footed lifts and whirls are top-drawer, with reaction on the hearty side.

Show backing and dance chores are in the capable hands of Tommy Reed and his musical crew. There's a lot of life and pep in the band with its strong stress on melody. Also in good form are Reed's vocalists, Jeanee Easton and Bill Allwyn. Reed also turns in nice job as emcee. Liuz.

### Latin Quarter, N. Y. (FOLLOWUP)

Beatrice Kay hasn't been on the N. Y. scene for two years when she last appeared at the Roxy and her previous nitery assignment here was at the now defunct Harlem. Her resumption of Manhattan activity indicates that this Gay '90 chanteuse shouldn't stay away from the N. Y. fleshpots so long. There's a potency in her tunes and a humorous spirit in her demeanor that puts her in the front ranks of femme entertainers.

There's no need of Miss Kay to modernize her catalog. They're the durables of former years that lend themselves to expert belting and, when so treated, bring on incessant applause. Evergreens such as "Good Man Is Hard to Find," "Put Your Arms Around Me," "Robert E. Lee," and "Let Me Call You Sweetheart" are in that category. Miss Kay's song delivery brings out the full savor of these numbers.

Withal, her expert songselling is only one phase of the job she does at this spot. Her lines and demeanor put her into the comedienne ranks. Her material isn't as important to the customers as her personality which she impresses on the drinkers. She serves the function of an excellent picker-upper for this show.

The remainder of the layout remains fresh and interesting. The production holds up nicely and surrounding acts keep up the applause pace. For example, Borrah Minevitch Rascals, with Johnny Puleo belt over their comedy to satisfaction of all. Puleo pegs these proceedings excellently and they walk off a surefire winner. The Trio Bassi still impresses as one of the best risley threesomes around.

Bollano Ivanko Co., comprising three men and a girl, has one of the top adagio turns. This group seems to have found its modus operandi after some on-and-off ventures in this locale. Their acro terps hit the crowd with the greatest impact of any their previous exhibits and again, a top mit resulted. The terping of the Fleetwoods (3) also goes over well.

The production with Carl Conway now in the vocal spot and Midge Minor and Piroška doing the incidental ballet. The Murphy Sisters, a trio of beef-trust terpers, appear for an instant to perk up one production number. Jose.

### Sans Souci, Miami Beach (BLUE SAILS ROOM)

Miami Beach, Feb. 8.

Carl Ravazza, Ann Herman Dancers, Saccasus Orch.; minimum \$2.50.

Patronage in the Blue Sails Room of this mid-Beach hotel has not been up to par in recent weeks, because of heavy competition from higher-budgeted oceanfront-cafes.

Carl Ravazza played this room before and did well. He sets well in these polite surroundings with amiable, easy approach to special and standard tunes. Comes on sans mike with his "Hello" intro and launches into an entertaining songfest which contains neat pacing throughout. Standouts are his versions of "Lady Loves To Dance" and "Calypso Joe." A nostalgic medley includes "Penthouse Serenade," "I'm In The Mood For Love" and "Blue Heaven." Keeps an easy mood throughout for a good change of pace.

House dancers, the Ann Herman group, act as warmer-uppers with brief Latino terps. Lary.

### Sans Souci, Montreal

Montreal, Feb. 6.

Patachou, Showtimers (3), Jean Raffa, Jack Styka Orch (6), Peter Barry Quartet; \$1 cover.

As fast as they change the show formula, they change the name of this lucrative boite. Years ago it started as Chez Maurice; it went to a dance joint; then to an eatery called Leones; back to Chez Maurice; then to the Wonderbar and now, perhaps in honor of their clientele who ply the Miami-Montreal run, the Sans Souci.

But despite the name changes, owners Jack Blatt and Norm Silvers keep the show policy high and with Patachou as the current attraction, this re-christened saloon is doing okay biz.

Patachou played Montreal two years ago and used the moniker of Lady Patachou. The date was in a strictly French room and her American possibilities looked slim because of the gal's lack of English. The heavy Anglo-American trade in the Parisian boites over the past couple of years and a recent engagement at the Waldorf in New York overcome this language barrier and set this performer as a standout attraction for the better intimeries.

Basically this is the same Patachou who played Montreal before; the mannerisms are the same and the simple but effective white blouse and blue skirt still register. Her hep gestures and throwaways are the same but in the interim a polish and self-assurance has come through putting her just that much

(Continued on page 52)

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# Miss Georgia Gibbs



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## NIGHT CLUB

### Georgia Gibbs a New Thrill, With Superb Style, Vibrant Personality

By BILL SMITH

**La Vie En Rose, New York**  
January 27.

There are few girl singers around today who can match Georgia Gibbs' selling savvy. Coming on to a show-me house jammed with traders who knew her when Miss Gibbs proceeded to do a show that had them yelling for more.

The gal's routine consisted of oldies, pops, her Mercury reprise, "Kiss of Fire," and her new Mercury disk, "Seven Lonely Days," a country tune which will hit the trade next week. She also sang "Yiddisher Momma," and a few more novelties. Each number had skill written all over it. Each move, each phrase, up or down tempo,

had the house on the edge of its seat. Even her occasional talk between numbers was apt and with just enough humility to add stature to her already superb singing performance. This is a new Georgia Gibbs, a vibrant personality with a voice and sight bits which should make it in almost any medium where visual values are important.



VARIETY

February 4, 1953

**La Vie En Rose, N. Y.**  
Sue Carson, Georgia Gibbs,  
Van Smith Trio; \$5 minimum.

Mass or class, Georgia Gibbs can reach any type of audience—as she does here. Monte Prosser's intimate spot is a sock this Miss Gibbs reveals to her personal advantage in a song repertoire in which the diminutive songstress really belts 'em out as they were written. Miss Gibbs can sing anything and get 'em, and that goes for the latest pops, the hillbilly tunes and the standards. She has a neat change of pace and her great sense of rhythm communicates itself to the audience with her opening pop, and she holds 'em all the way. For a neat pace-changer, she does "Yiddisher Momma," and the good taste that she always manifests is particularly evident on the latter tune, which she does in English. Too often singers adopt an affectation in doing "Momma" in Yiddish. Incidentally, La Vie is on a biz spree these days. Kahn.



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## Night Club Reviews

Continued from page 50

### San Souci, Montreal

above the average Gallic chirpoo flooding these shores.

Leading off with "Gamin de Paris" Patachou stays with a French set highlighted by Pierre, Dudan's "Apropos" for plaudits. A socko interop of "Wonderful Guy" from "South Pacific" in English is only capped by a satiric delivery of "Why Don't You Believe Me" in which Patachou expresses Gallic amazement at the pleading English lyrics which are contrary to the direct French approach. A neat change of pace to "My Man" scored heavily and this sparkling chanteuse winds up with a pop group of faves for salvos.

Preceding the Patachou offering are the Showtimers, two guys and a gal, doing their first Montreal stint and good for returns; an time. Trio has youth, vivacity and exceptional show savvy in both material and appearance. A parody on the shutterbugs who work the cafes opens their 20-minute session with Leren Wela cutting the major vocal sides. An impress bit on the oldtimers who played the Palace is a cinch with experienced

vauders but a trifle obscure to the platter set. Femme part of group, Do'oress Bouteche, is attractive and her hoofing with the third member of team, Jof'n Perri, does much to sell act.

Jean Raffa emcees entire proceedings and does a few vocal minutes with Jack Styka's new band backing shows. Kudos go to Joss Baselli, Patachou's accordion player, for his nifty accomps during her showings supported by Walter Eiger at the piano. Dansapation moments are handled by Peter Barry and his trim rhumba combo.

Neut.

### Quaglino's and Allegro, London

London, Jan. 29.

Patricia Lancaster, Rudy Rome Quintet, Tibor Kunstler Gypsy Orch; \$5 minimum.

A newcomer to the London night scene is currently getting her first break in cabaret. Patricia Lancaster, with looks and personality, makes a promising start at these dual West End niteries. She shows a tendency towards coyness and still has a lot to learn, but she has started off on the right foot and carefully modeled her act to suit these rooms.

Snazzily turned out in a striking black and white gown, the chanteuse also has a healthy set of pipes which carry comfortably and clearly without resort to a mike. She has a stylish approach and can move gracefully across the floor when occasion demands.

The tight schedule operated at these dualers, where the second performance is timed to begin half an hour after the first, doesn't allow for more than a limited 20-minute show. However strong the reception, the artist is compelled to resist an encore. Within this time limitation she shows up favorably, starting off with a special and following with four other songs. Her vivacity comes across mostly in the livelier numbers. "Josephine From Martinique" and "Bella Musica" are done effectively. Heavier tunes are obviously not her forte as evidenced by her rendition of "That Man of Mine."

Myro.

### Hotel Radisson, Mpls. (FLAME ROOM)

Minneapolis, Feb. 6.

Rosalind Courtwright, Don McGraw Orch (8); \$2.50-\$3.50 minimum.

For a fifth time Rosalind Courtwright brings eye and ear delectation into this only remaining Twin Cities top-drawer supper club. And again she adds her filip of class and elegance to embellish surroundings swanky in their own right.

On this occasion Miss Courtwright parlays smart, sophisticated material and surefire showtunes into an applause winning combo. In a stunning silver blue creation, she takes immediate command as she uncorks her pace-changing songalogs. With a sly twinkle and comedic aptitude the performer warbles a series of clicco ditties with those narrative wallops and is additionally engaging in risibility tickling as she devotes attention to attractive male ringers while carrying out her themes.

Forging into Broadway hit musicals, Miss Courtwright bids successfully for more chuckles with "Adele's Lament" and the complete version of the gal's who's written off on her boyfriend's income tax. In between the spoofing there are several serious vocal interludes with the chantosey revealing acting talent as well as a warm and rounded voice as she does justice to a trio of "King and I" numbers and "Because You're Mine." Sole deviation from the pipes occurs when she briefly and charmingly explains her show numbers.

Rees.

### Clover Club, Miami

Miami, Feb. 5.

Lena Horne, Roger Ray, Lou Wills, Jr., Selma Marlowe Dancers with Joy Skylar and Ted Lawrie, Tony Lopez Orch. Minimums, \$3.50 & \$5 (beverages).

In current package, Jack Goldman has come up with his strongest entry to date in the currently strong competition for patronages. It's a period of travail for many of the bistro operators. The bigger spots purveying costly top-liners must have hefty till-fills to pay for draw appeal. Goldman's bid is Lena Horne who comes in supported by a bill that builds momentum. She contributes a wham session of sultry songology.

The solid impact of Miss Horne on the sellout crowds is exemplified by their hushed and attentive manner. Catalog runs from 'dramatic intensity to blues and sizzling rhythms. Fast opener is "It's Yours" with quick change of mood for aud-hold in torchy "Haunted Town." Brings in the blues with driving arrangement of "Beale Street." Encore sequences keeps enthusiasm mounting with "I Love To Love" done in her intense style. "Stormy Weather" is requested and consequence is a begoff.

In supporting slots there is solid stuff, with the flips, spins and butterfly whirls of Lou Wills, Jr. stampeding the tableholders into rapid palm raise. Adds comedy bits to go with gasp-bringing acro-terps. Inserts impres of Ray Bolger then routine from "Tree Grows in Brooklyn" and wheels off with flips for a sock windup.

Roger Ray from manner in which comedy is received, should be returned to this resort frequently. Works with marimba, which is little more than a prop for gags. He leans over the instrument to deliver varied assortment of topical lines and confidential talk that makes for a healthy payoff. When he works on the instrument he continues the comedy angles, with band getting involved. Interweaves a comedy hoof and he's good for a hearty bow off.

Line has new routines by Selma Marlowe and costumes by Billy Livingston. Featured are Ted Lawrie and Joy Skylar who make for handsome combo in their duo song-dance assignments with stand-out the middle break number "Sailor and the Mermaid." Tough show to back musically was made to look easy by the competent manner in which Tony Lopez batoned his enlarged orch.

Lary.

### BENNY, BORGE 2-A-DAY AT FRISCO'S CURRAN

San Francisco, Feb. 10.

Success of Danny Kaye, Edith Piaf and the current Betty Hutton Revue has resulted in the booking of Victor Borge for a two-week run at the Curran, starting March 1, and Jack Benny with similar vaude policy March 19.

Town's receptivity to two-a-day has Curran manager, William Zwissig reportedly negotiating with Danny Thomas and Ray Bolger for future dates.

### Sans Souci, Montreal, Splurging on Names

Montreal, Feb. 10.

The Sans Souci, formerly the Wonderbar, is on a name-buying spree. Spot has bought Denise Darcel, for Feb. 20; Ilona Massey, April 17; Lauritz Melchior, May 8. Spot is now negotiating for Yma Sumac to come in March 20.

Sans Souci will also spot some imports. Cafe has paced Maria Vincent for March 6 and the Garcons de la Rue, April 4.

### Patachou to Do Fast Repeat at Waldorf, N.Y.

Patachou, who wound up an engagement at the Empire Room of the Hotel Waldorf-Astoria, N. Y., last week (3), has been re-signed for one of the fastest repeats in the room's history. French import will start another stand at that hospice March 4. Salary has been upped to \$2,500 from \$2,000.

Singer is current at the Sans Souci, Montreal.

### AGVA Ends

Continued from page 49

refusal to pay the \$2.50-weekly performer welfare fund impost. Strategy as adopted by the meeting is to work with all groups in isolating the recalcitrant niter operators. They've already cut off the Chi club date operators, a possible source of talent supply for the cafes, and are now working on the bigger offices to sever relations with them. Thus continued cooperation with ARA will aid. It's also possible that once full relations are established with TROA, then the Chi ops will have more difficult sledding because of pressure of other cafe owners.

The N. Y. board meet got a late start because of early wrangling over agenda, admission of the press and personnel problems, but by the third day got rolling and was forced to carry the confab over for another day in order to complete the agenda.

### Welfare Program

Other major problem to be disposed of was the welfare program. The board adopted a trusteeship agreement to handle the funds. Trustees are to be selected from a group comprising Bishop Fulton Sheen, Rabbi Abraham Burstin, head of the Actors Temple, N. Y.; James Sauter, USO-Camp Shows prexy; Emil Friedlander, chairman of Dazian's board; Bob Hope, AGVA prexy; Tex McCrary and others. Cafe operators would also select three to serve as trustees. AGVA alternate trustees are Jackie Bright, Gus Van and Larry Rio. Nick Prounis, Versailles, N. Y., operator, indicated willingness to serve as a cafe trustee. TROA had approached AGVA to lower the \$2.50 impost to \$500 annually for Class A spots to \$50 for Class D spots, but AGVA told the TROA that it would not go along with such a proposal. Ops agreed to go along paying the \$2.50 fund for the time being.

The TROA asked that it be permitted to put up a central bond for its members, but request was tabled. Ops also asked that all future minimum basic agreements call for the substitution of the words operators and performers for employers and employees. Request was tabled.

The board will also distribute copies of its proposed agreements with ARA for study and ratification.

One of the major problems tackled by the union was the problem of creating employment for its members. Discussion centered about the new trend toward sponsored show biz, wherein major industrial concerns are sending out large shows on consumer and distributor level. This field will be explored. Another development was the proposal by Doc Howe, former booker of the Fanchon & Marco Theatres, who presented several proposals in this direction. In order to do a continuing study, he asked for a \$375 weekly fee and a six-month contract. His proposal was taken under advisement.

In the personnel field, Dick Jones, head of the Philadelphia branch and long a stormy petrel in AGVA's history, was upped to eastern regional director, succeeding Jimmy Lyons who left at the end of last week. Jones has been in and out of AGVA several times. He had been dismissed with severance pay and later rehired.

Ernie Fast, who was recently moved from San Francisco to Chicago, is likely to become midwest regional head. Promotion will be made at the discretion of national administrative secretary Jack Irving. Recommendation by the Coast local that Coast regional director Eddie Rio be elevated to assistant to Irving was turned down. Irving said that if he needs assistance in this direction, he will ask the board to up Rio.

### Fire Levels Houston Cafe

Houston, Feb. 10.

The Green Pastures niterie here burned to the ground for a total loss.

Spot was owned by Mrs. Alberta Brooks and managed by Mrs. Winnie Jackson.

### Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Feb. 10.

Over half of the Variety Clubbers here were floored with a touch of the flu. A special mention for the efforts of Dr. George E. Wilson, Homer McCrary, William Stern and Ruth Norman, and her capable staff of nurses for their untiring work that prevented an epidemic.

Birthday greetings to Morris Wecker, musician, and Henry Evans, of Warner's staff.

William Joyner, North Carolina theatre owner and manager, made a grand slam towards the comeback routine, being upped for meals and limited exercise.

Earl Payne, Switow Theatres, Louisville, shot in to see his daughter, Patricia, who is celebrating her recent comeback via surgery.

Joseph (UA) Phillips and Robert Dutton (Stewart & Everett circuit) mastered surgery and rated ace clinics. They both registered with the Saranac Lake Rehabilitation Guild for a photo course.

A belated thanks to Jack (RKO) Wasserman for his writing, producing and directing a playlet for the V.C. hospital gang in an all-patient show.

A carnation to Al Munroe of the Detroit Times for books and literature for our library and lounge reading room. Ditto to Joe McCarthy of Gotham's IATSE office staff.

Write to those who are ill.



### TERRI STEVENS

"Terri Stevens in a repeat engagement, Latin Quarter, Boston, adding her beauty and fine voice to the Ray Robinson show ... a coming star."

### STAR MANAGEMENT

846 7th Ave., New York  
BAySide 4-9710



### THE CHORDS

Instrumentalists without Instruments

Club Dates - 1 Week Feb. 11

CHATTANOOGA and KANSAS CITY

Dir.: GENERAL ARTISTS CORP.

Club Date Bookings by

HARRY GREEN 1654 B'way

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(Bobby)

### ROLLINS

New Playing Indoor Sport Shows

Feb. 20 to Mar. 1

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CHICAGO

Thanks to WILLIAM SHILLING

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New York City

### FOSTER AGENCY, LONDON,

presents



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BILTMORE HOTEL

PALM BEACH, FLA.

## NANCY KENYON

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HELD OVER  
8th WEEK  
LA MAISONNETTE  
CAROL  
Montreal.

**NEW!**

**FRESH!**

# "Songs Intaglio"

by

# Halina Gregory

*Just Returned from Six  
Sensational Months in Europe*

CURRENTLY 3rd WEEK

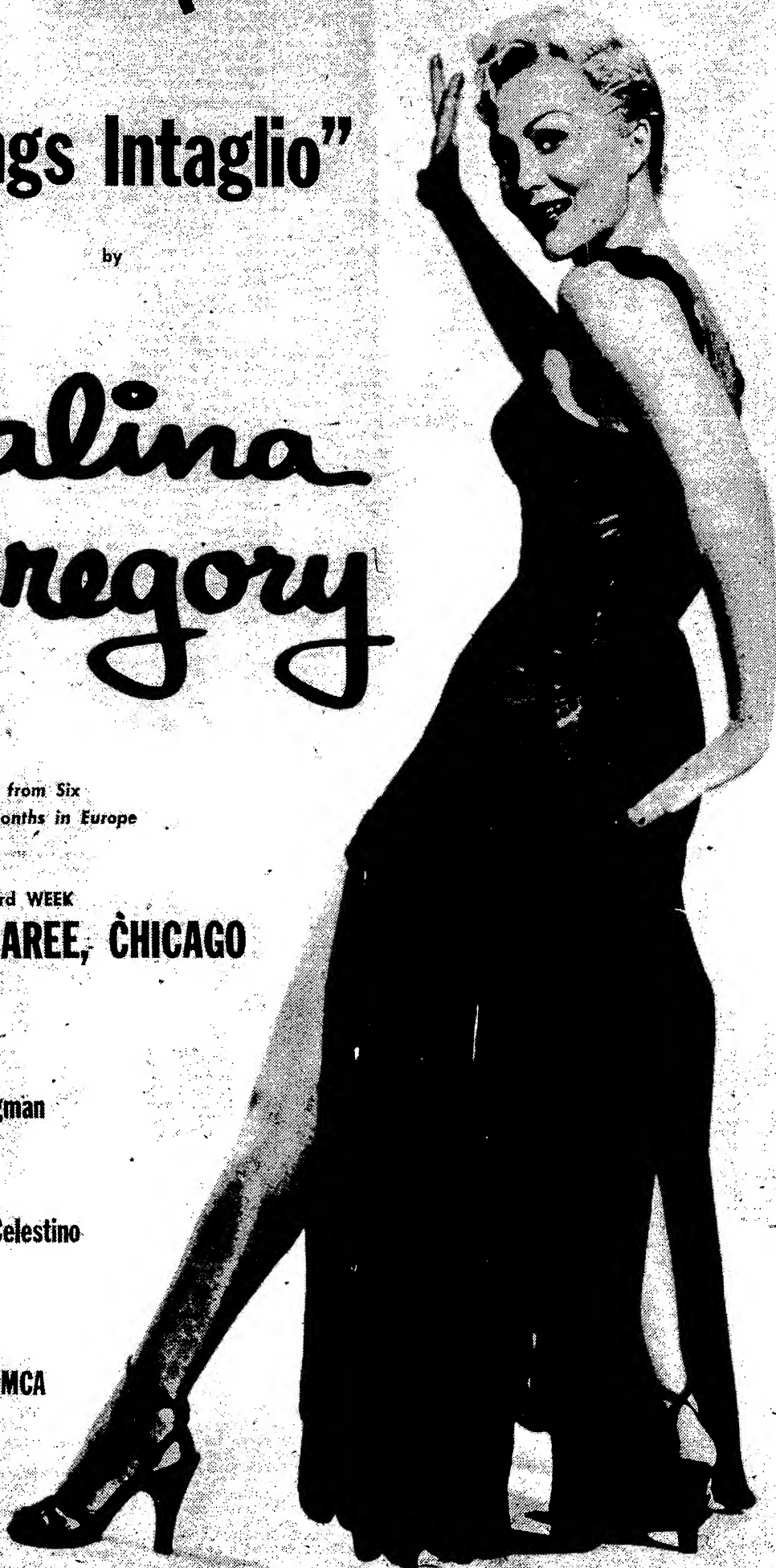
**CHEZ PAREE, CHICAGO**

Music by  
**Buddy Bregman**

Gowns by  
**Maria Pia Celestino**  
of Rome

Personal Mgr.  
**Lee Taub—MCA**

Direction





# VARIETY BILLS

WEEK ENDING FEBRUARY 11

Numerals in connection with bills below indicate opening day of show whether full or split week  
Letter in parentheses indicates circuit. (FM) Fanchon Marco; (I) Independent; (L) Lowry; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) TiVoili; (W) Warner; (WR) Walter Reads

## NEW YORK CITY

Music Hall (I) 12  
Nicksch & Horowitz  
George Sawtelle  
Artie James  
Rockwell  
Corps de Ballet  
Sym Orch  
Palace (R) 15  
Darryl F. Zanuck  
Pietro Bros  
Marquis  
Frank Warren  
Darras & Julia  
Dunhill  
Jo Lombardi  
Paramount (P) 11  
Jon James  
Darryl Zanuck  
Lewis & Van  
Johnny Long  
Ice Cream  
Chicago (P) 13  
Sugar Ray Robinson  
Louis Armstrong Gp

Karen Chandler  
Langa  
GAINESVILLE  
Asylum of Horrors  
Asylum of Horrors  
JACKSONVILLE  
Florida (P) 13-14  
Asylum of Horrors  
MIAMI  
Olympic (P) 11  
Antioch & Ina  
Koko  
Luna Mahoney Co  
Lanny Ross  
PHILA  
Earle (W) 13  
Donnoes  
Eddie Vinson  
Jackie Davis  
Geo Kirby  
KIDNEY  
Palace (I) 13-15  
Joe McKenna  
Clark & Bailey  
Tonya McKenna  
J & M Mulcahy  
Hamtree Harrington  
& Louise

Hofcof & Byrd  
Dick La Salle  
Monte Continental  
Hotel Roosevelt  
Hotel St. Regis  
Constance Moore  
Milt Shaw  
Horse Diaz  
Hotel Statler  
Sammy Kaye  
Hotel Sherry  
James Symington  
Hugo Pecoli  
Hotel Tatt  
Vincent Lopez  
Eddie Vinson  
Jackie Davis  
Geo Kirby  
KIDNEY  
Palace (I) 13-15  
Joe McKenna  
Clark & Bailey  
Tonya McKenna  
J & M Mulcahy  
Hamtree Harrington  
& Louise

Norman Paris  
Julius Monk  
Nri 1 FHN Ave  
Bibi Osterwald  
Bob Downey  
Harold Fontaine  
Eddie Webster  
Old Reunited  
Sadie Banks  
Sonny Sands  
Carolyn Carpenter  
Larry Marvin  
Joe LaPorte  
D'Aquila  
Park Sheraton  
Irving Fields Trio  
Two Guitars  
Slye Ahern  
Dick Peterson  
Dennis & Darlene  
Buddy Lust  
Kostya Polonsky  
Versailles  
"More About  
Love"  
Patricia Bright  
Jean Bradley  
Glenn Burris  
Ann Gordan  
Jim Hawthorne  
Ann Shields  
Cabot  
Salvatore Gioe  
Panchito  
Village Barn  
Zeh Carver  
Patti Moore  
Julia Cummings  
Mickey Snyder  
Village Vanguard  
Mickie Miller  
Sylvia Syme  
Pat Carroll  
Clarence Williams  
Tricia  
Waldorf-Astoria  
Nat Brandwynne  
Michele Barr  
Oliver Dore  
Anne Ruben Bleu  
Marshall Izen  
Toppers  
Susan Johnson  
Penny Malone

Vagabonds Club  
Frank Linnole Ore  
Eleanor Guigo  
Versailles Hotel  
Jack Kerr  
Nino Rinaldi  
CHICAGO  
Black Orchid  
Josh White  
Jerry Southern  
Wally Griffin  
Blue Angel  
Bob Arbogast  
Pete Robinson  
Marilyn Lovell  
Lucille Reed  
Johnny Frigo  
Dick Kerr  
Chet Pares  
Jerry Lester  
Nita Bieber  
Ray & O'Leary  
Halina Gregory  
Conrad Hilton's  
Jeanne Sook  
Teddy Roman  
Colletons (2)  
Michael Carrington  
Ken Bailey  
Deadenders  
Jack Rose  
Margaret Naylor  
Bill Jordan  
Herman Marichich  
Dick Peterson  
Dick Salter  
Dennis & Darlene  
Buddy Lust  
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Marshall Izen  
Toppers  
Susan Johnson  
Penny Malone

sendoff of "Kilimanjaro" and he was feted and covered to a fare-thee-well. Mel Ferrer was with him and did well in the publicity department, too. Peck is rumored to return here in June for a go at Swedish film production but a rumor is all I've heard.  
Chaplin was expected but didn't get here although it sounded as though he were circling the airport. "Limelight" going big here with one critic suggesting a Nobel Prize for the tramp actor. They are all surprised at the American "attitude" on Chaplin. His old shorts play here constantly and since there is no language barrier in the old Charlie footage, he was a boxoffice snap from the start.

number of Broadway productions, including Pulitzer and Critics Circle prizes, etc. But in the musical field, Frank Loesser is still a comparative newcomer, with only two produced shows, "Where's Charley?" and "Guys and Dolls," and Abe Burrows, after a career in radio and tele, is still a fairly recent arrival in legit.

Among the future shows listed for Broadway production, the following "new" playwrights are represented: Robert Anderson ("All Summer Long," "Eden Rose," "Tea and Sympathy"), William Inge ("Picnic"—he previously wrote "Come Back, Little Sheba"), Irving Ravetch ("Certain Joy"), Allen Vincent ("Sight Unseen"), Dorothy Monet ("Wrastling and the Fall"), Peggy Phillips ("To Charlie, with Love"), Robert L. Joseph ("The Guests"), John Fuller ("Pink Elephant"), Janet Green ("Murder Mistaken," a hit in London) and Louis Peterson ("Take a Giant Step").

"New" authors whose plays have been produced on Broadway earlier this season include N. Richard Nash ("See the Jaguar"), Robert Finch ("Whistler's Grandmother"), John D. Hess ("Grey-Eyed People"), William Stucky ("Touchstone"), and George Tabori ("Emperor's Clothes") whose "Flight into Egypt" was done last year.

## Unit Review

**The Biggest Show**  
(CIVIC AUD., SEATTLE)  
Seattle, Feb. 4.

Stan Kenton Orch. (20), Nat (King) Cole & Trio, Louis Jordan Tympany Five, June Hutton, Allan & DeWoods, George Kirby, The Conines (2).

Perhaps not the biggest, but it's a good show, with plenty of music, songs and comedy to please the most jaundiced showgoer. Nat (King) Cole's offerings get strong-mitt, with Louis Jordan's antics close behind, and this town has always been big for Stan Kenton.

One-riter got off to late start (9 p.m.) because of long time at boxoffice at scheduled opening time, and was a bit long, running two hours and 20 minutes.

Kenton's group on stage opens with "Collaboration" in familiar Kenton style, with latter emceeing. The Conines, girl and boy dance team, please with well-routined tap offering, socking acrotop closer. Kenton band featured again in Afro-Cuban number, followed by June Hutton. Blonde songstress sells wares adequately, scoring best with "Tenderly" and "When Francis Dances With Me."

Allan & DeWoods sock over a takeoff on radio-TV whodunits with hilarious dialog and pantomime. DeWoods knocks out crowd with antics and hoofing closer also draws a huge mitt.

Louis Jordan Tympany Five get a warm welcome for "Just Like a Woman" and go right on to wrap up with "Nobody But Us Chickens," "Chu Chu Boogie," "School Days Boogie" and familiar and enthusiastically accepted "Beware." Called back, group does "People Will Like You if You Have Money to Spend" calypso, bowing off with "Caldonia."

Seattle Symphony musicians take over the pit for intermission, with Kenton wowing crowd with "Peanut Vendor" to start second half. George Kirby receives big response for imitations of Godfrey, Frankie Laine and Johnnie Ray, peddling the stint in smart fashion.

Cole & Trio are on last, backed by Kenton band. Cole's handling of "I'm Never Satisfied," "Not Much," "Walking My Baby Back Home," "Somewhere Along the Way" and "That's My Girl" are to tremendous reaction. Storm of applause draws out the ballad, "Pretext," and he and threesome work over "Route 66." Cole starts "What Does It Take" and brings on Miss Hutton and Jordan for finale.

Gross hit \$12,000, big considering Fred Waring stand in same place Sunday before, contributed to yeoman job done on promotion and publicity by local impresario Norm Bobrow.

## Joe Copps

Continued from page 2

hagen-to-Idlewild (N.Y.) airport flight due today (Wed.), most likely will not materialize until tomorrow (Thurs.) night or Friday. Body will repose at Campbell's, and thence to his Lafayette, Ind., birthplace.

The Hannagan organization of 62 will remain intact.

The publicist's personal four-way split with Sherman Billingsley, Morton Downey and Arthur Godfrey in Billingsley's Cigogne, Inc., the Sortilege, perfume importing business, is subject to his will and the Stork Club boniface's decision.

Copps recalls in retrospect that Hannagan complained of a numb feeling in his left foot recently, and that may have been the first indication of a blood clot although a physical checkup before his hop to Africa got him a top-rating.

Film star Ann Sheridan, long romantically linked with the twice-divorced Hannagan, is en route from Hollywood for the services.

Hannagan's will was filed for probate yesterday (Tues.) by lawyer David M. Solinger (& Gordon). It provides for a \$1,500 annuity to his sister, Mrs. Elizabeth Nichols, with the remainder of income from the estate going to his brother, F. C. Hannagan, of Kalamazoo. On latter's death, the principal will be divided between the brother's two daughters.

Executors of the estate are Capt. Eddie Rickenbacker and Bernard F. Gimbel.

## New Playwrights

Continued from page 1

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Chairman Walker expressed concern that commission by allocating channels for the medium, might be "unwittingly used to perpetuate a monopoly on news and sporting events that the public has had access to through home TV." He pointed to fight exclusives on theatre TV. Cohn said that those who hold rights to such events will decide who shall have access to them.

Questioned as to possibility of carrying advertising through theatre tele, Cohn said industry would accept rules barring it. Questioned at length as to how much use would be made of special channels, Cohn estimated that, if service "moves along" in two years each theatre would offer one to two hours a day of TV programs. He pointed out that exhibitors have invested over \$2,500,000 in TV equipment and have placed orders for more than \$1,000,000 in additional projectors.

Under further questioning by Miss Hennock, Cohn said he could not give exact names but that exhibitors are interested in organizing companies which would apply for time for each of six program services which would be provided under industry's plan for theatre TV. Miss Hennock remarked that "we have had general proceedings but never any that were quite this general."

Under questioning as to justification for need for special channels, Welch reminded the commission that it has found "new concepts" for use of frequencies when public interest so required. He said industry has received no assurance that common carriers can meet theatre TV transmission needs and that it is prepared to testify that AT&T can provide for only 23% of programs being planned. Further, he said, the industry has received no assurance that AT&T can provide the quality of service required for color.

This is the only country where Technicolor exteriors develop black and white. Sonny Boy would spend an eight-hour union day on daddy's knee as there are grey skies and nothing else. Be a brand new field for songwriters as romance continues despite it all.

I miss hearing Henry Morgan's cheery voice and so hang around the local tax office to hear the beeps. Tax situation is not good for Swedes in the higher brackets. I have been reading pocket books until my suits got out of shape. You get foreign versions of Life, Time, etc., but the news in the stateside papers about magazine ban on so-called cheesecake magazines are a laugh in view of the French publications that hit the newsstands here. The average picture makes a Bikini look like a Mother Hubbard.

Gregory Peck was here for the

## LOS ANGELES

Embassy Hotel  
Harris Belafonte  
The Paycoes (2)  
Russ Morgan  
Earl & Music  
Arthur Blake  
Gloria Grey  
Philly Moody  
Bob Bender  
Eddie Bradford  
B. Gray's Bandbox  
Billy Gray  
Patti Moore  
Ben Lessy  
Four Pipers  
Larry Greene Trio  
Bill Monroe Hotel  
Sportsmen (4)  
Marvells (6)

## LAS VEGAS, NEVADA

Desert Inn (23)  
Ethel Waters  
Dean Murphy  
Hal LeRoy  
Carlton Hayes  
El Cortez  
Radio Rogues  
Ben Yost Collets  
Joanne Brown  
Dave Rodgers  
Flamingo  
Kay Starr  
Lancers  
Herb Flemington  
Flamingo Starlets  
Torrin Brand  
Last Frontier  
Dorothy Lamour  
Billy Wells & 4  
Fays  
Ballantine  
Bert Pogram  
Candace King  
Dolores Frazzini  
Devlyn Dancers  
Bob Miller  
Emile Buzard  
Sahara  
Alan Dale  
Honey Kohn  
Gene Nash  
Sa-Harem Dancers

## HAVANA

Casino Nacional  
Patricia & Capella  
Havana Cuban Boys  
Montmartre  
Fernando Ortiz  
Sens Sauti  
Phananda Montel  
Skippy  
Mercedes Valdes  
Celia Cruz  
Tondelayo  
Tropicana  
Chiquita & Johnson  
Ana Gloria  
Rolando  
Zoraida Marrero  
Jose LeMaitre  
Miguel Angel Ortiz

## Gillespie

Continued from page 2

can turn a nice buck melting snow with my nose.

The bathtub overflowed the other day and now Edelweiss is growing up the wall. The ski tournaments start next week and I am going in for jumping as mother told me to see as much of the country as I could.

The Ray Milland pic "The Thief," is running with black lines for Swedish subtitles, and the Swedish title for "The Sniper" makes Pan-American hostesses blush.

The big department store here had a sale the other day on tiny iceboats for kids who like to take toys in the tub. You can beat the weather though by ordering two hot meals and slipping the first one inside your undershirt. The true gallant here orders a moose head for two and after dinner he and his girl can both pick their teeth with the antlers.

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## AUSTRALIA

MELBOURNE  
TiVoili (T) 7  
Tommy Trinder  
Joe Gerald  
Harry Morey  
Gloria Dawn  
T. L. Lamond  
Babs Mackinnon  
Joe Lee  
George Pearson  
Lloyd Martin  
Elizabeth Kent  
Gus Brox & Myrna  
Frank Cleary  
D. P. Smith  
TiVoili Ballet  
Boy Singers  
SYDNEY  
TiVoili (T) 9  
Armand Perren  
Fayes 3  
Pat Gregory  
Chiribi  
Marika Saary  
Phillip Tappin

Wim De Jong  
Jacques Cartaux  
Joe Gerald  
Joe Whitehouse  
Cissy Trenholm  
Terry Scanlon  
KIDNEY  
His Majesties (T) 9  
Daresco 3  
Lowe & Ladd  
Lloyd Martin  
Bert Duke 3  
Guy Nelson  
Pat O'Lo  
Richie Kramer  
Bouna  
Norman Vaughan  
Carl Ames  
Tonya Corbeau  
Betty Penrice  
Alice Ray  
Show Girls  
TiVoili (T) 9  
Armand Perren  
Fayes 3  
Pat Gregory  
Chiribi  
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Armand Perren  
Fayes 3  
Pat Gregory  
Chiribi  
Marika Saary  
Phillip Tappin

## BRITAIN

BLACKPOOL  
Palace (I) 9  
Betty Driver  
Al Be Co  
3 Merry Micks  
C & R Yale  
St Dennis Bros &  
Nat Hope  
Austral  
Harold Berens  
T. L. Lamond  
Hippodrome (M) 9  
Carroll Lewis Co  
Violet Pretty  
Teen Astor  
Lizette & Eddie  
EAST HAM  
Merry Sullivan  
Locky & Henry  
Les Symmetricals  
3 Johnsons  
Merry Sullivan  
2 McDonald &  
Graham  
EDINBURGH  
Empire (M) 9  
Peter Brough  
Red Twins  
Ronald Chesney  
T. L. Lamond & Betty  
Beryl Reid  
Edward Victor  
Peter Madden  
Kandy Siss & Eddie  
FINSBURG PARK  
Empire (M) 9  
Flack & Lucas  
Merry Sullivan  
Terry Hall  
Evelyn Marks  
Evy & Everett  
T. F. Evans  
Chief Eagle Eye  
Alain Diora Co  
GLASGOW  
Empire (M) 9  
Les Trois Poupes  
Arthur Wooley  
B. Gray & O. Austin  
Bayers Dicks  
Reven & Fors  
Indiksons  
Archibald  
HACKNEY  
Empire (S) 9  
B. Leslery Midgits  
Dr. Crook  
Crackpots  
Festival Fountains

Raydini  
N & N Grant  
LEICESTER  
Palace (S) 9  
H Elliott  
Jack Tricker  
Leslie Welch  
Robert Herbin  
Lillie Barry  
2 Chikoles  
Sereno & Joy  
Radio Scott  
Sherman Fisher  
Girls  
NOTTINGHAM  
Teen Astor  
Rex & Bessie  
E & D Waters  
Ansons  
Monte Ray  
Nengite Mongadors  
& Anne  
Radio Revellers  
Harry Brent  
Don Philippe &  
Maria  
C Wood & D  
Harmer  
PORTSMOUTH  
Royal (M) 9  
The Premier Twins  
Jimmy Young  
K & J Stubbard  
D & L Ferroni  
Mandos Siss  
Mme Truzzi Pels  
Arthur Wooley  
Dorothy  
SHEPHERDS BUSH  
Empire (S) 9  
Boulton Colson  
Gwen Liddle  
Malcolm Mitchell  
Paula Coutts  
T. F. Evans & Jackson  
Eleanor 3  
Rex Russell & Suzy  
Tatassas  
SOUTHAMPTON  
Grand (I) 9  
B & A Pearson  
Hal Moore Co  
YORK  
Empire (I) 9  
Dan Young  
Arthur Wooley  
Billy Evans  
Gomez & Ray  
3 Lomars  
Dr. Crook  
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Rex & Bessie  
E & D Waters  
Ansons  
Monte Ray  
Nengite Mongadors  
& Anne  
Radio Revellers  
Harry Brent  
Don Philippe &  
Maria  
C Wood & D  
Harmer  
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Royal (M) 9  
The Premier Twins  
Jimmy Young  
K & J Stubbard  
D & L Ferroni  
Mandos Siss  
Mme Truzzi Pels  
Arthur Wooley  
Dorothy  
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## FCC Halls

Continued from page 2

by Miss Hennock, he said there is no need for using theatre TV facilities for motion picture film distribution. The industry, he said, would have no objection to rules prohibiting transmission of feature product via theatre tele.

Chairman Walker expressed concern that commission by allocating channels for the medium, might be "unwittingly used to perpetuate a monopoly on news and sporting events that the public has had access to through home TV." He pointed to fight exclusives on theatre TV. Cohn said that those who hold rights to such events will decide who shall have access to them.

Questioned as to possibility of carrying advertising through theatre tele, Cohn said industry would accept rules barring it. Questioned at length as to how much use would be made of special channels, Cohn estimated that, if service "moves along" in two years each theatre would offer one to two hours a day of TV programs. He pointed out that exhibitors have invested over \$2,500,000 in TV equipment and have placed orders for more than \$1,000,000 in additional projectors.

Under further questioning by Miss Hennock, Cohn said he could not give exact names but that exhibitors are interested in organizing companies which would apply for time for each of six program services which would be provided under industry's plan for theatre TV. Miss Hennock remarked that "we have had general proceedings but never any that were quite this general."

Under questioning as to justification for need for special channels, Welch reminded the commission that it has found "new concepts" for use of frequencies when public interest so required. He said industry has received no assurance that common carriers can meet theatre TV transmission needs and that it is prepared to testify that AT&T can provide for only 23% of programs being planned. Further, he said, the industry has received no assurance that AT&T can provide the quality of service required for color.

## Cabaret Bills

### NEW YORK CITY

Bandbox  
Duke Ellington Orch  
Art Tatum  
Duke Ellington  
Machito  
Slim Galliard  
Bud Powell  
Blue Angel  
Alice Pearce  
Mark Lawrence  
Dorothy Greener  
Jay Marshall  
Felicia Saunders  
Bar Howard  
Blue Note  
Nancy Stewart  
Lucretia  
Norman Wallace  
Dorothy Greener  
Ronnie Selby 3  
Bon Sol  
Jimmie Daniels  
Alice Ghostley  
G Wood  
Norene Tate  
Portland Wilson  
Kirkwood &  
Goodman  
Mac Carnes  
Mac Carnes  
Johnnie Ray  
Kean Siss  
Nicholas Bros  
Ramona Lang  
Jack Purcell  
Helen Dimone  
Dorothy Greener

Frank Marti Ore  
Chateau Madrid  
Alfredo Sadel  
Dorothy Greener  
P. Alonso Ore  
Al Castellanos Ore  
El Chico  
Perla Martini  
DeLone & Graciela  
C & G Galvan  
Enrique de la Cruz  
Carlos Camacho  
Enrique Viscaina  
Embers  
Eddy Raymond 3  
Barbara Carroll  
Hotel Ambassador  
Jules Lande Ore  
Hotel Astor  
Three Suns  
Hotel Biltmore  
Michael Kent Ore  
Hotel Edison  
Henry Jerome Ore  
Hotel New Yorker  
Terry Powell Ore  
Sid Kroff  
Bobby Blake  
Collins & Leemans  
Adrian Koffler  
Hotel Flarrow  
Doretta Morrow  
Stanley Melba Ore  
Chickie Reilly Ore  
Hotel Plaza  
Carl Brisson

Frank Marti Ore  
Chateau Madrid  
Alfredo Sadel  
Dorothy Greener  
P. Alonso Ore  
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**Paramount, N. Y.**

Joni James, Dave Barry, Lewis & Van, Johnny Long Orch. (17) with Barbara Hammond, Bob Kinder; "The Stoooge" (Par), reviewed in VARIETY, Oct. 8, '52.

Joni James, one of the newer creations of the record field, who catapulted on her biscuiting of "Why Don't You Believe Me," looks like she has the basic ability to be around even after the vein of hits runs out. She's a charming dish with a vocal style that can hit dramatic peaks as well as the nice rides that find favor with most theatre audiences.

Miss James, in her first N. Y. theatre date, is one of the chirpers not handicapped by inability to carry a portable echo chamber. Although presented initially via a gimmicked disk, her stage performance relies on basically good singing and a good tune selection.

Miss James indicates that her style is still fluid. She hasn't reached the mental maturity to put her vocalistics into a predictable groove. That's an asset at this point. If she does this well at the Paramount stage while she's in the groping process, once she discovers the conviction that comes with a greater mental awareness, she'll probably hit a vocal style with enduring qualities for theatregoers.

Her catalog, of course, is topped by "Believe," but another choice item is "Birth of the Blues," which indicates she hasn't fixed her focus on any set song style. What she does is well presented and she's off a winner.

While Miss James is the keystone of this bill, the other items have good entertainment values. The house's comedy needs are well taken care of in Dave Barry. His routine is well greased with laughs, but his material is highly familiar and some of it quite stale. However, the guy seems to get along well with the same sillies, so apparently he feels little need for change. He similarly takes a top reception.

Dance sector is by Lewis & Van, pair of energetic hoofers who warm up the proceedings nicely during their numbers. Their miniature stair terping is good novelty, a soft-shoe number works out well for them and their challenge taps are okay.

Johnny Long's crew doesn't have much chance to shine. The show is comparatively short and he's confined to one major work which comes off well. Two vocalists are given a quickie chorus in tandem, and he has a stretch of southpaw fiddling. The crew looks as if it could put on quite a show of its own if given a bit of time.

It'll be difficult to test Miss James' b.o. pull with this bill inasmuch as Dean Martin & Jerry Lewis are on screen in "The Stoooge." Jose.

**Stanley, Pitt**

Pittsburgh, Feb. 5.

Bill Kenny & Ink Spots, Ella Fitzgerald, Stump & Stumpy, The Earls (2), Buck Buckner, Maurice Spitznagel House Orch.; "Stop, You're Killing Me" (WB).

Between Bill Kenny and the Ink Spots and Ella Fitzgerald, WB deluxer has some potent marquee bait. House also has some potent entertainment in the paring. They're dynamite individually and collectively on stage and at the b.o.

It's now Bill Kenny and the Ink Spots, not just the Ink Spots. Kenny deserves the solo billing since he's easily the backbone of the quartet and his high voice has become its trademark. Turn crowds a solid catalog of hits into 20 minutes or so and sends each tune spiraling. Kenny hits on all eight in "You Are Happiness," and Ernie Brown steps out in "Sunny Side of the Street" to pin that one down tight. "Into Each Life Some Rain Must Fall" and "When You're Smiling" are highlights and Spots naturally give out with "If I Didn't Care," which gives each one a chance for the vocal tricks which have made them the most imitated singing group in the business. This is a clean-up all the way for them.

Miss Fitzgerald's fans, and they are legion, get their money's worth at the Stanley. She's in rar's form with no trace of the throat trouble which caused her to cancel a couple of midwest dates. The Fitzgerald style grows in quality and texture by the year and she's all class and several yards wide now. Her routining is smart and shrewd, from the fast "Love You Madly" to the slower-paced pop, "Keep It a Secret" and then on the up-beat again with "Why Don't You Do Right?" She still stops a show with her celebrated oldie, "A-Tisket, A-Tasket," with those sock vocal gymnastics, and then bops and scats "St. Louis Blues" into the winner's circle.

Stump & Stumpy (Stump also

m.c.'s the lay-out) are tying things into knots here with their mugging, mimicry and energetic nonsense. Had to beg off. Their duets of "Cry" and "Kiss to Build a Dream On" ala Jerry Lewis and Satchmo Armstrong score heaviest but then everything the boys do brings the house down. Earls score smartly with some striking acrobatics and hand-to-hand stuff which they trick up neatly. Buck Buckner is an okay eccentric dancer. He was filling in for Derby Wilson, who couldn't make the Stanley until second day.

Maurice Spitznagel house orch keeps everybody on stage happy, and everybody on stage keeps everybody out front just as happy. Cohen.

**Apollo, N. Y.**

Arnett Cobb Orch. (13), Billy Ward's Dominoes (6), Peg Leg Bates, McHarris & Dolores, Miss Doll, Pigmeat Markham & Co. (3); "Arctic Manhunt" (U).

With one act and a comedy sketch that could easily hold their own in a Minsky production, current Apollo sesh rates as okay nighttime fare but seems a little too earthy for the family trade. Rest of the bill, however, falls in line with the usual type of offering associated with this house. Band end of the card is held up nicely by Arnett Cobb's orch, comprised of five brass, five reed and three rhythm. Aggregation comes out for opener with full crew but breaks down later in the show for pleasant seven-man spotting on tunes which include "Holy Smokes," "Someone to Watch Over Me," "Butterfly" and "Operation."

Lead attraction, Billy Ward's Dominoes, come on in the closing spot with a frantic entry, giving out solidly with "Have Mercy Baby." Group displays a lot of vitality and is a sure applause getter at this location. Other tunes offered include "That's What You're Doing," "Pedal Pushin," and "Bells."

Peg Leg Bates fills the next to closing, situation with some nifty terping. Standard act, with guy displaying tremendous agility, despite loss of one leg, is a sure bet to draw strong miffing. Besides displaying some fancy footwork, Bates also gets good audience response with some patter.

Comedy spot has Pigmeat, Markham, assisted by Edna Mae Harris and George Wiltshire, in a burlesque-flavored skit that has gal stripping down to her slip with blackout coming just as she's about to remove that garment. McHarris & Dolores, tap team, and Miss Doll, exotic dancer from the bumps at grinds school, are reviewed under New Acts. Jess.

**Casino, Toronto**

Toronto, Feb. 6.

Louis Armstrong and Scatet, Velma Middleton, Kit Kats (2), Anita Martell, The Chocolateaters (3); "Target Hong Kong" (Col).

On hefty five-a-day sked, Louis Armstrong is packing in the customers for a solid stint that ran 80 minutes when caught. Still tops on that pure trumpet, Satchmo is also generous to other members of his sextet, all of whom got plenty of solo spots for hot licks in that lusty New Orleans styling. Marty Napoleon at the piano; Cozy Cole, drums; Trummy Young, trombone; Arvel Shaw, bass; and Bob McCracken, clarinet are tops in their respective fields and have their own personal followings but the sextet, in toto, sparked by Satchmo's raspy vocals and hot trumpet, have more than individual fan appeal.

In full-stage blue and gold drapes, six men wham into "Sleepy Time Down South" for opener and then into "A Kiss to Build a Dream On." With Armstrong responsible for all arrangements, band subsequently whips over "Back Home in Indiana," with plenty of solo interpolations; a time switch to "Russian Lullaby," a set of "Blueberry Hill," "Jealousy" and "Marge," with a hot Dixieland medley finish, all to miff-pounding response. Velma Middleton is also on for vocals, including "My Desire" and "Big Daddy Blues," and her "I Wonder Why" patter song with Armstrong.

Sandwiched in are The Kit Kats for neat rhythm taps, slide step routines and a socko buck and wing finish. Anita Martell in her English music hall style of songs and chatter, with some hat juggling does excellently and The Chocolateaters (3) with agile soft-shoe terping and acrobatics are over nicely. McStay.

**Chicago, Chi**

Chicago, Feb. 6.

Vaughn Monroe Orch. (14) with Ziggy Talent and Moonbeams (4); Elton Britt, Margaret Brown, Jay Kirk; "My Pal Gus" (20th).

This Balaban & Katz house hasn't had an orchestra show in many months and this one-weeker is a welcome diversion. However, package is overloaded with singing talent and it might be that a novelty act or two would break up the songalog. Also programming could be better, with the insertion of the dance act in an earlier spot and also more instrumental numbers.

Vaughn Monroe is working with a strong 14-piece group composed of three trumpets, two trombones, five saxes doubling on clarinets, and a rhythm section containing guitars. Of course, he takes all the vocal solos, with the exception of the comedy tunes. Ziggy Talent, saxophonist, does those, but the two numbers he does are not in the slot of "Maharajah" which, oddly enough, he omits. However, he still gets a brisk hand. Outside of an attempt by the drummer to take over for a few riffs, the only orch number is "Slaughter on 10th Ave.," which gets a brassy rendition and excellent hand.

Bandleader works onstage, with and without the Moonbeams, mixed quartet, who do a fine job in the backing of the crooner and other acts, but don't get much of a chance on their own. Monroe gives liberally of his vocal talents, offering some new tunes, but peculiarly enough, skips most of the tunes he made hits out of. A brace of those, at least, would not be amiss.

Elton Britt, young appearing country singer, sticks mainly to yodel selections, which seems a little wearing, although he gets a big hand for a very long falsetto hold.

Margaret Brown, a looker, does a quintet of tap whirls, which are well received, but impact of her turn could be heightened by having her come back later, especially during the Vincent Youmans medley. Jay Kirk has a line of comedy patter which sounds pretty old. He gets laughs with double entendre jokes and with his drunk takeoff when he falls into the orch pit. In his closing bit he shows some good flips and running splits that earn him a handsome bowfoll.

Monroe, with the vocal group, ties up things nicely with a taste of most of all of the hits by Youmans, a tribute that he has paid to other composers in previous stands here. Zabe.

**Capitol, Wash.**

Washington, Feb. 10.

Les Paul & Mary Ford (3), Russell Nype, Jaywalkers (3), Mavis Mims; "My Pal Gus" (20th).

With Les Paul and Mary Ford headlining, this couldn't miss. Fortunately, team has solid backing from a nicely varied trio of acts which pave way for their sock finish.

From the minute Les Paul, frau Mary Ford and their bass viol accompanist walk on, the atmosphere is as electrically charged as their guitars. This is what's packing them into the Capitol current session, and, despite enthusiasm for acts that preceded them, there's no question that this is it for the galleries. Each new tune and every new trick is greeted with rafter-breaking mitt action, and good fellowship seems to pour through the big house.

The complicated electronic tricks of their Capitol platters is, of course, impossible in a personal appearance. If anything, couple rely more on straight music than last time here. Even the gimmick of the off-stage voice is omitted this time. They tee off with their trade mark, "The World Is Waiting for the Sunrise," then segue into a quick succession of their juke box faves. There's "Mocking Bird Hill," "Nola," "How High the Moon," and others all tied together with some intimate patter from Paul. They wrap this segment up with their latest recording, "Bye Bye Blues," then go on to some novelty with a comedy hillbilly number, "There's No Place Like Home." Final jam session with "Tiger Rag," and a beg-off after four or five bows. It's great fun for the juves and their elders, and a lesson in top showmanship.

Russell Nype, runner up on the marquee, shows progress in showmanship and style since his initial solo stint in a nitery act here several years back. He's still very much the collegian, horn rim glasses, crew cut, gauche mannerisms, et al. However, there's more poise and less posturing, and he depends more on his very solid pipes and less on sheer cuteness. There's plenty of femme appeal in

**SANDY SOLO**

Songs

20 Mins.

Town & Country, Brooklyn

Sandy Solo some years ago worked New York radio stations as a singer and then retired for an intensive siege of study. This armless chap recently returned to the business with the disk of "Through With Love" on an obscure label and has been climbing since.

Solo is good enough to force concentration on his voice rather than on his handicap. It's a solidly placed set of pipes projected with a great deal of feeling. He has a straightforward style on a cafe floor even though there are some passages that register in a comparatively schmaltzy vein. Generally, his song designs are grooved so that there's an appeal to all age brackets.

Solo doesn't appear to be taking chances on his material. They're mainly from the standard catalogs and include "Don't Take Your Love From Me," "After You've Gone" and a fine rendition of "You'll Never Walk Alone."

Once Solo gets into his groove, which is practically as soon as he opens, the audience doesn't seem to notice his physical drawback. He has a rather pleasant face and he's built well, and his work tends to keep audiences interested. Solo can be showcased virtually everywhere. As a matter of fact, his presentation can be an inspirational item, not only for himself but for the many amputees who would get a living demonstration that even with such tough breaks, they can be useful members of society. Jose.

**MISS DOLL**

Exotic Dancer

5 Mins.

Apollo, N. Y.

Miss Doll, dancer in the bumps and grinds vein, should do okay on a burlesque bill or in a 52d Street, N. Y., atmosphere, but is definitely out of place on a vaude card that draws a family trade. Negro gal comes on in a skirt and scant bra covering and after vamping around stage does away with the skirt in favor of a slight covering.

Act from there on in follows the usual true-and-tried contortions. Jess.

Nype's studied boyishness, but there's also quality in his brand of baritone.

The Jaywalkers fill comedy niche with their zany combo of terper, mockery, gags and acro. They work fast and garner laughs by dint of good timing and just plain slapstick. There's some hep pantomime in routine, best bet being their slow motion boxing bout. Appeal is largely visual, with no subtlety or double entendre. Act has been speeded up and seemed much smoother and funnier than last time around. Get fine returns.

Long legged Mavis Mims does nicely as curtain raiser with a trio of tap numbers, specializing in novel turns and whirls. Best of these is her interpretation of Duke Ellington's "Caravan." Lowe.

**Olympia, Miami**

Miami, Feb. 5.

Dorothy Sarnoff, Nov-Elites (3). Al Norman, Nelson Ruiz, Kaye & Aldrich, Les Rhode House Orch; "Outpost In Malaya."

This is the type of layout that should lure the vaude addicts. Turns include the Nov-Elites, a combo of locally built at the Clover Club and Dorothy Sarnoff, who comes here with muscomedy rep.

The Nov-Elites wrap up the crowd with their assortment of vocal-comedies and instrumental adeptness. With bass, accordion and electric guitar they work at fast pace and blend their special material expertly. They takeoff on various video types and characters doing the Lone Ranger. Also included are straight harmonics. They finish with a sock lampoon of Johnnie Ray.

Miss Sarnoff is a highly competent songstress who handles pop tunes as well as the muscomedy clicks she has been associated with, notably in "The King and I." On the faves she spells out "Domino" and "Kiss of Fire" with phrasing and use of those high ranging pipes adding to impact and resultant audience reaction. Added values of warm approach and smart gowning mark her a solid entry.

Balance of lineup is an in and out affair. Novelty stint of Nelson Ruiz is best of the trio. Works series of tops into gasping exhibition of what can be done with the children's tops, having nearly 20 going at once. Al Norman is an affable emcee but could well eschew many of the worn gags he

**New Acts****MARCELLE BORDAS**

Songs

35 Mins.

Continental Cafe, Montreal

Marcelle Bordas, making her first appearance on this side of the Atlantic, played Jack Horn's Continental Cafe okay reception last week (4). No youngster, Miss Bordas has been a fave around the Parisian boites and her songalog and rousing manner are typical of these small French cellars.

Besides apparent nervousness on opening night, chanteuse followed a stand-out session by Adrien Adrien, an immensely popular comic. In these parts, and it took this honey-haired chirper a few numbers before getting audience attention. A not too attractive gown in red and blue with long sleeves and her casual coif didn't help visual impact at the start and it wasn't until she hit the halfway mark and worked in a few participation routines that interest picked up.

Away from the hoked-up ballad sequences, gal is in her element when she does an amusing carny song or a somewhat dramatic sea chantey. A deep voice, full shading and neat phrasing give this robust performer the chirping edge over the decollage youngsters and make her a cinch for the broader visual mediums beamed to uninhibited audiences. Intros and all songs are entirely French and lack of Anglo-American tunes makes her dubious b.o. in average U. S. room. Newt.

**McHARRIS & DOLORES**

Dance

10 Mins.

Apollo, N. Y.

This Negro terp team has a strong asset in the male half of the act. Rotund guy has a likeable personality, in addition to ability to execute intricate tap steps. Gal, in a costume that accentuates her long stems, adds s.a. to the turn. Though outclassed in the hoofing department by her partner, she, nevertheless, helps found out the act.

Turn which can use some pruning, should hold up on the family time. Jess.

**3-D Writers**

Continued from page 1

Mayer. Latter turned over this property, a western, which, because of its size, lends itself well to Cinerama. Mayer paid \$200,000 for "Wagon."

While some of Loewe's original score may be retained as incidental music, the lead ballad, "I Talk to the Trees," will be shelved.

Schwartz, who is president of the League of New York Theatres and of the Council for the Living Theatre, sees any of the new 3-D techniques as "a greater challenge to all writers. Songs will have to be simple and on the beam, in order to focus the interest away from the generally distracting new third-dimension values. Boy and girl dialog will have to be just as forthright. In fact, all the techniques will have to be revised in order to cope with the distractions from the new mass appeal for that new third-dimension."

Schwartz and Lerner have been huddling with Merian C. Cooper here. Production is due to start this summer. Cinerama has placed orders with Technicolor for 10 other feature films, a \$7,000,000 deal.

"Wagon" will be the first feature in the new idiom. The present Cinerama, at the Broadway Theatre, N. Y., is actually nothing more than a big short.

Schwartz feels that 3-D "has to be better on all counts. Writers must soon realize this, because the dialog must rely on the quality of what the characters are saying. Songsmiths will be writing in third-dimension, as I am, meaning that sophistication and slow snowballing must go out the window and everything must hit harder."

"Wagon" starred James Barton. There is no casting on the immediate horizon, but as the first film feature directly for the medium, Cinerama expects much from it.



# Met Opera's 475G Deficit for '51-'52

## All-Time High; Tax Ease Saves House

The Metropolitan Opera Assn. went into the red for \$475,663 last season, for the greatest operating deficit in the Met's 68-year history. Deficits for the two preceding seasons were \$462,491 and \$430,503, respectively.

Statement for the '51-'52 season, just released, shows a loss of \$369,718 from regular operations, plus a deficit of \$105,945 from a special "Fledermaus" touring company, which was a flop.

What is of more interest is fact that the whopping deficit (which is about \$200,000 more than Met execs figured on at start of last season) was sustained despite the house's exemption from the Federal 20% amusement tax for the first time. Tax relief ran to about \$475,000. Without this exemption, the Met's deficit would have reached a colossal \$950,000—enough to close down the house.

As its officials freely admit, the tax exemption came along just in the nick of time (in November, 1951), to save the Met from folding. (It also kept many other non-profit organizations, like symphony orchestras, from disbanding.) Feeling is that the tax exemption doesn't end the relief that will be necessary for symphonies and opera in the future, as witness the Met's public drive for \$1,500,000 this season.)

Without the tax assist, the Met's loss last season would have been almost double that of the year before. Greatly increased costs, as against more or less fixed intake, are given as explanation. The Met put on four new productions last season (although it did the same the year before), but higher operating costs made them exceedingly more expensive to do.

**Biz Was Good**  
Biz continued to be good. Ticket sales in N. Y. and on the road for '51-'52 totaled \$3,489,000, an increase of \$745,000 over the \$2,744,000 of '50-'51 (although part of this is the \$475,000 saved on the Federal tax). Tix sales in N. Y. represented a 97% average, as against 93% capacity of the year before.

But, according to Met prez Lowell Wadmond, costs went sky-high, in wages, salaries, materials and traveling.

"The principal items of expense were the wages of artists, conductors, stage directors, orchestra, chorus, ballet, stagehands, wardrobe and scenic departments, building operation, executive, etc., which amounted to \$3,253,838, an increase of approximately \$330,000 over the preceding year. Traveling expenses were up \$129,000; the cost of four new productions was up \$60,000; materials, building services and repairs were up \$63,000; and the total increase in expenses amounted to \$578,000. A substantial part of the increase in expenses, as in the case of revenues, was due to the two additional weeks of tour as compared with the previous season.

"Expense allocable to each performance was \$20,881 in the 1951-'52 season, against \$19,036 in the preceding season, an increase of 10%. Another factor in the final deficit for last season was fact that special contributions amounted to \$129,000, as compared with \$248,000 in the preceding year, which included a special contribution of \$120,000 from subscribers towards the admissions tax."

Income for '51-'52 (excluding "Fledermaus" tour) was \$4,102,116.30, representing \$3,488,737.86 in ticket sales and an additional \$613,378.44 from broadcasts, recordings, building rentals, etc.

Expenses included \$3,253,838.26 in salaries and wages, and another \$1,347,558.04 in travel, social security taxes, materials, repairs, new production costs (\$259,155.01 for four shows), royalties, insurance, interest and depreciation, for a \$4,601,396.30 total.

Some contributions cut down the loss, with the "Fledermaus" tour blicking it again, for a final \$475,663.14 deficit.

### VIRTUOSI DI ROMA TOUR

Virtuosi Di Roma, ensemble of 14 Italian musicians, who toured the United States the last two seasons, will return in the fall for a 10-weeks' tour.

Virtuosi Di Roma is under management of Albert Morini, in cooperation with Columbia Artists Mgt.

## Mary Bell's 'Guest' Set For London in April

Glasgow, Feb. 3.

"The Uninvited Guest," new play by Mary Hayley Bell, wife of British stage and screen thespian John Mills, is likely to reach London in mid-April. It is due at King's Theatre here March 16, playing Edinburgh, Birmingham and Brighton subsequently. Piece stars John Mills, Joan Greenwood and Cathleen Nesbitt.

New play by Graham Greene, "The Living Room," which has its world preem at Edinburgh Lyceum next week, stars Eric Portman with Mary Jerrold, Dorothy Tutin, Violet Farebrother, Valerie Taylor and Ralph Michael. It is directed by Peter Glenville, with decor by Leslie Hurry. This production is also set for London during the Coronation season.

## Paris Legit Big; Theatres Spread

Paris, Feb. 3.

Paris has no central legit theatre setup geographically, with top theatres scattered all over the city. Although this might make for diversity, it also causes difficulty in getting to out-of-the-way theatres. Off-main-stem companies are side by side with the first-run lush houses which makes for democratic theatre-going but confusion in cataloging. Of the '72 theatres operating, five are state-subsidized, seven are the intimate chansonniers which feature mainly purely Gallic gab and song acts, six are Music Halls, two devoted to the dance, six of them house operettas and musicals, and the others are straight legit.

State-subsidized houses are the National Opera which puts on the more spectacular offerings at its lush National Opera House; the Opera-Comique, which has the more simply staged lyric operas; the Comedie-Francaise with two houses on both the left and right bank which reps its large repertoire plus its new seasonal offerings; and the Theatre National Populaire, under the directorship of Jean Vilar, housed at the Palais De Chaillot. It goes in for offbeat and new pieces.

The chansonniers are vest pocket houses that present their group of wits and songsters who spoof current events and subjects from shopping to sex habits. Nothing is sacred here and it stays a Gallic show biz institution.

Music Halls are the French equivalent of U. S. vaude houses and usually feature one topper, generally a singer, and supporting acts. Tops among them is the ABC which currently is housing a musical comedy, "La Route Fleurie." The more pop boulevard halls are the Bobino, which is doing well with Suzy Delair whose insouciant renditions of a good stock of French oo-la-la and ballad numbers is making her a real attraction; European, which has "Schnock," a typical Gallic farce revue, notable mainly for the bombastic delivery of star Jean Rigauc; The Capucine and Mayol have standard girly shows in the old burlesque tradition, which always do good biz here. The Folies-Bergere and Casino de Paris are the big spec houses that get tourist and French trade.

### Chatelet Still Big With 'Mexico'

Chatelet is the big novelty staging house with its immense stage and descending elevator floor geared for top scenic effects. Now housing Luis Mariano in "Le Chantur De Mexico," this house is still doing big biz. Next big one here is the Gallic version of "Call Me Madam." Gaithe-Lyrique has a hep revival of operetta "Three Waltzes," and Theatre De Paris has "C'est Erit Dans Les Etoiles" ("It Is Written In The Stars"), Marc-Gilbert Sauvageon operetta. Mogador has the perennial "Violettes Imperiales," the costume operetta which has been packing them in for three years now.

## Legit Bits

Ward Morehouse, drama columnist of the N. Y. World-Telegram & Sun, is recuperating in Lenox Hill Hospital, N. Y., from surgery for a chronic ulcer condition. Composer producer Arthur Schwartz, president of the League of N. Y. Theatres, is due back next Tuesday (17) from the Coast. Alexander H. Cohen and Ralph Alswang will partner in the production of "All Summer Long," Robert Anderson's dramatization of Donald Wetzels novel, "A Wreath and a Curse." Alan Schneider, who staged the play's recent tryout in Washington, will repeat the stint for Broadway. Alswang will design the scenery and, as usual, Jocelyn will collaborate on the costumes.

The Edward Choate-George Ross production of "Murder Mistaken," Janet Green's London thriller, will be tried out late this spring at the Alcazar, San Francisco, probably with David Wayne and Alexis Smith heading the cast. It's slated for Broadway next fall, with Gilbert Miller a major backer. Dolores Gray, William Gaxton and John Raft will be costarred in "Carnival." Although Arthur Lesser recently announced that he had signed to present the "Folies Bergere" on Broadway this spring, report from Paris is that Paul Derval, director of the show, has "broken off negotiations" for such a deal and is dickering with another New York management.

Lincoln Kirstein is managing director of the N. Y. C. Drama Co., which is currently presenting a three-production series of revivals at N. Y. City Center. Albert Marre is artistic director of the operation, with Phil Bloom pressagent, Gilman Haskell company manager, Burry Fredrik production stage manager, Richard Baldrige assistant, Sybil Trubin executive secretary, Michael Wager assistant artistic director, Joan Frank production secretary and Joyce Davis production assistant. Howard Hoyt, Jack Bertell and Glenn Jordan will operate the Saratoga Melody Fair next summer on Route 9, south of Saratoga Springs, N. Y. The project will be capitalized at \$60,000.

Milton Baron, general manager for producer Jose Ferrer, will have a similar status with "My Three Angels," which Ferrer will direct for producers Saint Subber, Rita Allen and Archie Thompson. Ben Kranz will be stage manager of the show, which will star Walter Slezak. Len Doyle, John O'Hare, Harry Eno, George Gilbreath, Monty Banks and Drew Conklin will appear in "The Milky Way," which John Effrat will direct, for a single performance Feb. 24 at The Lambs, N. Y. "Porgy and Bess," the Blevins Davis-Robert Breen revival due March 10 at the Ziegfeld, N. Y., opened Monday (9) for a two-week run at the Empire, Paris, having closed a successful run in London last week. Wilva Davis (Mrs. Breen) returned to New York last week.

"Jimmy Six," a one-act comedy by stage manager Robert Downing, will be published by Plays: The Drama Magazine for Young People, a subsid of Atlantic Monthly. The Lighthouse Dramatic Group, composed of blind players, will present Joseph Spaulding's "Spider Island" next Saturday night (14) and Sunday matinee (15) at the Lighthouse Little Theatre, N. Y. While Peggy Phillips takes a month's leave to polish her play "To Charlie, with Love," in preparation for its Broadway production, Sol Jacobson will fill in as associate to Michel Mok on "South Pacific," "King and I" and "Maggie."

Herman Bernstein, general manager for producer Leland Hayward, is doubling as company manager of "Wish You Were Here," succeeding Carl Fisher, who sails this week for an indefinite vacation in Europe with his actress-wife, Peggy Cass. Clem Fowler will play a supporting part to Alfred Drake when the latter stars in "Man and Superman," opening Feb. 23 at the Penn Valley Playhouse, Philly. Robert Shackleton appears in "Brigadoon" next week and "Lend An Ear" two weeks hence at the Palm Beach Playhouse. Ernest H. Martin, co-producer of "Guys and Dolls," returned yesterday (Tues.) from London, where he huddled with Prince Littler on plans for the West End edition of the musical.

Ben Boyar, manager of the Vanderbilt, N. Y., will be company manager for the Broadway engagement of "Porgy and Bess," with Bill Doll as pressagent, Bob Dustin production assistant, George Quick as stage manager and Walter Reiner assistant. Gustav Blum and Samuel Lyons have acquired

## Inside Stuff—Legit

Backers of "Maggie," the Franklin Gilbert-John Fearnley production of a musical version of James M. Barrie's "What Every Woman Knows," include film scenarist-legit librettist Jo Swerling, \$500; his wife, \$1,250; Armina Marshall (Mrs. Lawrence Langner), associate director of the Theatre Guild, \$875; author-director-producer Joshua Logan, \$875; Gabriel Katzka, of the Paula Stone-Mike Sloane production staff, \$875; theatrical accountant Charles Renthal, \$1,750; actor Henry Fonda, \$1,750; his wife, \$1,750; producer Elaine Perry, \$1,750; theatreowner Howard S. Cullman, \$7,000; actor Myron McCormick, \$875; director-producer George Schaefer, \$875; Lillian Left, Ruth Bedford and Barbara F. Wolfman, of the Rodgers & Hammerstein production staff, \$1,750 each; Ruth Mitchell, of the Playwrights Co. production staff, \$1,750; lyricist-producer Oscar Hammerstein, 2d, \$3,500; his sons, stage manager James Hammerstein and film producer William Hammerstein, \$1,750 and \$875, respectively; stage manager Robert Griffin and company manager Carl Fisher, \$1,000; composer-producer Richard Rodgers, \$3,500; associate producer Clinton Wilder, \$500; orchestra leader-contractor Meyer Davis, \$1,312; talent agent Barron Polan, \$437; general manager Herman Bernstein, \$2,625; souvenir program agent Al Greenstone, \$3,500; producers Sherman and Marjorie (Mrs.) Ewing, \$1,750 and \$875, respectively; attorney Morris Schrier, representing Music Corp. of America, \$3,500; actor Colin Keith-Johnston, \$500; film actor Barry Sullivan, \$1,750; producer Carly Wharton, \$875, and the show's co-producers, Gilbert and Fearnley, \$437 and \$400, respectively. "Maggie" is capitalized at \$175,000, with provision for 20% overall.

Backers of "Emperor's Clothes," the Robert Whitehead-Playwrights Co. production of George Tabori's drama, include producer Elaine Perry, \$300; company manager Robert Schnitzer, \$300; Frederic de Wilde, stage-manager-father of Brandon de Wilde, co-featured moppet in the cast, \$400; orchestra leader-contractor Meyer Davis, \$600; Oscar E. Olesen, Whitehead's general manager, \$1,200; his wife, casting director Terry Fay, \$3,000; Mrs. Oliver Rea, Whitehead's former producing partner, \$1,200; scene designer Lester Polakov, \$1,200; the show's pressagent, Barry Hyams, \$1,200; realtor-theatre owner Robert W. Dowling, \$1,200; Malcolm Wells, representing the Playwrights Co., \$1,200; actor-director-producer Hume Cronyn, \$1,200; pressagent Ben Sonnenberg, \$1,200; Mrs. Marshall Field, \$1,200; film attorney Arnold Grant, \$1,800, and associate producer Sherman S. Krellberg, \$3,600. The production, which opened Monday night (9) at the Empire, N. Y., is financed for \$72,000, including 20% overall.

Backers of "Touchstone," Elaine Perry's production of the William Stucky drama which opened and closed on Broadway last week, include the producer's sister, Margaret Perry Fanning, \$3,000; Mrs. Irving Jacobs, widow of the producer who prior to his death last fall planned to present the show, \$1,500; Barry Bingham, publisher of the Louisville Courier-Journal, for which Stucky works, \$1,500; former producer Raymond Curtis, \$1,500; actress Dorothy Patten, \$750; actor John Baragrey, \$375; radio-tele announcer and strawhat operator Ron Rawson, \$375; actress Josephine Hull, \$300; Miss Perry, \$10,588; legal rep Anne Glatterman, representing an undisclosed client, \$27,750, and securities broker Bliss Asnes, representing an undisclosed client, \$23,250. The venture was financed at \$75,000.

"Oklahoma" is apparently indestructible as a touring show, but it's tough on company managers. Two seasons ago Herbert Farrar dropped dead while the show was in Montreal. Last fall Ernie Shaaf was taken off the train while the production was traveling between engagements in the mid-West, and died in a Chicago hospital. Last week Harry Shapiro became ill during the musical's stand in Los Angeles, and was ordered by physicians to return to New York. He was succeeded on the assignment by John Garrity, formerly with the Shuberts.

for production "Laughter in the Courtyard," by Leslie Weiner.

"Golden Cuckoo," a revised version of the comedy by Irish-American playwright Denis Johnston, a member of the Mount Holyoke faculty, will be presented tonight (Wed.) through next Sunday (15) at the Smith College Theatre, Northampton, Mass. St. John Terrell's Lambertville (N.J.) Music Circus will open its fifth season June 5 with "Sweethearts," then offer "Panama Hattie," "Fortune Teller," "Gentlemen Prefer Blondes" (two weeks) and "Fledermaus," with balance of the schedule to be set later. Eva Gabor left last week for a vacation in Jamaica, B.W.I. Meyer Davis engaged by Paula Stone and Michael Sloane to furnish orchestra for their forthcoming legit, "Carnival in Flanders."

Martin Kelly, former Albany newspaperman who took the advanced dramatics course at Catholic U., Washington, has joined the staff of Malcolm Atterbury's Colonial Playhouse, Albany, as director of publicity. He succeeded Hilda Naumoff, who is associated with an Albany radio station. Kelly has done drama adaptation and direction.

Eldon J. Elder, Broadway set designer, has signed to be art director for the Municipal Theatre Assn.'s 1953 summer season in Forest Park Playhouse, St. Louis. Mary Lou Taylor, former member of the Michael Chekov Co. in England, has joined Malcolm Atterbury's Colonial Playhouse, Albany, repertoire company for "Apple of His Eye," opening a two-week run today (Wed.). Bea Chilson, who toured in the national company of "A Streetcar Named Desire," is another newcomer for "Apple."

## Waxman Sees Favorable Conjunction for Legiter

A. P. Waxman announces plans for a spring production of "Lucky Star," musical about astrology, on which he has collaborated with Tom Johnstone and Fred Hillebrand. Georgie Tappis is set to stage the dancing, Willa Kim is to design the costumes and Lou Kenel will do the scenery. Gil Lamb, Nina Olivette and Julia Larson are mentioned for the cast.

## 'ESCAPADE' HITS NEW SAT. HIGH IN LONDON

London, Feb. 3.

The new British play by Roger MacDougall, "Escapade," which Henry Sherek is presenting at the St. James', broke the house record on its first Saturday, topping the high made by the Jean Louis Barrault Co. The gross for that day was \$1,064, and in its first full week the take was \$7,500.

American rights for the play are now being negotiated by Sherek.

## Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

Camino Real (D)—Cheryl Crawford, Ethel Linder Reiner, Walter P. Cryslar, Jr., prods.; Ella, Kazan, dir.

I Found April (C)—Kenneth Banghart, Diana Green, prods.; Luther Martin Kennett, dir.

Merchant of Venice (D)—N.Y.C. Drama Co., prod.; Albert Marre, dir.; Luther Adler, Margaret Phillips, Phillip Bourneuf, stars.

Misalliance (D)—N.Y.C. Drama Co., prod.; Frank Corsaro, dir.; Barry Jones, Tamara Geva, Roddy McDowall, Richard Kiley, stars.

My Three Angels (D)—St. Subber, Rita Allen, Archie Thompson, prods.; Jose Ferrer, dir.

## Current Stock Bills

(Feb. 9-22)

Angel Street—Dobbs Ferry (N. Y.) Players (9-13).

Desert Song—Motor Music Fair, Miami Beach (9-14).

Hay Fever (Miriam Hopkins)—Sombrero Playhouse, Phoenix (9-14).

I Married an Angel—Paper Mill Playhouse, Millburn, N. J. (9-21).

My Sister Eileen (Patsy Kelly)—Hilltop Theatre-in-the-Round, Sheraton Belvedere Hotel, Balto (10-15).

Play's the Thing (Magda Gabor)—Arena, Memphis (10-15).

Theatre (Kay Francis)—Arena, Memphis (17-22).



# Equity-Stock Mgrs. 'Love-Fest' Looks Brief As New Problems Stir Barns

New stock regulations adopted last week by Actors Equity have apparently quieted, at least temporarily, agitation by strawhat managers against the union. However, members of the Stock Managers Assn. are still muttering about the union's refusal to recognize their organization.

Principal angle of the new regulations that has eased tension between Equity and the managers is the provision permitting waivers of the new five-day rehearsal requirement on written application by individual strawhats. However, the union's new stock contract permitting 20% of the cast to be made up of either resident players or registered local non-pros is also in line with managerial objections.

Idea of the 20% clause is that it avoids prohibitive costs which would be involved if full casts, including bit parts, were paid the regular union minimum of \$85 a week. Also, stock managers feel, the exception highlights a distinction between the union's regular production contract and the new touring unit contract and thus averts the stagehands and other craft unions an entering wedge into the strawhat field.

A few militant SMA members take exception to the expressed assumption of Equity officials that inherent in the compromise agreement in the understanding that if the modified regulations don't work out, the strict five-day rehearsal rule will be accepted next year. They're already indicating determination to fight the five-day setup when and if it's again proposed. Equity reps merely shrug at this attitude.

## Show Biz Taking Spurt In Atlanta With Legit, Bands, Ballet & Icers

Atlanta, Feb. 10. Dormant show biz hereabouts has had a sharp hypo during the current month.

Creating most interest has been the booking of a two-week run of "South Pacific," starring Janet Blair and Webb Tilton, Feb. 16-23, with three matinees and one off-night scheduled. "SP" will play the Tower Theatre, formerly the Erlanger.

"Holiday on Ice" opened Saturday (7) at Municipal Auditorium, to run through Feb. 18, with four matinees scheduled. Since ice shows are a novelty hereabouts, "Ice" is luring customers from all over Georgia, Tennessee, Florida, the Carolinas and Alabama.

Slavenska-Franklin Ballet Co. is due for three performances at the Tower Feb. 13-14. No other ballet is in prospect for Atlanta this season, so healthy biz is certain.

Horace Heidt will bring his show to Atlanta for a two-night stand at the Fox Theatre Feb. 16-17, appearing in conjunction with screen fare, with a regular admission tariff of \$2, with loges only reserved at \$3.70.

Bookings for March include presentation March 11 by the Atlanta Music Club of Emlyn Williams, at the Tower; March 18-22, the Atlanta Opera Co. offering "The Chocolate Soldier," starring Helena Bliss and John Tyers, at the Tower, and March 26, Fred Waring and His Pennsylvanians, in a one-night stand at the Municipal Auditorium.

## Donat to Do Revival Of 'Cathedral' Next March

Robert Donat is to play the lead in an Old Vic revival of T. S. Eliot's "Murder in the Cathedral," which is to follow the upcoming production of "Julius Caesar."

"Cathedral," set to open March 31, will be produced by Michael Bentham. The cast will include Paul Rogers, Douglas Campbell and William Squire. The play is in for five weeks, and will be followed by Tyrone Guthrie's production of "Henry VIII," which the Queen and the Duke of Edinburgh are to attend opening night, May 6.

## Albany Preps Bill To Post Seat Locations

Albany, Feb. 10. Theatres and other places of amusement, entertainment and exhibition would be required to post conspicuously and display at all times a diagram showing the exact location by letter and number of each reserved ticket, under terms of an amendment to the general business law proposed by Sen. Julius M. Archibald and Assemblyman Daniel M. Kelly, N. Y. Democrats.

The bill, which would affect not only theatres but also places where exhibitions, games and contests are held, states that the posting shall be "adjacent to the boxoffice or other place where such reserved seats are sold."

Measure would take effect immediately.

## B'way Legiters May Cancel Shows For Preem Of 'Main Street to B'way'

Legit shows on Broadway may cancel performances the night the pic, "Main Street to Broadway," premieres in New York. Touring shows may do likewise in other towns where the Council of the Living Theatre picture has its local openings. Plan is being prepared by the CLT, which shares in the profits of Lester Cowan film production ballyhooing the legit stage.

It's expected that "Main Street to Broadway" will have its New York preem on a Thursday night, and perhaps open simultaneously in other cities. Idea of having legit shows stay dark that night is to help focus attention on the film preems, with various stars of stage productions attending the picture openings. That would be up to the individual legit managements, however, since the entire setup would be on a voluntary basis.

CLT has already received a \$50,000 advance against its share of the profits from "Main Street to Broadway," with an additional \$150,000 figured likely. The organization has thus far spent \$40,000 on its campaign to revive the road, chiefly through increasing local subscription lists.

## 'TABLE' CLICK IN PARIS; GUIGNOL READIES 'BAT'

Paris, Feb. 10. Theatres Capucines, which recently housed a slick girlie show, now has a fast-paced legit in Marc-Gilbert Sauvignon's "Treize a Table" ("Thirteen at the Table"), which looks like another hit here. Crix feel that this is a successful return to the "boulevard" theatre, which was well-made, savory and distracting. Though light and airy in plot, play was found to be droll, bombastic and a treat. Acting of Robert Murzeau, Nadine Alari and Simone Renant also came in for a share of the kudos; consensus is that it's a well-written comedy played with aplomb.

The Grand Guignol is rehearsing the shuddery old legit, "Le Chauve Souris" ("The Bat"), as next presentation. Theatre De Renaissance will house the new Jacques Deval play, which is as yet untitled, but will have Yvonne Tessier in the lead. Early February will see the unveiling of "Le Serpent a Sonnettes" ("The Rattlesnake") at the Theatre Daunou, with Isa Miranda and Gerard Sely. Written by English playwright Bruno Stuart, and adapted by Jean Huberty, this is a comedy of youth vs. the wisdom of age, with Miss Miranda as a fiery, ever-younger grandmother.

## Aldrich Yens Latin Revue

Richard Aldrich left N. Y. yesterday (Tues.) for a two-week visit at the Naples (Fla.) home of Julius Fleischmann.

He'll discuss with the latter production of a proposed Spanish revue to open in Madrid and then tour Spain and South America before coming to the U. S.

## Open Tryout House In Hempstead, L. I.

Possible new tryout house for Broadway, or a touring or stock circuit stand has been opened in Hempstead, L. I. House is the indie-owned Hempstead Theatre, formerly a film spot, which has been renovated and adapted for legit. It's a 1,500-seater with a modern air-conditioning plant.

Lawrence Robinson, managing the new operation, hopes to book the house to open in April, but is reportedly also figuring on the possibility of getting shows which have been unable to get locations during the current theatre shortage on Broadway. He's said to be offering unusually liberal terms for the spot.

## Hayward Eyeing 3-D for 'Roberts'

Leland Hayward, producer of the smash legit, "Mister Roberts," which ended a five-year run with conclusion of its engagement at the Shubert Theatre in Washington Saturday night (7), is eyeing a 3-D film deal for the drama. It ran for 1,157 performances on Broadway.

Hayward apparently is waiting for the smoke to clear from the current confusion in Hollywood over the new optical effects before he decides on a picturization course. He may produce the film himself or, which is more likely, sell the rights to one of the studios.

There has been film-maker interest in the play before but not too much coin was being offered. However, Hayward feels "Roberts" neatly lends itself to some form of 3-D treatment, which should make it more attractive to the studios.

Henry Fonda, star of "Roberts," and Joshua Logan, director, are not likely to be associated with its picturization if it's done early. Both have other commitments which will carry them through next season.

## Dorothy Sands Needs Fast Bicycle to Double In N.Y. and D.C. Legiters

Airplanes, rather than the traditional bicycle, will be needed by Dorothy Sands for the next couple of weeks in doubling between the touring "Bell, Book and Candle" and the N. Y. City Center revival of "Misalliance."

Actress, rehearsing in the Shaw play in New York this week, will return to the John van Druten tourer for its two-week Washington engagement opening next Monday night (16), then plane to New York for the preview-premiere Tuesday night (17) at City Center. She'll remain with the Shaw comedy for the duration of its run, March 1, but planes to Pittsburgh for the "Bell, Book and Candle" opening March 2.

Understudy is substituting in the Miss Holroyd part in "Bell, Book and Candle" during Miss Sands' absence.

## Yale to Give U. S. Preem Of Anouilh 'Colombe'

New Haven, Feb. 10. Yale Dramatic Assn. will preem an American production of the Jean Anouilh comedy, "Colombe," which had a London run in the 1951-52 season.

Group will put the show on for two weekends, Feb. 26-28 and March 3-4, at the University Theatre. English version has been scripted by Denis Cannan, London playwright and producer.

Two Yale Drama Dept. assistant profs, Leo S. Lavandero on directing and W. Oren Parker on scene design, have a hand in the technical end of this production.

## Fishers' in Concert Form Via Little Orch Group

As last of its experimental series of three operas in concert form at Carnegie Hall, N. Y., Thomas Scherman and the Little Orchestra Society will present Bizet's "The Pearl Fishers," next Monday (16).

Soloists will be Martial Singher, Rhea Jackson, Davis Cunningham, and Kenneth Smith, together with the Westminster College Choir.

# London Legit Slump Bops 'Porgy'; Quick Paris Booking, Then B'way

## 'I Found April' to Open Tour in Springfield

"I Found April," George Batson comedy in which Constance Bennett will star, opens an extended tour Feb. 19-21 at the Court Square, Springfield, Mass. The Kenneth Banghart-Diana Green production splits the week of Feb. 23 between Allentown, Reading and Wilmington, then plays single weeks in Boston, Montreal and Toronto, after which it heads south. Idea is to go to Chicago in May, possibly for the summer, and reach Broadway next fall.

Cast, directed by Luther Martin Kennett, includes John Baragrey, Herbert Evers, Helen Raymond, Marjorie Peterson and Louise Larabee. Robert O'Hearn has designed the scenery, Richard Korner is company manager and Joseph Heidt pressagent.

The play was originally tried out last spring in St. Louis and Kansas City, and played a strawhat tour last summer.

## Byram Continues Role Of Advisor to Cullman Under Burr Partnership

John Byram, former Paramount Pictures play editor who has formed a legit producing partnership with Courtney Burr, will probably continue as advisor on legit investments for Howard S. Cullman. However, it's not expected that Cullman will be actively associated in the Burr-Byram operation, but will probably merely participate in individual shows as a backer.

Burr and Byram have no scripts under option, but are considering several for possible production next season. Meanwhile, preparations are going ahead for a touring edition of "Seven Year Itch," the George Axelrod comedy click produced by Burr and Elliott Nugent at the Fulton, N. Y. Also, John Gerstad, who staged the show, sailed last week for London to repeat the assignment for H. M. Tennent's West End edition.

Although Byram did not have a chance to discuss the matter with Cullman before the latter's departure last week for a vacation in Nassau, B. W. I., it's assumed that Cullman would not be interested in managerial participation in the Burr-Byram operation. Under his present setup, Cullman has access to investment in the productions of virtually all the established Broadway managements, besides operating the Alvin Theatre, N. Y., and serving as chairman of the N. Y. Port Authority.

Byram's withdrawal from Paramount a couple of weeks ago followed the company's recent curtailment of its activities in the legit field. He had been with the company since 1933, having previously been dramatic editor and second string critic for the N. Y. Times. His duties as play editor for Paramount have been taken over by Alan Jackson, doubling as story editor.

Besides representing Cullman as adviser on investments, Byram also partnered with Burr in the production of several legit offerings while with Paramount, and gave unofficial assists to various other managements on numerous other shows.

## Platform Style 'Burning' Stars Burt Lancaster

Hollywood, Feb. 10. A "platform-style" production of Christopher Fry's "The Lady's Not for Burning," starring Burt Lancaster, will be presented by legit producers Russell Lewis and Howard Young next fall as the first in a series of offerings under a Drama Guild banner for the revived Chautauqua Circuit. Producers plan three other reading versions of contemporary plays to round out the season.

Not included in the Drama Guild series is the scheduled Lotte Lehman program, in which the diva will narrate episodes from her life against a vocal instrumental music background.

Decision to close the London run of "Porgy and Bess" tonight (10) was a direct sequel to the slump currently hitting London legit theatres. For several weeks the gross was substantially below the stop clause in the agreement made with Prince Littler, and the U.S. management, represented by Robert Breen and Blevins Davs, was forced to make a snap decision.

For the last eight to 10 weeks "Porgy" has been grossing an average of \$16,000 to \$17,000 a week at the Stoll, which is considered exceptionally good for that theatre. Operational costs, however, are substantially above normal, and it was for that reason that Breen and Davis originally insisted on the insertion of a break-even figure of \$22,400. In the opening weeks of the run, show was taking upwards of \$26,000, but the seasonal slump expected to last over the Christmas holiday period has been going on for longer than anticipated.

Following the decision to terminate the London season, "Porgy" opens a two-week season in Paris next Monday (16), which will run until March 1. The company will immediately pack bags for its opening at the Zieffeld Theatre, New York, March 11.

With realization that if Littler terminated the run they would have difficulty in keeping the company together, Breen initiated discussions with Billy Rose during latter's recent visit to London. Rose indicated he would like to add "Porgy and Bess" to a repertory of musical productions and offered the date at the Zieffeld. When the gross showed no sign of returning to normal, both Breen and Davis reckoned they had no alternative and closed a deal with Rose.

Suddenness of the closure has presented Littler with the problem of finding an alternative production capable of attracting substantial biz to the offbeat Stoll. Not only is there nothing in the offing, but he's faced with the prospect of returning cash from advance bookings.

## Legit Can Hold Its Own Vs. TV, Sez ANTA Forum; Tele Called an Assist

Legit can hold its own against television, according to producer Max Gordon and actors Peggy Wood, Faye Emerson, Walter Abel and Gene Lockhart, who discussed the subject at an ANTA forum in N. Y. last Thursday (5).

One thing legit could and should do, suggested Abel, was to follow its audience, as TV had done. When population moved from big cities to suburbs, he said, films, radio and TV followed, but theatre did not. He praised Paul Gregory for taking his dramatic readings to suburban towns outside the regularly skedged legit cities.

Gordon felt that legit might lose its young writers to TV this generation, just as it had lost them to pix the last generation. Theatre, he said, should encourage, not discourage the young writer.

Not only does TV not "threaten" legit, was the consensus of Miss Wood, Miss Emerson and Lockhart, but it can help it. Both actresses told how their TV rep brought audiences into their '52 strawhat shows ("Mamma" and "Dangerous Corner"), with the atreagoing a new and enjoyable experience which many of these TV-huggers might well repeat. The two mediums aid and abet each other, was the decision, with legit training talent for TV which in turn supports actors who can't make a full-time living in the theatre.

## Gerstad Now in London Casting British 'Itch'

London, Feb. 10. John Gerstad, who directed "Seven Year Itch" for Broadway, has arrived in London and is now casting "Itch" there, to be staged by H. M. Tennent in association with Williamson Music.

Production will go into rehearsal as quickly as possible, and a short provincial tour will be arranged before it opens in the West End.

# B'way Falters; 'Love's Labor' \$21,600, 'Crucible' \$28,400, 'Season' \$24,600, 'Mid-Summer' 15¢, 'Touchstone' Folds

Broadway skidded a bit last week, but slumped Friday and failed to recover at the Saturday performances. In two cases two-for-ones hyped attendance for long run hits, and managements of two other shows are reportedly considering similar tactics, with indications that business generally will not improve much this week.

Of the recent arrivals, the City Center's revival of "Love's Labor's Lost" drew a mixed press and moderate attendance for its first week, but "Touchstone" was panned and taken off. Of the earlier entries, "Crucible" held about even at near-capacity, "Fifth Season" climbed to near-capacity and "Mid-Summer" moved up again and now appears set for a run, but "The Bat" had to close.

There are four openings this week, as detailed below.

## Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama).

Other parenthetical designations refer, respectively, to top prices; number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

**Bat**, National (3d wk) (D-\$4.80; 1,172; \$25,500). Nearly \$8,000 (previous week, \$9,000); closed last Saturday night (7) after 23 performances; management announces plans to reopen at an undisclosed theatre in two weeks; revival represents a deficit of about \$40,000 at present.

**Bernardine**, Playhouse (17th wk) (C-\$4.80; 999; \$21,500). About \$8,000 (previous week, \$9,300).

**Children's Hour**, Coronet (8th wk) (D-\$4.80; 1,027; \$28,378). Almost \$13,900 (previous week, \$16,200).

**Crucible**, Beck (3d wk) (D-\$6-\$4.80; 1,214; \$31,000). Nearly \$28,400 (previous week, \$28,800).

**Deep Blue Sea**, Morosco (14th wk) (D-\$6-\$4.80; 912; \$26,000) (Margaret Sullivan). Nearly \$15,700 (previous week, \$17,800); closing Feb. 28 to four.

**Dial M for Murder**, Plymouth (15th wk) (D-\$4.80; 1,062; \$30,495) (Maurice Evans). Over \$30,700 (previous week, \$30,787).

**Evening With Beatrice Lillie**, Booth (19th wk) (R-\$6; 739; \$24,184). Over \$24,200 (previous week, \$24,200).

**Fifth Season**, Cort (3d wk) (C-\$4.80; 1,056; \$25,639) (Menasha Skulnik, Richard Whorf). Over \$24,600 (previous week, \$23,500).

**Fourposter**, Golden (68th wk) (C-\$4.80; 769; \$19,195) (Sylvia Sydney Romney Brent). Almost \$10,500 with the help of two-for-ones (previous week, \$10,000).

**Guys and Dolls**, 46th St. (116th wk) (MC-\$6.60; 1,319; \$43,904). Got \$38,700 (previous week, \$40,300).

**King and I**, St. James (98th wk) (MC-\$7.20; 1,571; \$51,717) (Yul Brynner). Over \$47,500 (previous week was underquoted; should have read just over \$50,000).

**Love of Four Colonels**, Shubert (4th wk) (C-\$6-\$4.80; 1,361; \$39,000) (Rex Harrison, Lilli Palmer). Selling out, but Theatre Guild subscription limited the gross to almost \$37,300 (previous week, \$36,600).

**Love's Labour's Lost**, City Center (1st wk) (C-\$3; 2,100; \$35,000) (Joseph Schildkraut, Kevin McCarthy, Meg Mundy, Philip Bourneuf, Hurd Hatfield). Opened last Wednesday (4) to four favorable notices (Chapman, News; Coleman, Mirror; McClain, Journal-American; Watts, Post) and three pans (Atkinson, Times; Hawkins, World-Telegram & Sun; Kerr, Herald Tribune); first eight performances through Sunday night (8), including a preview, grossed nearly \$21,600; closing next Sunday (15), to be followed by "Misalliance."

**Mid-Summer**, Vanderbilt (3d wk) (D-\$4.80; 720; \$18,500) (Mark Stevens, Geraldine Page). Almost \$15,000 (previous week, \$13,500).

**Moon Is Blue**, Miller (101st wk) (C-\$4.80; 920; \$21,586) (Donald Cook, Barry Nelson, Janet Riley). Over \$12,300 with the help of two-for-ones (previous week, \$10,700).

**New Faces**, Royale (39th wk) (R-\$6; 1,035; \$30,600). Nearly \$22,100 (previous week, \$23,300).

**Pal Joey**, Broadhurst (58th wk) (MC-\$6.60; 1,160; \$39,602) (Vivienne Segal, Harold Lang). Over \$32,200 (previous week, \$33,100).

**Seven Year Itch**, Fulton (12th wk) (C-\$6-\$4.80; 1,063; \$23,228). Over \$24,300 (previous week, \$24,400).

**South Pacific**, Majestic (199th

wk) (MC-\$6; 1,659; \$50,186) (Martha Wright, George Britton). Over \$33,900 (previous week, \$36,900).

**Time of the Cuckoo**, Empire (17th wk) (CD-\$6-\$4.80; 1,082; \$25,056) (Shirley Booth). Topped \$20,000 (previous week, \$22,600).

**Time Out for Ginger**, Lyceum (10th wk) (C-\$4.80; 995; \$22,845) (Melvyn Douglas). Nearly \$16,500 (previous week, \$17,400).

**Touchstone**, Music Box (1st wk) (D-\$4.80; 1,012; \$26,903). Opened Tuesday night (3) to unanimous pans and closed Saturday night (7) after seven performances; grossed about \$2,500; lost around \$65,000.

**Two's Company**, Alvin (8th wk) (R-\$7.20; 1,331; \$47,167) (Bette Davis). With the star out ill the first half of the week, the show got almost \$22,300 for four performances (previous week, \$28,000 for five performances).

**Wish You Were Here**, Imperial (33d wk) (MC-\$7.20; 1,400; \$52,080). Nearly \$49,200 (previous week, \$50,700).

## OPENING THIS WEEK

**Emperor's Clothes**, Barrymore (D-\$6-\$4.80; 1,060; \$28,000) (Lee J. Cobb). "Robert Whitehead-Playwrights Co. production of play by George Tabori; opened Monday night (9) to two favorable reviews (Chapman, News; Watts, Post) and five pans (Atkinson, Times; Coleman, Mirror; Hawkins, World-Telegram & Sun; Kerr, Herald Tribune; McClain, Journal-American).

**Hazel Flagg**, Hellinger (MC-\$7.20; 1,527; \$53,000) (Helen Gallagher, Thomas Mitchell, Benay Venuta, John Howard). Jule Styne, in association with Anthony B. Farrell, production of musical version of "Nothing Sacred," book by Ben Hecht, score by Styne, lyrics by Bob Hilliard; opens tonight (Wed.).

**John Brown's Body**, Century (D-\$6-\$4.80; 1,645; \$43,000) (Tyrone Power, Judith Anderson, Raymond Massey). Paul Gregory production of dramatic reading of the Stephen Vincent Benet poem, adapted and staged by Charles Laughton; opens next Saturday night (14).

**On Borrowed Time**, 48th St. (CD-\$4.80; 925; \$22,927) (Victor Moore, Leo G. Carroll, Beulah Bondi). Richard Krakeur, Randolph Hale, William G. Costin, Jr., revival of Paul Osborn's 1937-38 adaptation of Lawrence Edward Watkin's novel; opened last night (Tues.).

## 'Roberts' \$25,000, 'Gigi' \$20,700, D.C.

Washington, Feb. 10.

"Mister Roberts" wound up its long and highly successful legit career last week with a strong \$25,000 gate here. Play's final two weeks at the Shubert Theatre indicate that there would probably be plenty of life in this one if more bookings were available.

Business picked up for "Gigi" in its second semester at the National, with a gross of \$20,700. Comedy has a third week to run and will be succeeded by "Bell, Book and Candle," for which a heavy advance sale is reported.

## 'Girl' \$17,400, Det.

Detroit, Feb. 10.

"Country Girl" grossed a fair \$17,400 in its second and final week at the Cass. Theatre now goes dark for two weeks, reopening Feb. 22 with "Good Night Ladies," booked for a fortnight. Shubert also is dark this week.

## 'Constant Wife' Pulls \$21,900 in N.O. Stand

New Orleans, Feb. 10.

Katharine Cornell, starring in "Constant Wife," drew a healthy \$21,900 in eight performances through Saturday night (7) at the Civic Theatre here.

The Somerset Maugham revival, with Robert Fleming and John Emery costarred, held over for an extra performance Sunday night (8), then moved to Baton Rouge for a single show last night (Mon.), after which it goes to Houston and Dallas.

## 'Wonderful' 43G, 'Picnic' OK \$12,800, Hayes 23G, Hub

Boston, Feb. 10.

Following a couple of busy weeks, Hub legit fare had dwindled to only two, with "Picnic" currently in its final week and "Maid in Ozarks" continuing in fourth frame. On the horizon are "Gigi" slated for two-weeker at the Wilbur opening Feb. 23 and "Fasten Your Belts" due the same night at the Shubert for two weeks.

**Estimates for Last Week**

**Maid in the Ozarks**, Majestic (3d wk) (\$3.60; 1,100). Pulled okay \$14,200, following \$15,500 for second.

**Mrs. McThing**, Colonial (4th wk) (\$4.80; 1,500) (Helen Hayes). Wound four week stand with slick \$23,000. House is dark.

**On Borrowed Time**, Wilbur (3d wk) (\$3.60; 1,200) (Victor Moore, Leo G. Carroll, Beulah Bondi). Great reviews failed to bring a box-office response; finished with pale \$6,700.

**Picnic**, Plymouth (1st wk) (\$3.60; 1,200). Nabbed nice notices and pulled okay \$12,800 for seven performances. Final week current, shapes strong.

**Wonderful Town**, Shubert (2d wk) (\$6-\$4.80; 1,700) (Rosalind Russell). Went clean again at nearly \$43,000.

## Skinner Sets Record, \$20,100 for 7 on Coast

Vancouver, Feb. 10.

Cornelia Otis Skinner, who's been mopping up on the Coast and in the northwest recently, topped her own records last week with a gross of \$20,100 for seven performances in her one-woman musical show, "Paris '90."

Star drew \$10,400 in four performances Monday - Wednesday (2-4) at the Metropolitan, Seattle, and added \$9,700 in three performances Friday-Saturday (6-7) at the International Cinema here.

## Veronica Modest \$8,000, St. L. Stock 'Appearance'

St. Louis, Feb. 10.

Mixed reviews greeted "Personal Appearance," with Veronica Lake in the top role and piece wound up a one week frame at the Ansell Brothers midtown Empress Sunday (8) with a mild b.o. score. Eight performances with the usual \$2.50 top prevailing grossed \$8,000.

"Petrified Forest," with Gene Raymond the visiting star, opens a one-week stand at the Empress tonight (Tues.).

The American, after being dark for one week, opened last night (Mon.) for a fortnight stand of "The Shrike," with Van Heflin as star. The piece is scaled to \$4.27.

Billy Gilbert has been set for Ciro's, Philadelphia, Feb. 16, and the Seville Theatre, Montreal, March 12.

## Show Finances

I AM A CAMERA  
(As of Dec. 27, '52)

Original investment	\$ 65,000
Production cost	36,323
Tryout loss	3,616
Total gross for last four weeks	82,521
Profit for last four weeks	11,846
Total profit to date	100,712
Less 10% to author-director John van Druten	10,071
N. Y. state tax	1,073
Bonds and cash reserve	17,190
Distributed profit to date	63,337
Balance available for distribution	9,041
(Note: "I Am a Camera" opened Nov. 28, '51, at the Empire, N. Y., and played 261 performances on Broadway. It laid off last summer, but has been touring since Sept. 1, '52.)	

## Chi Up; 'Madam' \$40,600, 'Dial' \$19,900, Fonda \$29,400, 'Josephine' Shuttters

Chicago, Feb. 10.

## 'SHRIKE' \$19,100 SPLIT, ST. PAUL-KANSAS CITY

Kansas City, Feb. 10.

Only legit here in several weeks, "The Shrike," gave moderate accounting in four-day stand at the Fox Midwest Orpheum Theatre. Playing five performances (matinee Saturday) Feb. 4-7, Van Heflin starrer drew almost \$12,000 at \$3.66 top.

Critics were favorable to play, and town was comparatively light on competitive attractions. But the flu epidemic is believed to have held trade down somewhat. Show played under the John Antonello banner. No other legit scheduled here in February.

In two evenings and a matinee Sunday-Monday (1-2), the Joseph Kramm drama grossed \$7,100 at the Auditorium, St. Paul, giving it a total of \$19,100 for the eight-performance string.

## 'Guys' Rugged \$39,200 Brings \$165,000 Total For Hefty Pitt Stand

Pittsburgh, Feb. 10.

"Guys and Dolls" dropped a bit on fourth and final week at Nixon, but still banged out a highly profitable session at \$39,200 for the windup. Slight dip was expected inasmuch as the booking was advertised for three weeks only, and although fourth week had already been set in the original deal, it wasn't announced until run was well under way.

However, the total of almost \$165,000 for the entire run, second only to record-breaking four-week stay of "South Pacific" last spring, was plenty satisfactory and indicates that "Guys," like "SP," may return next season whenever it finds the time.

Nixon has another subscription offering, "I Am a Camera," this week and will follow it on successive weeks with "Country Girl," Jose Greco, return engagement of "Bell, Book and Candle" and Samia Gamal in "White Cargo" revival.

## 'OKLA.' \$34,300, L.A.; BILLIE BURKE \$11,700

Los Angeles, Feb. 10.

On its fourth trip to town, "Oklahoma!" racked up a three-week operating profit of around \$20,000 for the stand which ended at the Biltmore Theatre Sunday night (8). Gross for the three frames was \$85,000, with the final week hitting \$34,300, better than anything the musical has grossed here except on its original visit, when it was scaled higher. House is dark now until next Tuesday (17), when Katherine Cornell opens in "Constant Wife."

Town's only other tenant was "Life With Mother" which ebbed to \$11,700 in its second week at the Carthy Circle, with Billie Burke in the title part.

## Bennett-Scott 'Bell' Pulls \$17,500 in Balto

Baltimore, Feb. 10.

"Bell, Book and Candle," starring Joan Bennett and Zachary Scott, pulled a profitable \$17,500 last week at the 1,900-seat Ford's Theatre here, at a \$4.20 top. Attendance for the John van Druten comedy was a trifle light during the week, but spurred at both performances Saturday (7) to take the engagement over the break-even hump.

Shepard Traube production is playing Richmond this week.

## 'Dickens' Laggard \$6,800 In Toronto Half-Week

Toronto, Feb. 10.

Although reviews were unanimously ecstatic, Emlyn Williams in "Charles Dickens" grossed a tepid \$6,800 at the Royal Alexandra, with 1,525-seater scaled at \$3.50 top. Piece was in for split week Thursday-Saturday (5-7), playing four performances.

Ernest Rawley, manager of the Royal, is negotiating with the Sol Hurok office for return engagement following Emlyn Williams' present bookings.

Chicago legit was generally a bit healthier last week. Flurry of new openings has quieted, with nothing new in sight for two more weeks. "Josephine" opened a tryout stand at the Selwyn last week, but drew mixed notices and closed Saturday night (7) for repairs. "Point of No Return" improved last week, as did "Dial M for Murder" and "Call Me Madam." "Top Banana" is slated to leave here Feb. 28.

Early curtain for "Dial M" has been SRO, but, as yet, no other plays have followed it. Cornelia Otis Skinner is due March 2 for a four-week stand at the Blackstone. For a more immediate opening, "The Shrike," with Van Heflin, opens Feb. 23 for a six-week stand at the Erlanger.

## Estimates for Last Week

**Call Me Madam**, Shubert (3d wk) (\$5; 2,100). Bright \$40,600, with the advance strong; now playing Sunday nights.

**Dial M for Murder**, Harris (2d wk) (\$4.40; 1,000) (Richard Greene). Thriller improved to \$19,900.

**Point of No Return**, Erlanger (2d wk) (\$5; 1,334) (Henry Fonda). Doing best business house has had in months with sock \$29,400.

**Josephine**, Selwyn (1st wk) (4.40; 1,000). Comedy tryout drew doubtful notices and was suddenly taken off Saturday (7), with the management announcing plans for revision and reopening; grossed \$7,000.

**Top Banana**, Great Northern (10th wk) (\$6; 1,500) (Phil Silvers). Slipped to \$26,500; exiting Feb. 28 to continue tour.

## 'Poster' \$28,300, 'Mag' 19G, Philly

Philadelphia, Feb. 10.

Departure of three attractions, balanced by arrival of trio of productions, keeps local legit season in high. Newcomers last night were "Wonderful Town," musical at Forrest, and "Mrs. McThing," at the Shubert.

Circle in Square, arena-stage group in Academy of Music Foyer, brings in "Legend of Lovers" tonight (10). Unusual circumstance found Theatre Guild and America Theatre Society competing with themselves in three houses last week, with "Maggie" (Forrest), "Fourposter" (Locust) and "Stalag 17" (Walnut) all being offered in subscription series.

**Estimates for Last Week**

**"Maggie,"** Forrest (3d wk) (1,760; \$5.20) (Betty Paul, Keith Andes). Over \$19,000.

**"Fourposter,"** Locust (1st wk) (1,580; \$3.90) (Jessica Tandy, Hume Cronyn). \$28,300 plus.

**Jose Greco Dancers**, Shubert (1st wk) (1,870; \$3.90). \$19,000.

**"Stalag 17,"** Walnut (2d wk) (1,340; \$3.90) (George Tobias). Fine \$22,800.

## 'S.P.' \$62,100 in Miami; \$115,300 Two-Wk. Total

Miami Beach, Feb. 10.

"South Pacific," winding up a two-week (less one day) stand at the Dade County Auditorium last week, grossed almost \$62,100 for the eight-performance string. That gave it a total of \$115,300 for the 15-performance engagement.

The musical is playing the Temple, Birmingham, this week.

## Ballet Theatre Sock 44½G In Southern Split Week

Ballet Theatre racked up a sock \$44,500 in eight performances last week in a series of engagements in the deep south. Troupe garnered \$8,100 in Oklahoma City Sunday (1); \$17,000 in three days (Mon.-thru-Wed.) in Dallas; \$3,400 in Dallas Thursday (5); and \$18,000 in three performances the following two days in Houston.

Company is still doing splits in the deep south.

**'Ladies' \$14,800, Cincy**  
Cincinnati, Feb. 10.

"Good Nite, Ladies" racked up smash \$14,800 last week in 1,300-seat Cox Theatre for start of three-week engagement. Spicy ads and flood of two-for-ones developed turn-aways at night performances. Top is \$4.31 for the stand.

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**JEFFREYS** and **Robert**  
**STERLING**

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—Walter Winchell

"What a triumph for these newlyweds . . . delivering a peppery, highly exciting routine of songs and patter . . . won the audience completely . . . with some of the smartest material heard around these parts in years . . . Just made to order as the hero and heroine of any musical, these two."  
—Louis Sobol

"Surprising how much savoir faire our old friend, Bob, has, and, of course, Anne has a God-given voice."  
—Louella O. Parsons

"Lived up to all the juicy advance notices . . . They've managed to retain all their offstage charm onstage, were meticulous in their selection of custom-tailored musical comedy material and are as funentertaining as all get out."  
—Hy Gardner

"Delightfully constructed . . . A show that's as resting as well as decorative. I received much pleasure from the act."  
—Robert W. Dana

"Not since Janet Gaynor and Charles Farrell has there been a show couple to cause such hooray-ing as we heard and whistled to last night . . . Charm, talent and fresh approach to the supper club scene."  
—Frank Farrell

"14 Carat Sterling Entertainment!"—Radie Harris  
"Have launched a niter career with a sick comedy and singing chore."  
—Sahu, Variety

"They do say the new Anne Jeffreys-Bob Sterling act is the greatest thing since Kay Thompson."  
—Mike Connolly, Hollywood Reporter

"Brightest, most sparkling young couple to hit the supper clubs in many years . . . currently making the Empire Room the most pleasant spot in town to spend an evening . . . An occasion for throwing hats into the air. You won't find fresher or more tuneful material in any club. . . . new songs which would do credit to any Broadway musical . . . A high class couple with a high class act. Here's class!"  
—Jim O'Connor (Gene Knight)  
New York Journal-American

"Anne Jeffreys and Bob Sterling were wonderful."  
—Earl Wilson

"Probably the most entertaining new turn of the season . . . they are somewhere near the best-looking couple in town and appear to be just about the happiest as well. They provide, as pleasant an evening as you are likely to find."  
—Lee Mortimer

"Spring came early to New York this year with the Sterlings—a fresh and delightful duo."  
—Leonard Lyons

"A darling new duet on the swank supper club scene."  
—Dorothy Kilgallen

Currently

## EMPIRE ROOM, Waldorf Astoria

New York

Show Written and Directed by BOB WRIGHT and GEORGE FORREST

Press Representative:  
John Springer

Personal Management:  
LESTER SHURR  
1501 Broadway, New York

Direction:





## Plays on Broadway

### The Emperor's Clothes

Robert Whitehead Co. association with the Playwrights Co. production of drama in three acts by George Tabori. Stars: Lee J. Cobb, features Maureen Stapleton, Anthony Ross, Esmond Knight, Brandon de Wilde, Nydia Westman, Tamara Daykaranova, Michael Strong, Mike Kelly. Staged by Harold Clurman. Setting and lighting, Lester Polakov; costumes, Ben Edwards. At Ethel Barrymore, N. Y., Feb. 3, '53; \$4.80; 95 Friday, Saturday nights and opening.

Elek Odry ..... Lee J. Cobb  
Bella ..... Maureen Stapleton  
Ferkle ..... Brandon de Wilde  
Peter ..... Anthony Ross  
Granny ..... Tamara Daykaranova  
Baron ..... Esmond Knight  
Police Agent ..... Michael Strong  
2d Police Agent ..... Mike Kelly  
Fat Hugo ..... Philip Rodd  
Mr. Schmitz ..... Howard H. Fischer  
Mrs. Schmitz ..... Nydia Westman  
Man Without Shoes ..... David Clarke  
Boy ..... Richard Cox  
Milkman ..... Allan Rich  
Policeman, Singer ..... John Anderson

"Will you let me finish a sentence?" the leading character in "The Emperor's Clothes" keeps demanding. Each time he shouts down interruptions and delivers a harangue.

Before the harrowing drama is over, almost everyone in the George Tabori play has similarly demanded his big scene, and then proceeded to belabor the audience with vehement dialog. There's just too much talk, talk, talk. Presently the stage, theatre and audience are buried under it. So, naturally, is "The Emperor's Clothes."

This time the author of last season's disappointing "Flight into Egypt" is telling how a once-fearless professor, now a cringing citizen of a police state, finally regains his pride and respect of his family by defying torture. In a curious way, the finale suggests a 1930 Hungarian version of Arthur Miller's current "The Crucible," in which the 1692 Salem hero dies rather than make a false confession of witchcraft.

The twist in "Clothes" is that suspicion is directed against the protagonist by his moppet son's vividly-imagined tales of plots by fictional characters and the existence of a pretended secret boy's society. There is undoubted power in the drama, with one genuinely blood-chilling scene as two secret police agents cross-examine the frightened professor.

Tabori's writing also has repeated touches of perception and eloquence. But it keeps getting in the way of the story, retarding it and turning it into a talkfest, so the movement is lost and the drama's urgency is destroyed.

This labored effect is accentuated by Harold Clurman's sympathetic, deliberate direction. Although Lee J. Cobb, as the conversation-obsessed professor, plays with intense concentration and emotional power, his plodding pace makes an already gabby role seem interminable.

Maureen Stapleton, now red-haired, is plausible and genuinely touching as the wife, though until the final act the part gives her little to do but wring her hands and whimper for her child. Brandon de Wilde is believable in the insufficiently defined role of the imaginative youngster and there are standout performances by Esmond Knight as a liberal-minded Budapest aristocrat, and Anthony Ross as a clear-eyed radical doctor.

Acceptable supporting portrayals are given by Tamara Daykaranova as a proud Hungarian matriarch, Philip Rodd as the son's playmate and Nydia Westman as a lynch-minded neighbor. Lester Polakov has designed a complicated but stunning interior setting

on two levels, and Ben Edwards has provided appropriate costumes. Despite its obvious merits, "Clothes" has too much writing in it but too little theatre. Incidentally, the title is taken from the familiar Hans Christian Andersen fable.

### Love's Labor's Lost

N. Y. City Drama Co. revival of Shakespeare comedy in three acts. Stars: Joseph Schildkraut, Kevin McCarthy, Mica Mundy, Philip Bourneuf, Hurd Hatfield. Staged by Albert Marre; setting, Robert O'Hearn; costumes, Robert Fletcher; incidental dances, Todd Bolander; orchestra conductor, William Brooks; assistant director, Richard Baldridge; production supervisor, Lemuel Ayers. At City Center, N. Y., Feb. 4, '53; \$3 top. King of Navarre ..... Jerome Kilty  
Lord Longvaine ..... Robert Fletcher  
Lord Dumaine ..... Paul Spares  
Lord Berowne ..... Kevin McCarthy  
Constable ..... Fred Gwynne  
Don Adriano de Armado ..... Paul Ballantyne  
Page ..... William Melver  
Galerate ..... Oliver Anderson  
Jacquenetta ..... Priscilla Morrill  
Chamberlain ..... Earl Montgomery  
Princess of France ..... Nancy Marchand  
Lady Maria ..... Cavada Humphrey  
Lady Katherine ..... Jan Farrand  
Rosaline ..... Meg Mundy  
Lord in Waiting ..... Amanda Steel  
Holofernes ..... Philip Bourneuf  
Curate ..... Hurd Hatfield  
Courier ..... Liam Sullivan  
Attendants ..... Albert Duclos  
Richard Astor

It's a cinch why "Love's Labor's Lost" is an infrequently produced play. A product of what legit-TV director Ezra Stone calls Shakespeare's pre-Abbott ("Boys From Syracuse") period, it's a pretty trying mixture of puns and mistaken identity, with the master dramatist emerging suddenly in the final scenes.

Perhaps rightly, this N. Y. City Drama Co. revival is a stylized affair, with Edwardian decor and such anachronistic angles as the French princess and her ladies arriving in a jalousy and sneaking a quick cigaret, the sentimental Spaniard listening to a vintage phonograph, the curate riding a bike and one of the lords wearing a soccer outfit. The costumes provide real brightness to the production, but the use of only a single setting is incongruous and confusing, since the action is supposed to occur in several different locales.

The show's chief assets are visual. This is true not only in the costuming and the use of comic props, but also in performance. Thus, the best scenes are provided by Philip Bourneuf, as the aged Holofernes, and Hurd Hatfield, as the curate, in slapstick playboy over a tea-table and a crooked croquet game. Also, by Kevin McCarthy, as one of the scholarly Lords, in romantic frivolousness with Meg Mundy as a coquettish lady from Paris.

But until the final scene, when Shakespeare turns without warning to tragedy and reveals something of his real power, the play is generally pretty pointless, and the lacklustre playing tends to be little better than the material. What it boils down to, therefore, is sub-standard City Center fare. However, that's still better than no City Center drama at all, which is what was in the cards until Albert Marre was brought in as artistic director a few weeks ago.

Aside from Bourneuf, who virtually walks off with the show, Miss Mundy provides a stunning visual asset in a black wig and gives an infectious performance. There are acceptable portrayals by Joseph Schildkraut as the Spaniard, Jerome Kilty as the king, McCarthy as the principal lord, Fred Gwynne as a Clifton Fingene-style constable, Paul Ballantyne as a mugged local swain (he's the clown in the regular script), William Melver as the page and Nancy Marand as the visiting princess.

This is a passable start for the City Center's annual legit season (the program now lists the project as the N. Y. City Drama Co., as formerly). However, there was reportedly an advance sale of about \$87,000 for the six-week, three-production series, so it's off to a promising start at the boxoffice. The second and final shows will

be Shaw's "Misalliance," opening Feb. 18, and Shakespeare's "Merchant of Venice," starting March 4. Hobe.

### Touchstone

Elaine Perry production of comedy-drama in two acts (six scenes) by William Stucky. Features Ian Keith, Ossie Davis, Josh White, Jr., Paul McGrath. Directed by Hale McKeen. Setting and lighting, George Jenkins. At Music Box, N. Y., Feb. 3, '53; \$4.80 top.

Aunt Emma ..... Evelyn Ellis  
Dr. Joseph Clay ..... Ossie Davis  
Cathy Roberts ..... Patty McCormack  
Jimmy Clay ..... Josh White, Jr.  
Maj. Robert Spaulding ..... Ian Keith  
Dr. Gwendolyn Taliaferro ..... Ann Dere  
Rev. Ronald Thompson ..... Guy Arbury  
Langdon Spaulding ..... Paul McGrath  
Charles Tugwell ..... Carl Low

For his first try as a playwright, Louisville newspaperman William Stucky went for a toughie, a mystical drama about faith. Unfortunately, it's the old story of earnestness being no substitute for experience and technique. So "Touchstone," which always seems about to coalesce into clear theatrical terms, remains stubbornly obscure and unsatisfying.

The production is a three-way debut, representing not only the initial scripting attempt by Stucky, but the first managerial venture of Elaine Perry, daughter of the late director Antoinette Perry, and the Broadway staging bow for Hale McKeen. In the case of Miss Perry, she has provided "Touchstone" with a quality production, but McKeen has been less successful with the direction. The casting, too, is spotty.

Stucky got the idea for "Touchstone" from newspaper reports a couple of years ago about a small Italian-American boy in the Bronx, N. Y., who had visions of the Virgin. Taking a locale more familiar to him, the author transferred the yarn to "somewhere in the horse country of the upper South." He also made his small hero a Negro youngster and emphasized the psychological, social, racial and economical repercussions of the child's "hallucinations."

But though Stucky writes sensitively and at times perceptively, he is unable to bring the various story elements into dramatic focus and he never quite clarifies just what he means by his theatrical parable. So the play, which gives the impression of being about to come to eloquent life, winds up as not even a near-miss.

Ian Keith, returning to Broadway after several years' absence, is top-featured as an emotionally withdrawn but liberal and independent-minded widower who sympathizes with and tries to understand the devout Negro child. The role, apparently the author's mouthpiece, is a complex one, but after a rather halting, self-conscious start, Keith gives as poised and authoritative performance as the circumstances allow.

As the child's worried father, who has been away too long as resident doctor at a Los Angeles hospital, Ossie Davis also has trouble with the inept character he plays, but he gives a dignified, reasonably convincing performance. Josh White, Jr., is also engagingly direct as the devout youngster, even managing the vision scenes without appearing silly.

In the articulate and better-defined role of an unctuous local demagog, Paul McGrath gives an expertly suave performance. Evelyn Ellis is believable as the little boy's "mummy," the household maid; but Ann Dere seems somewhat stiff as a brusque femme pediatrician; Guy Arbury makes a grinning caricature of a sanctimonious pastor and Patty McCormack is primly precocious as the doted-upon granddaughter of the household.

McKeen's staging seems stilted and ill-paced, but George Jenkins has provided an appropriately handsome, playable drawing room setting, with revealing but unobtrusive lighting.

Incidentally, under the title of "Preacher Boy," this play was originally slated for production this season by the late Irving Jacobs, but upon his death last fall it was acquired by Miss Perry. Hobe.

(Closed Saturday night (7) after seven performances.)

### Slavenska-Franklin Co.

OK \$19,990 for Six Shows

The Slavenska-Franklin Co. pulled in an okay \$19,900 gross in six performances last week. Ballet troupe drew \$4,500 Monday (2) in Baltimore; \$6,400 following night in Pittsburgh; \$1,800 Wednesday in Weirton, Pa.; \$3,900 in two days (Thursday-Friday) in Wilmington, and \$4,300 Saturday in Richmond.

Company, managed by Charles E. Green, played Washington Monday (9) and Philadelphia last night (Tues.).

## Current Road Shows

(Feb. 9-21)

Affairs of State (Otto Kruger, Marsha Hunt)—Geary, S. F. (9-21).

Bell, Book and Candle (Joan Bennett, Zachary Scott)—WRVA Theatre, Richmond (9-14); National, Wash. (16-21).

Call Me Madam—Shubert, Chi (9-21).

Certain Joy—Playhouse, Wilmington (12-14); Locust, Philly (16-21).

Constant Wife (Katharine Cornell, Robert Fleming, John Emery)—Paramount, Baton Rouge (9); Music Hall, Houston (11-12); Melba, Dallas (13-14); Biltmore, L. A. (17-21).

Country Girl (Sidney Blackmer, Dane Clark, Nancy Kelly)—Hanna, Cleve. (9-14); Nixon, Pitt (16-21).

Dial M for Murder (Richard Greene)—Harris, Chi (9-21).

Footloose (Jessica Tandy, Hume Cronyn)—Locust, Philly (9-14); Hanna, Cleve. (16-21).

Gigi (Audrey Hepburn)—WRVA Theatre, Richmond (16-17); Playhouse, Wilm. (19-21).

Good Nite, Ladies—Cox, Cincy (9-21).

Guys and Dolls—Erlanger, Buffalo (9-14); Aud., Rochester (16-21).

I Am a Camera (Julie Harris)—Nixon, Pitt (9-14); Murat, Indianapolis (16-18); Hartman, Columbus (19-21).

I Found April (Constance Bennett)—Court Square Springfield, Mass. (19-21).

John Brown's Body (Tyronne Power, Judith Anderson, Raymond Massey)—Occidental College, Occidental, Cal (9).

Josephine—Selwyn, Chi (9-14); Walnut, Philly (16-21).

Maggie (Betty Paul, Keith Andes, Odette Myrtil)—Shubert, N. H. (9-14); Majestic, Boston (16-21).

Maid in the Ozarks—Majestic, Boston (9-14); Strand, Portland, Me. (16-21).

Mrs. McThing (Helen Hayes)—Shubert, Philly (9-21).

My Three Angels—Parsons, Hartford (19-21).

Oklahoma—Aud., Pasadena (9-10); California, San Bernardino (11); Paramount, Phoenix (13-14); Paramount, Tucson (15-16); Liberty Hall, El Paso (17); Aud., San Angelo, Texas (19); High School Aud., Midland, Texas (20); Aud., Fort Worth (21).

Paris '90 (Cornelia Otis Skinner)—Temple, Tacoma (9); Capital, Yakima (10); Orpheum, Spokane (11-13); Aud., St. Paul (15); Lyceum, Minneapolis (16-21).

Plenic—Plymouth, Boston (9-14).

Point of No Return (Henry Fonda)—Erlanger, Chi (9-21).

Shrike (Van Heflin)—American, St. L. (9-21).

South Pacific (Janet Blair, Webb Tilton)—Temple, Birmingham (9-14); Tower, Atlanta (16-21).

Stalag 17—Ford's Balto (9-14); Shubert, Wash. (16-21).

Top Banana (Phil Silvers)—Great Northern, Chi (9-21).

Virginian (Barter Theatre)—Aud., Bel Air, Md. (9); Aud., Kilmarnock, Va. (10); Aud., Goochland, Va. (11); Aud., Franklin, Va. (12); St. Paul's, Aud., Lawrenceville, Va. (13); Aud., Chatham, Va. (14); City Aud., Danville, Va. (16); Jefferson Aud., Pulaski, Va. (17); Aud., Radford, Va. (18); Aud., Pearisburg, Va. (19); Aud., Bridgewater, Va. (21).

Wonderful Town (Rosalind Russell)—Forrest, Philly (9-21).

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## 'Camera' \$19,700, Cleve;

## 'Country Girl' Current

Cleveland, Feb. 10. "I Am a Camera," with Julie Harris, moved steadily during Hanna visit and wound up with comfortable \$19,700 for eight performances in the 1,500-seater. "Country Girl," topped by Sidney Blackmer, Dane Clark and Nancy Kelly, is current. House has Jessica Tandy and Hume Cronyn in "Fourposter" inked for Feb. 16.

## Play Abroad

## Une Revue du Tonnerre! (A Terrific Revue)

Paris, Jan. 28. Henri Varna production of revue. With June Richmond, Mansfield Girls (14), Apollon's Boys (5), Simone Coria, Guy Royal, Max Amy, Simone Claris, Helene Lavoisier, Roger Stefani, Arielle Zamba, Jean Rigody, Jack Butler, Joe and Joe, Brix Bros. (2), Gigolos (2). Choreography, Maud Mansfield; costumes and decor, Jose De Zamora; musical direction, Ray Emmerichs. At Casino De Paris, Paris; \$5 top.

'Soporific not terrific is the word for this semi-new nude spec revue at the Casino De Paris. Over one-third of the show consists of the big choral numbers held over from the previous revue, "Gay Paris," which ran over 800 performances. This probably explains the bludgeoning effect of this revue which pours in most of the old numbers in the first part.

Building the hybrid spec around the rotund, smooth-singing American Negro, June Richmond, also was not a terrific idea. Miss Richmond is at ease in a few numbers when she has the stage to herself and can use her big voice for parody or some nice caressing blues. In frilly costumes with the troupe or playing a grotesque swan which a group of chefs try to get into a stew, she lacks the verve and disarming good humor needed for a star in a revue of this sort.

Show spills out with a reprise of oldie numbers with "The Conquest of Space," depicting a trip to the planets and then going into the nude aspects, with a lesson in love from a lean Venus. Tpering is less than listless and unimaginative, and the bevy of bare-chested nudes are not the type to excite admiration. In fact, not too much nude appeal is found until the appearance of curvaceous Simone Claris, the girlish Arielle Zamba and the undulating Simone Corin. Otherwise the femmes are not so appealing.

Joe and Joe do a comic balancing act which is good but not top calibre. Roger Stefani shows to advantage in a few dance spots and is particularly effective in a can-can number which shows up his agile acrobatics.

Choreography tends to be standard shuffles and movements and is rarely given any grace. Costumes and decors lack freshness except in an intricate use of a swinging background mirror that gives interest to a minuet number and the good stylized decors for the Francois Premier number. Unlike the Folies Bergere, the Casino does not utilize its stage completely and leaves a lot of dead space to detract from the bigger spec numbers.

Although the Casino is a Paris mecca for tourists and out-of-towners, drastic pruning and pacing is needed if this show is to benefit by word-of-mouth during the coming tourist season. Show is wound up by an English disk-mime act, The Gigolos, who do zany mugging and timing to "Anything You Can Do" and Spike Jones' "Tea For Two." Despite trying hard, they are too reminiscent of the more hep Bernard Bros. Mosk.

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## WALTER

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# Literati

## Bing's SEP Autobiog

"Call Me Lucky," Bing Crosby's autobiography as told to Peete Martin, kicks off its first installment in the Satevepost with this week's (14) issue. Series will run for eight issues, one of the longest such pieces the Post has ever done. Crosby was paid \$75,000 for the story, which will be brought out later as a book. Two publishers are negotiating for it.

Originally the Post was going to offer Crosby \$50,000 for a five-part. They liked first articles well enough, however, to extend series to eight, and raised ante to \$75,000. Martin traveled with Crosby about 20,000 miles, including a European trek, gathering the data, using a tape recorder.

Post is promoting the autobiog with a big advertising push. Also pitching in on exploitation are Paramount, General Electric (Crosby's radio sponsor) and CBS. Decca is also running off a special recording for deejays on the series.

## Nation Facts Clurman

Harold Clurman, legit director-producer, has been appointed drama critic of the Nation mag, with his first review due in the Feb. 21 issue. Clurman was drama critic for the New Republic mag for a short while, last season. Clurman's latest directing stint was on "The Emperor's Clothes" which opened on Broadway Monday (9). He also staged "Time of the Cuckoo" this season. Review of his own "Clothes" will probably be his first stint for the Nation.

## Confidential Sellout

Second (April) issue of Confidential sold out rapidly in 16-20 cities, in some cases within 48 hours. No copies are available on newsstands in southern California, with reports current on the Coast that Howard Hughes had bought up copies there, due to piece, "Howard Hughes: Public Wolf No. 1," bylined by Jacques DuBec.

Publisher attributed huge sales to heavy plugging by Walter Winchell on ABC and ABC-TV programs and in his syndicated columns, due to article, "Winchell Was Right about Josephine Baker." Other broadcast gabbers and columnists also touted the publication, which has pieces on Johnnie Ray, Tommy Manville, Virginia Hill and "The Mob Moves In On Show Business," latter about alleged singer-gangland tieups.

Robert Harrison publishes Confidential. Whisler and several cheesecake mags. Understood he's also re-reading some other expose books.

## Adlai's Trek Series

Adlai Stevenson will write a series of articles for Look mag on his upcoming trip around the globe. He'll be accompanied by one of Look's top editors.

Material may wind up as a book, which Harper Bros. would publish. Random House is bringing out Stevenson's major campaign speeches March 3.

## SR's Sandburg Apology

Saturday Review, in its Feb. 7 issue, had an unusual instance on its Letters to the Editor page. Editor Norman Cousins, in reply to indignant letters, admitted that SR's Jan. 17 cover photo of poet Carl Sandburg was "shocking and inexcusable" and "a major blunder."

Mag explained that in the original three-dimensional form the portrait of Sandburg came off beautifully, but that in the engraving it lost its appeal and became "a crude caricature." Mag didn't realize this until advance copies arrived, when presumably it was too late to do anything about it. Item ended with Cousins apologizing publicly to Sandburg.

## Bloch's 'Hulet' Plug

"Mrs. Hulet," new novel, by Bertram Bloch, 20th-Fox eastern story editor, was reviewed Sunday (8) over the NBC network on "Critic At Large" by Leon Pearson, who described it as "honest, exciting writing about our time" and who wondered "if story editor Bloch will buy for 20th-Fox the book by novelist Bloch." Pearson began by commenting that story editors often cannot write any better than those whose output they evaluate, but that Bloch "is both a critic and a creative artist."

Pearson described Bloch's contribution as "sophisticated writing about sophisticated people."

## Doubleday's 'Rainmaker'

"The Honest Rainmaker," A. J. Liebling's profile of James A. MacDonald (Col. Stingo), will be issued Feb. 22, by Doubleday. Tome on the N. Y. Enquirer

columnist is not an extension of the New Yorker pieces of a few months back, although these appeared in print earlier. Book was written first, and the magazine bought three segments for its three-part profile.

## TV Guide Grabs Digest

Triangle Publications has added Philadelphia's TV Digest to its new national television mag, TV Guide.

TV Digest, owned by Arthur and Irvin Borowsky, has a circulation of 180,000 with special editions going into Reading and Lancaster, Pa., and Atlantic City, N. J.

## Copyright Seminar

Some 12 copyright specialists in the fields of mass communication and entertainment will participate in a new graduate seminar on advanced problems in copyright laws during the spring semester at NYU's law center, in N. Y. Titled "Literary and Artistic Property," the seminar will be under direction of Dr. Walter J. Derenberg, associate professor of law at NYU.

Among other copyright experts scheduled to take part are Arthur Fisher, U. S. Register of Copyrights; John Schulman, general counsel of the Authors League of America; Herman Finkelstein, attorney for the American Society of Composers, Authors & Publishers; Edward A. Sargoy (Sargoy & Stein); Robert Burton and Jean Geiringer, Broadcast Music, Inc., veepees; Joseph A. McDonald, NBC treasurer, and Morris Ebenstein, of Warner Bros.

## Brief Show Biz Lineup

Brief, new pocket-sized magazine which Martin Goodman is publishing, will lean heavily on show biz articles in the next few months. Mag's current issue, its third, features a profile of Alastair Cooke by Bob Stein and a piece on Marilyn Monroe.

Skedded for the April issue is Norma Fultz' profile of Maria Riva, while June issue will have a byline piece by ballerina Nana Gollner on how she conquered polio, a Jean Gilbert piece on Margaret Whiting, a profile of Emmett Kelly and a picture layout on Dave Garraway.

## Ex-Scribe's 'Hamlet'

Former Detroit daily critic and N. Y. trade newspaperman Frank P. Gill, faculty advisor on publications for Wayne U., is writing and orchestrating the incidental music to "Hamlet," which the university will stage at the old Bonstelle Theatre (which it now owns) in March. He also wrote a ballet last May, and is doing another for '53 as a "longhair with crewcut overtones."

Gill's students have just issued the maiden Cam-Pix, a two-bit seller described as "the nation's first exclusive college pictorial."

## Two More Anthologies

Random House is bringing out two more anthologies, the first, "Post Stories, 1952," edited by Satevepost editor Ben Hibbs, being the annual collection from that weekly. The other, due in May, is "This Week's Short Stories," edited by Stewart Beach, editor of This Week mag.

## Windy City Strip

Lead yarn in the April issue of Adam, Fawcett's new sex and muscles bi-monthly male-angled mag, is a detailed rundown on Windy City striptease denizens penned by Chi Sun-Times reporter Jack Griffin. A choice freelance assignment, Griffin was assisted on the peeler article by Sun-Times colleague Ray Brennan, who did the prelim legwork.

Art work, retouched to bridge the gap between easy Chi standards and U. S. postal laws, was supplied by Sun-Times photog Bill Pauer.

## French Hiroshima Issue

"The Atom Bomb Children," bestseller compilation of essays written by Hiroshima school children who experienced the atom bombing of their city, will be published by the French firm, Gallimard Publishing House, according to Prof. Arato Osads, of Hiroshima, who edited the book.

Tome was published in Japan in October, 1951, and immediately became a bestseller.

## Lasky Heads New Column

Spadea Syndicate, Inc., which has confined its past operation to distributing American Designer Patterns and other fashion features, is entering the general feature field via a new column labeled "For the Record," to be

written by a group of about 25 writers on a rotating basis. Victor Lasky is editor-in-chief of the newly formed editorial division, which will issue the column on a three-a-week basis, later increasing to five weekly.

Regular contributors to the column, which bows March 2, will include James Michener, William L. White, John Daly, Budd Schulberg, Lawrence Spivak, Harry Hansen, Gene Fowler, Ed Hunter, Eugene Lyons and Lasky. Besides the "Record" column, syndicate plans to develop a few other text and cartoon features.

## CHATTER

Roscoe Fawcett in Hollywood for a week to look over the magazine situation.

P. W. (Bill) Manchester upped from associate to managing editor of Dance News.

Paul Denis is writing a monthly television column for Modern Screen magazine.

Webster's New World Dictionary, College Edition, due for publication March 23.

Hollywood producer-director-author Edmund Goulding doing a novel, "Cyn," for Prentice-Hall.

Andre De Toth, long a student of stereoscopy, is writing a handbook on the production of 3-D films.

Publisher Norm Liss wrote a piece for the April issue on Mechanix Illustrated, on hanging wallpaper.

Guy David Powers' "How to Say a Few Words," tome on effective public speaking, due from Doubleday Feb. 19.

Tennis champ Maureen Connelly back at work as reporter on The San Diego (Cal.) Union after a net tour of Australia.

Current Interior Design monthly has layouts on CBS' executive offices and Tom Douglas' decor for El Rancho Vegas in Las Vegas.

Burton C. Hoffman, former prexy of Dial Press, Inc., New York publishing firm, found dead in his car at his Topeka, Kan., home Friday (5).

N. Y. City Ballet Co. issuing new souvenir program book with all pix exclusive by George Platt-Lynes. Brochure is also unique in containing no advertising.

Crowell publishing "Boys' Life or Will Rogers," by Harold Keith. Wade H. Nichols, Redbook editor, in Hollywood for the mag's annual Motion Picture Awards.

Charles Adams' "Producing and Direction for Television," a guide for professional and neophyte, is due from Holt in May. Adams has worked on various televisions in N. Y.

New Hampshire chapter of National Press Photographers' Assn. has been organized in Manchester, with Jack Teehan of the Keene Evening Sentinel as temporary chairman.

Estelle Slater, former singer-comedienne, now devoting full time to writing, following success of her first novel, "The Strong Don't Cry," a Mickey Spillane-type published by Liveright.

Lowell Thomas will be awarded an honorary Doctor of Political Science degree at Marietta (O.) College on Founders' Day Saturday (14), when the institution marks its 118th birthday.

Writer Sven Rye planed into New York after several months in Europe and will take in the new plays on Broadway for his European newspapers and magazines before going back to Hollywood.

Joseph Piltzer, editor of the St. Louis Post-Dispatch, reportedly in good condition following stomach operation Friday (6). He's expected to stay at the Barnes Hospital, St. Louis, for two weeks.

L. Stevenson, N. Y. correspondent for the Detroit News since 1923, whose column, "The Light of New York," had been distributed by the Bell Syndicate for the past 22 years, died Saturday (7) in New York.

20th-Fox picked up the rights to "Daughter of Mata Hari," part of Kurt Singer's "World's Greatest Women Spies." Edward Small, indie filmmaker, originally had an option but did not renew.

"With A Quiet Heart," Eva Le Gallienne autobiography, a nd Kingfishers Catch Fire," novel by Rumer Godden (whose novels, "Black Narcissus" and "The River," were filmed), will be on Viking Press' list for April.

Quick mag will add a 32-page television insert to its edition for the southern California area, starting with the March 2 issue. It will detail skeds of L. A. and San Diego stations. Weekly earlier added TV inserts into N. Y. and Chi editions.

Estate of Howard A. Burman, who died in Baltimore last week, will sell the Home News, Baltimore shopping weekly, which Burman had published for the past 18 years. Meantime, his son Borah, takes over as Baltimore mugg for VARIETY, succeeding his father.

# Vegas' Stars, Bars & 'Boxcars'

Continued from page 1

era it was Prohibition. The evolution of the Volsteadian violators into legalized gambling-hall impresarios is an amazing study in human nature on both sides of the moralistic fence.

None can gainsay that everything isn't slick and spic and span. It's a pleasure to lose the money. Steak dinners at \$5 with lavish floorshows; come-as-you-are and loll-over-a-drink is the byword. The casinos know human nature better than the human beings they attract because it's like defying the law of gravity to defy a slot-machine. The one-arm bandits take most of the joints off the nut in the first year or two—and these are \$3,000,000 to \$5,000,000 hostleries in the most lavish Riviera and rococo California style of pool-side architecture.

Unlike the Riviera, baccarat and chemin-defer are unknown and roulette has an extra zero just for luck—the house's luck. But the crap tables are jumpin', and there are happy customer winners just as there are equally happy customer losers.

## No Hustling

The casino ops do the top job in the world. Nothing's too good for the customer. And while money quickly becomes cheap in its intrinsic interpretation, they don't hustle you for tips; the townier and the visitor alike can spend only his time and dawdle over a drink, and still be more than welcome.

Of course it doesn't average out that way. Otherwise how would they be paying Dorothy Lamour \$10,000 at the Last Frontier? Edith Piaf is at Jake Friedman and Jack (ex-Copacabana) Entratter's new and truly beautiful Sands, and Ezio Pinza, Jimmy Durante and Tallulah Bankhead are due soon. The "Enchanted Evening" kid and Tallu make their saloon debuts here—and they don't get paid off in small chips.

Hildegard is at El Rancho Vegas, succeeding Jimmy McHugh's very good act, Lenny Kent, Nanci Crompton, and Ted Fiorito's orchestra maestro by Maty Malneck. Sugar Ray Robinson belted them at the new Sahara, with Harvey Stone, Eileen ("Hit Parade") Wilson, Cee Davidson's band and the Sa-Harem beats in a Moro-Landis production, followed by the Three Stooges and Alan Dale.

## 'Last Year's Hotel'

The Sands and the Sahara are the newest hostleries, and people being what they are, many don't want to stay at "last year's hotel." In actuality, the Flamingo, which the late and not particularly lamented Benny (Bugsy) Siegel pioneered, continues socko under the Ben Goffstein-Abe Schiller aegis. The Flamingo is unique, incidentally, in that Siegel manifested considerable moxie in bankrolling a \$5,500,000 hotel in a period when Las Vegas had only El Rancho Vegas and the Last Frontier besides motels. Beldon Ketelman, who controls the former, also has a piece of Last Frontier.

To continue the talent lineup picture: Kay Starr is at the Flamingo succeeding Arthur Lee Simpkins and Harold Stern's 30 Singing Violins, in a Lindsay-Saphire production; Edith Piaf succeeding Lena Horne (who did socko biz) at the Sands; Les Compagnons de la Chanson succeeded Mimi Benzell, Joe (Fingers) Carr, Gina & Gerardo, a Kathryn Duffy line, Johnny O'Brien, Al Jahns orchestra, Jack Martin's Musical Quintet and the Normandie Boys, a sample of what Hal Braudis whips up at the Thunderbird.

## Howard Hughes' Hangout

Jimmy Vernon (ex- & Evelyn) has hung up his dancing shoes and is now a floor man at the Sahara where Howard Hughes now hangs out, although he has Walter Kane at his formerly favored Flamingo, and "attorneys all over the place, in a number of hotels." Hughes is mulling Las Vegas for a projectile plant.

Eddie Fox (ex- & Maryis Chaney), another reformed ballroomologist, now aides Bill Kozloff at the Last Frontier which, besides the swank Ramona Room where Miss Lamour holds forth with Ballantine, Billy Wells & the Four Fays, the 12 Devlyn Girls, Bob Miller's band, and Emile Buzaid at the organ, also has a gay Gay 90s type show. This is in the Silver Slipper Saloon where one of the real fun shows on The Strip holds forth.

It does a three-shows-nightly grind, and the 3 a.m. frolic gets the show crowd as a winder-upper where Hank Henry, burlesque vet, heads the fun team. Henry now makes his home here with his wife, Jo Ann Malone, also in the show, although he recently took a fling in the national company of "Kiss Me, Kate." Kalantan, a coocher; Sparky Kaye, vet Minskyite; the Beau Jesters, Jimmy Cavanaugh, Bill Willard, the Five Palomino Fillies and George Redman's orch are the rest of the show.

## The Casinos' Time Table

The 3 a.m. frolic aims at keeping the casinos filled between the midnight and breakfast shows, but paradoxically most of the plush hostleries err in that their dinner and supper shows run too long.

All casinos have their own private cops, "security officers," who are the politest gendarmes this side of a Paris fic being harassed by a Yank tourist.

Maxine Lewis, vet vaudeur, who was long at Last Frontier with the original Griffith interests, now aids Schiller at the Flamingo. Harold Dobrow, ex-William Morris agency vaude-nitery agent, dittos for Entratter at the Sands, since the former N. Y. Copalite journeys to L. A. every Tuesday and Wednesday to audition talent.

## 70G Golf Tournament

Gene Murphy, ex-Oscar Doob and Ernie Emerling publicist with the Loew Theatres circuit in New York, not only dittos for Wilbur Clark's Desert Inn, but also officiates for the entire Las Vegas Hotels Assn. He is staging a \$70,000 golf tournament on the DI's new golf course, an amazing links built in the desert, and a \$35,000 donation to the Runyon Fund is enlisting Walter Winchell's exploitation enthusiasm. The Desert Inn's innovation is an ice show headed by Adele Inge, Eric Waite and Diana Grafton, with Carlton Hayes' orchestra.

Local Las Vegas Sun columnist Bill Willard is enthusiastic about a Convention Hall and a new race-track. A move to bring the Pacific Civic Opera to Las Vegas also is part of the new esprit to build up the town as a resort, and not just as a gambling capital.

## Penny Slot Machines

Downtown Las Vegas, with its cheaper gambling joints, including the fabulous (there's that word again!) Golden Nugget, Pioneer, Buckley's, El Cortez, etc., has anything from 1c to \$1 slot machines, plus table-stakes draw-poker (the house dealer takes a cut on each pot, and does all right by it, although not playing against the customers), and the usual dice, roulette, chuckaluck and black-jack. Incidentally, you get a much better shake on the downtown slot-machines than in the posh hotel-casinos on The Strip (which is under State jurisdiction, meaning Carson City control, and not subject to Las Vegas city council regulations).

Las Vegas' click has Palm Springs worried. The Hollywood bunch see what it's been doing to that desert resort situated three hours southeast of L. A., and there are periodic talks of sneaking games or getting the Riverside County solons to relax, as when the Cove, the 139 Club, and the old Dunes used to operate in near-by Cathedral City on the Palm Springs-Indio road.

There is talk, too, of Mexico eyeing the Yank tourist trade by resurrecting Tijuana, Agua Caliente and Ensenada which are three-hour motor jaunts from L.A., and could cut into Las Vegas where it takes twice as long to motor, or 80 minutes by Western Air.

But right now, to borrow a term from the resort's favorite pastime, Las Vegas is a natural.

# Hank Williams

Continued from page 1

current hit, "Don't Let the Stars Get in Your Eyes," is currently being held up as an example of the type of writing talent available in the stix. Willets works out of the Coast as a country singer. Nashville, Williams' headquarters, is still the biggest center for the folk writers but now pubs and diskers have begun to search in lesser known spots in Louisiana, Texas and the Carolinas for new talent potentialities.



## Broadway

Kurt Unkelbach, formerly with the Schine circuit, now with Ted Deglin's N. Y. flackery.

Lyricalist H. J. Newman and band-leader Gerry Geraldoff to Britain Saturday (7) on the Queen Mary.

Dan Terrell, Metro publicity-exploitation manager, due back tomorrow (Thurs.) from 10-day Coast visit.

Actress Deborah Kerr returned to the Coast Monday (9) after a week in Gotham for radio appearances.

Metro writer Alec Coppel in town for a day before taking off for Europe on the Queen Mary Saturday (7).

M-G director Andrew Marton planned out for French Morocco to join producer Al Lewin and "Saadia" company.

Frederick Brissson, producer of "Never Wave At A Wave," to London to look in on RKO's releasing plans for the film abroad.

Wade H. Nichols, Redwood editor, to Coast to prepare for the mag's annual motion picture awards dinner in L.A. Feb. 24.

Roger Dann leaves today (Wed.) for Quebec to join Alfred Hitchcock and Anne Baxter for world preem of Warners "I Confess."

James A. Fitzpatrick, producer of Metro Traveltalks, sailed Saturday (7) for South America to shoot footage for upcoming releases.

Dorothy and Richard Rodgers had to go to Palm Springs for 10 days to recover from the Bevhills-Bel Air social whirl given them.

Bernard Sobel, ex-B-way publicist, out of circulation for a couple of more weeks, following a hospital stay which ended Jan. 29. He's with Celanese Corp. of America.

Gerald E. Weller, assistant to producer Richard de Rochemont, called to active duty as lieutenant in the U. S. Army Signal Corps.

James Mason sailed on the America yesterday (Tues.) enroute for Germany, where he'll star in "Susan in Berlin" for Sir Alexander Korda.

Rosemary Clooney and Paramount publicity manager Herb Steinberg back in New York following a week-long tour of eastern seaboard cities.

David Golding, ad-pub chief for Samuel Goldwyn, back in town after a swing of Texas cities arranging offerings of "Hans Christian Andersen."

Adolph Zukor to be tendered a testimonial luncheon at Luchow's by the 14th Street Assn. March 3. His first penny arcade was located on that thoroughfare.

William German, head of William German, Inc., distributors of Eastman film, elected a director of the Motion Picture Pioneers at a board meet last week.

Borrah Minevitch extending his U.S. stay in Hollywood where he is resurrecting the harmonica factory he has long had. Plans returning to his Paris base shortly.

Ch. Clasen's Bit O' Honey, owned by Joe Glaser, Associated Booking Corp. prexy, took first place in the Boston Terrier division at the dog show at Madison Square Garden.

Songsmith-entertainer Henry Fink ("Curse of an Aching Heart," etc.) now owner-operator of the Hotel Shangri-La, Cuernavaca, Morelos, Mexico, 40 miles south of Mexico City.

Margaret Ettinger flipped a cock-tail at the Sherry-Netherland last Friday (6) for Yvonne De Carlo. Actress flew to London Saturday to costar with Alec Guinness in "Paradise," Korda pic.

Designer Oliver Smith, who's also co-director of Ballet Theatre, is back from Hollywood chores, and working on settings for "Carnival in Flanders," forthcoming Paula Stone-Mike Sloane legit musical.

Michael Kidd arrived in N. Y. last week after completing choreographic chores on the Fred Astaire "Band Wagon" (M-G), and started in a day later rehearsing dancers for the legit, "Can-Can."

Anatole Heller, Paris impresario, returned to France last Thursday (5) after a five-week stay in N. Y., during which he set up details for a five-month European tour of Ballet Theatre this summer and fall.

William P. Drake, vet actor, who also performed under names of Lionel Legare and Trenatus A. L. Drake, being sought by Taylor, Miller, Busch & Magner, Chicago law firm, as a potential heir to an estate.

Concert of contemporary American music, conducted by Leopold Stokowski, will be presented under auspices of Broadcast Music, Inc., and American Composers Alliance at Museum of Modern Art, N. Y., Feb. 22.

The Lambs (Theatre-In-The-Fold) presenting "The Milky Way,"

adapted and staged by John Effrat, with John O'Hare, Harry Eno, George Gilbreath, Monty Banks and Drew Conklin, for one performance, Feb. 24.

Louis Jourdan headed for the Coast over the weekend after arriving from Paris Thursday (5) on the Ile de France. Actor recently completed "Decameron Nights," which producer Mike Frankovich turned out in Spain.

Mrs. Dave (Helen) Lewis remained behind to sell their Park Ave. co-op apartment, and the Metro Continental manager flew back to Paris on Saturday after a month's stay in the U. S., including a Hollywood trip.

Playwright Clare Boothe Luce ("The Women," "Kiss The Boys Goodbye," "Margin for Error"), wife of publisher Henry R. Luce (Time-Life), nominated by Pres. Eisenhower last week to be U. S. Ambassador to Italy.

Florence Adams, nee Florence Vam Amber, former burlesque performer, who might have used the surnames Brockway or Howard, being sought by the Chi Cook County Dept. of Welfare in reference to a small estate.

Playwright Robert E. Sherwood, vacationing with his wife Madeline, with Frances and Sam Goldwyn, states he is enjoying "the pleasant novelty of being in Beverly Hills with no motion picture work whatsoever in prospect."

Everett L. Crosby, general manager of his brother's Bing Crosby Enterprises, Inc., intends to sell his present Bel Air, Cal., home and raise cattle at his recently purchased 608-acre Fishkill Plains, N. Y., farm, near Poughkeepsie, bought for an estimated \$125,000.

Robert Shaw Chorale will give the first concert of its Choral Masterwork Series Sunday (15) at Carnegie Hall, N. Y., with Shaw conducting the Collegiate Chorale, Union Theological Seminary Choir and the RCA Victor Symphony Orch.

RCA veepee Manie Sacks, who escorted Jane Pickens to the Inaugural, finally got a glimpse of himself on TV and the screen by going to a newsreel. Spotted by Margaret Truman, they found themselves in the AAA section, right with HST and Ike.

Songstress Eileen Barton, actor Sid Gould and Ray J. Hoegh, theatrical manager and husband of Diveena, underwater ballet performer, fined \$2,400, \$1,450 and \$500, respectively, in N. Y. Traffic Court Monday (9) for failure to answer a total 102 traffic summonses.

Wedding invitations out for the March 8 nuptials of Ciss and Ben Henry's son, Philip J. Henry, to Janet Raitz, in the West London Synagog. Henry was longtime head of Universal in Britain, now partnered with the Hyams Bros. in Eros Films and affiliated pix interests. Reception at the Hotel Savoy, London, to follow.

About 35 years ago, on a vaude date with the original Marx Bros., was the first and last time Groucho Marx was in Florida. So when he opens in "Time for Elizabeth" March 9, in Palm Beach, he will do a busman's holiday, including Miami Beach, and also Havana, another never-was-there-before. He'll tape four weeks of his simulcasts in order to make it.

## Kansas City

By John Quinn

John Mason Brown lectured at dinner meeting of the Woman's City Club, Tuesday (10).

Marian Anderson in town couple of days early last week for radio interviews preceding her twin concerts with Philharmonic Orch Feb. 5 and 7.

Fred Waring and his Pennsylvanians set for pair of concerts on same night, March 2, for the Ruth Seufert Celebrity Series in the Music Hall.

Resident Theatre's second production, "Another Part of Forest," going on for its regular run Feb. 4, a week late after delays because of flu attacks in cast and production staff.

Rev. J. K. Friedrich, head of Cathedral Films, in town from Hollywood previewing the company's production, "I Beheld His Glory," for church groups, as part of a 19-city tour he is taking.

## Reno

Al Martino in two-week stanza at the New Golden.

Best January ever recorded here for tourists and weather.

University of California Glee Club in one-night stand here.

Compagnons de la Chanson booked for Riverside March 4.

Legislators mulling several laws which would tighten the control on gambling.

Bill Clifford's orch back in Riverside Feb. 16 after two-months at San Francisco's Fairmont.

## London

N. Peter Rathvon arrived on the Liberte from N. Y. last week.

Archie Robbins to emcee telecast from Embassy Club next Friday.

David Coplan, managing director of International Film Distributors, checked out last week on a routine trip to N. Y.

Ruth Draper opened a new series of character sketches at the Globe last week and will continue for six weeks.

British film producers hosting reception to stars and execs of the French pix industry who are here for the current French Film Festival.

Merriell Abbott, who was here last week on a regular talent prowling, inked Albert Saven, the ventriloquist, for a fall date at the Palmer House, Chicago.

John Firman, managing director of Feldman & Co., music publishers, to Paris last week on a short biz trip before taking his annual vacation on the Riviera.

Henry Koller, who left London last week for Israel, sold the rights of "The Thief, the Gang and Jeremiah" to British Broadcasting Corp.-TV, for an upcoming children's program.

Lawrence Wright signed the Beverly Sisters to play 20-week season for his annual Blackpool production, "On With The Show." The British vocal trio are currently touring the U. S.

Barbara Perry, who last week wound a 15-month run in "Zip Goes a Million," sails for home at the end of this month but comes back to fill a Coronation cabaret date at Dorchester Hotel.

Jack Hylton has two British editions of American plays opening in London this week. "Paint Your Wagon" prems at Her Majesty's tonight (Wed.) and "The Shrike" bows in at the Prince's Friday.

## Washington

By Florence S. Lowe

Magician Russell Swann and the Carolyn Ayres dance trio current at Hotel Statler's Embassy Room.

New York Center City Ballet due into 4,000-seat Constitution Hall for a three-day run starting Saturday (14).

NBC prexy Frank White and wife honored at a reception last Friday given by web's veepee here, Frank M. Russell.

Shirley Booth in town for Academia screening of "Come Back Little Sheba" last Sunday (8) night, with Barney Balaban, Eric Johnston, Cabinet members and White House staffers on hand for a looksee.

President Eisenhower attended church services last Sunday at which Paramount boss Barney Balaban unveiled the original Lincoln Emancipation Proclamation draft, a gift from the studio exec to the church at which Lincoln had worshipped.

## Miami Beach

By Lary Solloway

The Phil Regans in town. Phil Foster follows Carl Ravazza into the Blue Sails Room of the Sans Souci.

WHAM (Rochester, N. Y.) deejay, Lord Tarletoning for a winter respite.

George Jessel due in Feb. 15 for United Jewish Appeal dinner at the Saxony.

Jack Dempsey in town with his daughter, Jo Ann, at the Vanderbilt, where he was a partner in pre-war days.

Tony Bennett set by Nautilus Hotel for date in the Driftwood Room next week, with Jan Murray following in a return date.

Myron Cohen and Monica Boyar going into Club Morocco at the Casablanca for two weeks, with Jackie Miles returning after their date.

## Philadelphia

By Jerry Gaghan

Dick Jones, local AGVA rep, upped to Eastern Regional Division chief, with headquarters in N. Y.

Louis Prima, current at Chubby's, is playing first date since he was stricken ill two months ago.

Bob Corson and Dave Cohen, owners of Ciro's, received citation from USO for cooperation in sending shows to Valley Forge Military Hospital.

PM Bar, local bistro, switched to the trend and installed entertainment for the first time in four years that the midtown spot has been operating.

The Gaylords, slated for debut Feb. 9 at Rendezvous, had to cancel out when one of combo was

snagged by the draft. Bill Haley and Comets were the replacement. Shirley Herz, former p.a. for Circle-in-Square group at Academy of Music, is now personal rep for Rosalind Russell, in "Wonderful Town," current at the Forrest. James C. Petrillo, asked to intervene in contract dispute between Jackie Brooks, singing pianist, and agent Jolly Joyce, nixed Joyce's exclusive booking contract, reportedly due to run four more years.

## Montreal

"Ice Follies" at the Forum till Sunday (15).

Arthur Lesser in town for Patachou opening.

Frank Gallagher into Sheraton Mount Royal's Normandie Room.

Victor Borge slated for a one-weeker at Her Majesty's March 23.

Bruce Taylor, former nitery critic with the Herald, has opened p.r. office.

Harry Mimmo's engagement at Bellevue Casino extended for another two weeks.

Wonderbar Cafe renamed Sans Souci with Patachou current click. Denise Darcel inked for next show.

Josephine Premice holding over at the Ritz cafe for another two weeks to be followed by Annette Warren.

Beaver Cafe starting name policy with Erskine Hawkins currently scoring after a big week with Sally Rand.

Frank Sinatra current at Chez Paree at a reputed \$10,000 per, highest ever paid a single performer in Montreal.

## Pittsburgh

By Hal V. Cohen

Joe E. Lewis broke all coin and crowd records at the Carousel. Lenny Litman and his wife departing for a 10-day Florida vacation.

Ben Sterman, WB exec here, and his wife off for couple of weeks to Miami Beach.

Max Gendel was in town for a couple of days on a possible theatre deal for Cinerama.

Ted Goldsmith has hit town again, this time ahead of Jose Greco Spanish dancers.

Piper Laurie in over weekend getting some breaks for her new one, "Mississippi Gambler."

Walter Good, with Harris enterprises for last dozen years, has resigned to go into own business.

Mia Slavenska-Frederic Franklin one-nighter drew biggest ballet crowd here since Sadler's Wells.

Dancing Evans Family signed for Guy Lombardo's two-month concert tour opening in New Orleans Feb. 20 for fortnight.

## Paris

The Ballets of Bali slated to play here at Marigny Theatre, Feb. 12.

Olympia film house inaugurating stage show with Fred Adison orch.

Rene Fraday flying to U.S. on annual talent hunt for Lido's new show.

Marina Hotine into leading role of "Belle of New York" revival at Mogador.

Patricia Neway meeting with top crix approval for her "La Tosca" at the Opera-Comique here.

Dany Dauberson, nitery singer, who began career at Carroll's four years ago, back to same boite as a star.

Barbara Laage flying to Nice to huddle with Anatole Litwak about assignment in "Somewhere in the World" pic.

President Vincent Aurio attending preem of revival of Alfred Savoir's "Little Catherine" at Bouffes-Parisiens.

Success of Daniele Delorme in Ibsen's "The Doll's House" at the Comedie-Caumartin caused the run to be extended.

Henri Garat, Gallic cinema idol in 1933, making a comeback here via the nitery route as singer at the Villa D'Este.

Writer Colette celebrating her 80th birthday here with a whole set of new projects including a new novel and legit.

Erich von Stroheim and Denise Vernac to Nice for shooting of "Inferno of Paradise" pic, French production with Columbia backing.

French films, "La Nuit Est Mon Royaume" ("Night Is My Kingdom") and "Casque D'Or," dubbed into English for distribution in England.

Henri-Diamant Berger signed Simone Signoret and Serge Reggiani for his next pic, "La Fille Elisa," from a screenplay by Jack Kirkland.

Ruby Richards, the sepiu pearl of the current Folies-Bergere revue, has been signed by Lou Walters to star in his next N.Y. Latin Quarter show "Mardi Gras." Miss Richards is a NY showgirl who was known as "Curleytop" and is a hit at Folies here.

## Hollywood

Teet Carle bedded by flu. Richard Jaacks divorced. Frank Freeman, Jr., divorced. William Lundigan bedded by flu. Kathryn Grayson laid up with flu.

Jimmy Durante planned to Miami Beach.

Sheldon McHenry recovering from surgery.

Mrs. Billy Eckstine recovering from surgery.

Fred Quimby recovering from minor surgery.

Gary Merrill in from N. Y. to resume film work.

Bert Friedlob and Eleanor Parker in from N. Y.

James Stewart to Denver for "Naked Spur" preem.

William Peribergs celebrated their 25th wedding anni.

Pat O'Brien in town after a road tour with "Strike a Match."

Nate Blumberg's birthday party at Chase's brought out the town.

Joe Pasternak's home robbed of jewels worth more than \$10,000.

John Buckmaster in from London to join the cast of "The Robe."

Kathryn Grayson returned to work at Warners after a siege of flu.

Lee Darrin had his screen name made official, a change from Leo Itzkovitz.

Audie Murphy to Great Falls, Mont., for the world preem of "Gunsmoke."

Alvin Ganzer left for Ceylon as unit director on Paramount's "Elephant Walk."

Sidney Franklin taking a five-month vacation from his producer chores at Metro.

Wild Bill Elliott tops the entertainment program for Brotherhood Week in San Jose Valley.

Screen Directors Guild paid \$70,000 for a Sunset Blvd. lot as a site for its new headquarters.

Walt Disney awarded a scroll by the National Assn. for Conservation Education, for his picture, "Nature's Half Acre."

The Rouben Mamoulians expect their new Doheny Road house ready in the fall when they vacate their present North Palm Drive manse.

## Chicago

June Valli making the rounds of the disk jockies.

Willie Shore headlines the Chez Paree show Feb. 17.

Eddie Seguin, Chicago Theatre publicist, and frau off to Florida.

Mike Sloane, "Top Banana" coproducer, in town discussing Coast tour.

Ned Armstrong's wife joining him here for the run of "The Shrike."

Bernie Golden, Gale Agency topper, in town visiting various puppities.

Arthur Mayer in town making the rounds of bookstores promoting his tome, "Merely Colossal."

Denise Darcel was toastmistress at Chicago Press Club dinner with John Carmichael of the Chicago Daily News being sworn in as new prexy.

Betty and Jimmy (Pump Room) Hart back from their 34th anniversary celebration at the Hotel Pierre, N.Y., and with The Skeeters' junket to New Orleans.

## Minneapolis

By Les Rees

Les Appleby in ahead of Cornelia Ott Skinner's "Paris '90."

Red Feather nitery, one of loop's top spots, shuttered because of bad biz.

Henry Fonda in "Point of No Return" set for Lyceum week of March 16.

Hotel Radisson Flame Room holding over songstress Rosalind Courtright.

Colony club dropping acts and confining entertainment to band and dancing.

Singer William Warfield, making first local concert appearance, won critics' acclaim.

John K. Sherman, Minneapolis Star drama editor and critic, on annual New York pilgrimage to look over the Broadway shows.

Lyceum lost out on two attractions, "Strike a Match" and "Paint Your Wagon," when they closed before reaching here.

## Barcelona

By Joaquina C. Vidal-Gomis

Annie Berrier playing the Rio nightclub.

Rigat nitery has comedian Don Pelae from Argentine.

Borras and Poliorama theatres, former legit houses, become film theatres.

J. Suñes, of National Broadcasting Co., lecturing at the Ateneo Barcelones TV.

R. A. Morris of Associated British-Pathe here for biz huddles with C. B. Films Distributors.



# OBITUARIES

## STEVE HANNAGAN

Stephen Jerome (Steve) Hannagan, 53, press agent, died Feb. 5 in Nairobi, Kenya. Details on Page 2.

## DOROTHY HALL

Dorothy Hall, 47, former actress, died Feb. 3 in N. Y. Miss Hall, who retired from the stage in 1937 following an appearance in "Behind Red Lights," made her Broadway debut in 1925 in "The Complex." Prior to her Broadway how she had performed as a film extra and had done stock work in Lancaster, Pa.

Following "The Complex," she had prominent roles in "The Virgin Man," "A Lady for a Night," "Precious," "The Love Duel," "Speakable," "The Greeks Had a Word for It," "Child of Manhattan," "Lily Turner," "The Pure in Heart," "Wooden Slipper" and "Page Miss Glory." Miss Hall appeared in London in "The Day I Forgot" and in 1930 made her only musical comedy appearance with Bert Lahr in "Flying High." She also had done some film work, having appeared opposite George Walsh and Richard Dix.

Surviving are her husband and two brothers.

## FRANK L. SMITH

Frank L. Smith, 67, president of the Assn. of Theatrical Press Agents and Managers Union, died Feb. 8 at his home in N. Y. after a brief illness. Smith, who had been ATPAM prexy since 1950, had spent about 50 years in show business, having joined a circus in his youth and later becoming company manager of shows on the Columbia Burlesque circuit.

He was manager of Shubert theatres for 25 years, having started as manager of the Shubert house in Newark, N. J. He was later transferred to New York where he managed such houses as the Adelphi and National. He was most recently employed as manager of the Broadway Theatre, N. Y. He had been a member of ATPAM since its inception and first held office as a veepee until 1950.

Wife, Mildred Tyson, musical comedy performer, a sister and a nephew survive.

## RICHARD FRYER

Richard Fryer, 58, formerly a top Hollywood cameraman and a pioneer motion picture lenser in New York nearly 40 years ago, died suddenly at his home in Washington Feb. 9.

Fryer, a native of England, got his start in N.Y. and Fort Lee, working for Mutual, Biograph, Thanhouser and Pathe News. He moved to the Coast in 1922 to work on 2-reel westerns. Later he was under contract to Universal for 14 years, lensed the first Shirley Temple two-reelers for Paramount and worked for Warner Bros., United Artists and many independent producers. About 18 months ago, he came to Washington to make documentary and instructional TV films for the Department of Agriculture.

He is survived by his widow, the former Joyce Carroll, a one-time Metro starlet, and two daughters by a former marriage.

## FRED J. DOLLE

Fred J. Dolle, 70, former president of the Fourth Avenue Amusement Co., died Feb. 5 in Louisville, Ky. His career as a motion picture exhibitor started in the nickelodeon era.

Born and reared in Louisville, Dolle became manager of the old West Broadway theatre when it was opened in 1909. Five years later he joined the newly formed Fourth Avenue Amusement Co. then operating the old Alamo Theatre, and in 1915 became its president.

Fourth Avenue firm operates the Rialto, Brown, Uptown and Rex Theatres in Louisville, and has an interest in two Louisville drive-ins and in theatres at Indianapolis, Terre Haute and Lafayette, Ind.

Wife, sister, two nieces and two nephews survive.

## MITCHELL CIRKER

Mitchell Cirker, 70, scenic designer, died Feb. 4 in Forest Hills, L. I. A partner in the N. Y. scenic designing firm of Cirker & Robbins, he was credited with inventing collapsible scenery especially adaptable for touring. Cirker, who had been an electrician for David Belasco, was at one time a stagehand and prior to teaming up with Robert Nelson Robbins 40 years ago, had painted scenery for stock companies in Washington,

Brooklyn, Staten Island and elsewhere.

Among the productions for which his firm did the sets were "What a Life," "Brother Rat," "Room Service," "Zeppelin," "Lightnin'," "Primrose Path," "The Bat," "Once in a Lifetime" and "Subway Express."

A son survives.

## ARTHUR GRIFFIN

Arthur Griffin, 75, actor, died Feb. 6 in Fall River, Mass. Griffin, who joined the theatrical company of Paul Scott in Fall River in 1897, had appeared on Broadway in "Frankie and Johnnie," "Mahogany Hall," "Come, Angel Band," "Counsellor at Law," "Sailor Beware," "Earl Carroll's Sketch Book," "Madame Bovary," "Elizabeth the Queen," "The Vagabond King," "The Greatest Show on Earth," "Abe Lincoln in Illinois" and "The Mermaids Singing." He had also been a member of the Masse Stock Company, in New York.

Surviving are two brothers.

## JAMES FLOOD

James Flood, 57, pioneer screen director, died Feb. 4 in Hollywood of complications following major surgery. Beginning as an assistant director for the old Biograph company, Flood soon advanced to full directorship and piloted a large number of films. Among them were "The Mouthpiece," "All of Me," "Undercover Man" and "Off the Record." In recent years he turned to television and was engaged in directing the "Racket Squad" vidpix series when his final illness overtook him.

His widow, son and two daughters survive.

## ARON RAUCH

Aron Rauch, 77, maker of theatrical wigs, masks and props, died Feb. 4 at his home in N. Y. Prior to going into business for himself 40 years ago, Rauch had been employed at the Metropolitan Opera House as a wigmaker and makeup man. At the Met he had serviced Chaliapin, Caruso and Scotti, among other stars.

Wife, three daughters, one of whom is Mrs. Greta Rauch Goldman, booking manager for Carnegie Hall, and a brother survive.

## TOSH HAMMED

Tosh Hammed, 57, vet vaudevilian and songwriter, died Feb. 5 in New York. Among tunes penned by Hammed were "I Wonder Where My Sweet, Sweet Daddy's Gone," "Decatur St. Blues," "I Jus' Ain't Feeling Right" and "Barbados Blues."

Hammed performed in vaude for about 25 years, both in the U.S. and abroad, during which time he was a member of the Six Cracker Jacks act.

## ROBERT F. RONCHETTI

Robert F. Ronchetti, 68, manager of the Plymouth Theatre, N. Y., died Feb. 3 at his home in Jamaica, L. I. A founder of the Theatre Managers Union, he had been with the Shubert org for the past 45 years, having started in 1908 as an usher at the old Herald Square Theatre. He had been manager of the Plymouth for 15 years.

Wife, two daughters and a son survive.

## ARTHUR HOPPER

Arthur Hopper, 64, former general agent for Ringling Bros. and Barnum & Bailey Circus, died Feb. 2 at his home in the Bronx.

Hopper, who had been with the circus for many years, retired in 1947 because of illness, after undergoing a series of throat operations. At one time he had been in charge of the show's billing.

## MIKE SPECIAL

Mike Special, 57, vet booking agent, died Jan. 27 in New York. Special, who had his own agency, Special Attractions, at one time booked Ben Blue, Frances Langford and Martha Raye. He was a bandleader in the '20s, heading a combo tagged Mike Special & His Crusaders.

A son survives.

## IWAN SERRURIER

Iwan Serrurier, 74, motion picture pioneer, died Jan. 31 in Hollywood. He was inventor of the Moviola editing machine.

Two sons and three daughters survive.

## CHARLES E. FINCH

Charles E. Finch, 55, orchestra leader and pianist at the Gayety Theatre, Cincinnati, for the past

eight years, was fatally injured Feb. 5 when his auto sideswiped a trolley bus while he was driving home from work. He also was a musician at night clubs in the Cincinnati area for many years.

Wife; mother and a sister survive.

## BEN AMES WILLIAMS

Ben Ames Williams, 63, short story writer and historical novelist, died Feb. 4 in Brookline, Mass. Among the many novels penned by Williams were "The Strange Woman" and "Leave Her to Heaven," both of which were made into Hollywood films.

Wife, two sons, daughter, mother and sister survive.

## DEAN W. DAVIS

Dean W. Davis, 58, veteran motion picture exhibitor in the Ozarks, died of a heart attack at his home in West Plains, Mo., Jan. 30. He owned four theatres and was co-owner in Missouri and was co-owner of two houses in southern Illinois.

Wife, son and daughter survive.

William Antas, 47, circus press agent for a number of years, died Feb. 8 in Madison, Wis. For about the past five years he had been in charge of the radio department of Ringling Bros. Barnum & Bailey Circus.

He had also worked for the Russell Bros. and Clyde Beatty circuses.

Paul Peter Slany, 54, set designer and sculptor, died Feb. 8 in Hastings, Mich. Born in Germany, Slany came to the U.S. in 1929 to work on film sets for Paramount in Hollywood. Among the pix on which he worked was "The Vagabond King."

James Madison Hervey, 78, father of Andy Hervey, Paramount publicist, died Jan. 31 in Roswell, N. M. He was formerly attorney general of New Mexico and past president of the state bar association.

King Merritt, 58, Federal, Wyo., rancher who supplied stock for Cheyenne Frontier Days and other prominent rodeos, died Jan. 21 in Cheyenne. Survived by wife, three daughters and two sons.

Stanley B. Wood, 31, account exec for Dancer-Fitzgerald-Sample ad agency, died Feb. 7 at his home in New Rochelle, N.Y.

Wife, his parents and four brothers survive.

Louise Hubbell, music librarian at WOKO, Albany, died in Loudonville, N.Y., Feb. 7, after an illness of several years. Her parents and a sister survive.

Wife of Charles Schoof, 52, theatrical pressagent and head of the Chicago Daily News real estate advertising department, died in Chicago Feb. 2.

Berthe K. Buchter, 63, secretary at Paramount for 32 years, died Feb. 3 in Hollywood. She had been in retirement since last November.

Carlos Raygada, 55, music and art critic, died Feb. 8 in Lima, Peru, of a heart attack. Raygada was staff member of the Lima newspaper "El Comercio."

Kenneth Hopkins, 54, hat designer for film stars, was burned to death Feb. 5 in a fire that destroyed his Hollywood apartment.

Manuel Manjon Lago, 60, producer and actor, died in Portillo, Portugal, recently, while on a provincial tour.

Richard Kopf, brother of Harry Kopf, Chicago NBC veepee, died in Chicago Feb. 8. Wife survives.

Hugh Daniel, 51, onetime publicist for RKO, died Feb. 4 in Troy, Ala.

Mother, 85, of Jerome Daly, film projectionist at WGN-TV, Chicago, died in that city Feb. 5.

Son (infant) of George Frama, Chicago agent and publisher, died in Chicago, Feb. 2.

George Paul, 66, motion picture exhibitor, died in Rockford, Ill. Feb. 1.

Milton S. Swain, 69, property man for Warner Bros., died Jan. 31 in Los Angeles.

Wilbur Fuqua, 70, retired film studio cameraman, died Jan. 31 in North Hollywood.

Mother, 80, of Alex Munro, Scot comedian, died in Glasgow Jan. 20.

# Brit. Labor Leader's Closeup

Continued from page 2

and white, he could now only visualize films in color. He was most satisfied with the present Russian three-color process which to him was softer than Technicolor, and enabled him to photograph scenes which under some other processes might only hit the eye of the audience as an objectionable clash.

It seemed to me that their color process is very similar to the old Agfa-color and rumor has it, of course, that this is a direct result of the Russian Forces being the first to arrive in Berlin towards the end of the war. But whatever the origins of their color system, I found it pleasant, although at times I missed the vivid tones of Technicolor and other systems.

I challenged the people I met with the impression I had formed that for some years the Soviet film industry had been declining. Certainly film technicians have not seen in recent years a spate of films to match up with "Potemkin," "Mother," "The General Line" and other classics of the last years of the silent period. I am frankly informed that my impressions had been true. The blame was laid, as has been the case in many other countries, largely at the door of the inadequacy of stories and the absence of scriptwriters. I was told this difficulty had now been overcome and a 25% increase in production is planned for the next few years.

## Third Dimension

The view was held that stereoscopic films are much more than a novelty, and hold tremendous possibilities for the future. The three-dimensional film will, in time, be as revolutionary in film production as sound. The Russian system obtains its effect by use of a special screen, unlike the British method of providing the audience with spectacles. I was told that one obstacle to the development of stereoscopy in the Soviet Union is the great expense of these screens, of which, as far as I am aware, only one exists at present.

I saw this at the Stereoscopic Cinema in Moscow, but frankly was not impressed by what I saw. Admittedly, the films were old but I would gladly have exchanged the London cinema, at the South Bank, with all the inconvenience of wearing spectacles, for the benefit of dispensing with them in Moscow. It struck me that the British technique was considerably ahead of the Russian one. Certainly there was much greater depth of focus and much less strain on the eyes. I was informed that research was still being carried on and that a great development in film technique was anticipated when the process was fully developed.

## Television

Naturally I raised the thorny question of television. Those who understand the Soviet form of government will appreciate that the problem is that country is different from that in America and Britain. There are no conflicting interests due to competition from competing ownership of the different media. Podovkin, Russia's outstanding film director, doubled up with laughter when I mentioned to him the fears of competition expressed by the British and American film industries. His reaction was a very simple one—who was he to complain if the films had bigger audiences. Surely it would be marvelous if every family in the Soviet Union saw his films instead of, at the moment, only those who go to cinemas.

## 'Tarzan' and 'Robin Hood'

I asked whether there was any prejudice against British and American films. I was assured there was not, although, for obvious reasons, some films would not get a showing within the Soviet Union. Films which did not cause offense against the ideology of the country are popular with Soviet audiences. Whilst I was in Moscow amongst the films being shown, with enormous publicity outside the cinema, was one of the Tarzan films.

I asked for a list of British films being shown and was given the names of the following which had been seen this year: "Lady Hamilton," "Robin Hood" (shown under the title "The Outlaw and the Maid"), "White Corridors," "Fire Over England" (shown under the title "The King's Pirates"), and the George Formby films.

I pointed out that in Britain at

the present time, three Soviet films are being shown ("The Fall of Berlin," "Circus" and "Donbas Miners"), and that, therefore, on the grounds of balance and reciprocity alone, the U.S.S.R. had some leeway to make up.

# Admission Tax

Continued from page 3

will mean a saving of \$3,200,000 to corporations. The personal income bite likely will be cut about 5%, according to Washington sources, and this will result in a saving of about \$1,500,000,000 to the public. Such a greater benefit for big business obviously will not sit well with the voters, say Capitol Hill spectators, so the lawmakers will come through with some additional relief.

In line with this, it's believed that the most likely approach to added help for the public will be a lessening of the excises. In addition to theatres, some key Congressional reps believe that the fur and jewelry industries deserve an easing of their tax load.

Conclusion is that the 20% tax grab will be lightened on theatre admissions, furs and jewelry.

# MARRIAGES

Linda Starr to Jimmy Utley, Glendale, Cal., Feb. 1. She's an actress-dancer.

Phyllis Nahl to John de Cuevas, N. Y., Feb. 4. Bride is ballet choreographer (under professional name of Antonia Cobos); groom is son of Marquis George de Cuevas, owner-director of Grand Ballet de Monte Carlo.

Sharon Randall to Richard Erdman, Las Vegas, Feb. 1. She's a singer; he's an actor.

Sherry Lynn to Cy White, in Philadelphia, Feb. 3. Bride is nitery accordionist; groom is emcee-comedian.

Caroline Buchanan to Tony Mirrelli, Dallas, Feb. 4. Both are roller skaters in "Olson & Johnson's Skating Vanities" cast.

Gloria Sicking to Jeff Clay, St. Louis, Feb. 5. Bride is a dancer on Milton Berle's "Texaco Star Theatre" TV; he's vocalist with Sammy Kaye's orch.

Lillian Harvey to Hartvig Valeur Larsen, Copenhagen, Feb. 7. Bride is a British-German actress and singer; he's her Danish concert manager.

Mrs. Ursula Wood to Dr. Ralph Vaughan Williams, London, Feb. 7. He's a composer.

Ginger Rogers to Jacques Bergerac, Palm Springs, Feb. 7. Bride is an actress; he's a French lawyer.

Renee Freedman to Hal Simms, Atlantic City, Jan. 18. Groom is CBS-TV announcer in N. Y.

# BIRTHS

Mr. and Mrs. Mickey Freeman, son, Hollywood, Feb. 2. Father is a publicist.

Mr. and Mrs. John Durand, son, Hollywood, Feb. 3. Father is Metro film editor.

Mr. and Mrs. Joseph Missick, daughter, Pittsburgh, Feb. 2. Father is on the WDTV engineering staff there.

Mr. and Mrs. Howard Klarman, son, Feb. 2, New York. Father is a WMCA account exec.

Mr. and Mrs. Joe Garcia, daughter, Hollywood, Jan. 30. Father is a film stuntman.

Mr. and Mrs. Elliot Horne, daughter, Feb. 8, Brooklyn. Father is a flack with the Marvin Drager publicity office in New York.

Mr. and Mrs. Irwin Sellinger, son, Feb. 4. Mother is Dorothy Sherman, former secretary to Martin Jurov, of the Wm. Morris Agency.

Mr. and Mrs. Ralph Alswang, daughter, New York, Feb. 3. Father is a legit scenic designer and producer.

Mr. and Mrs. J. J. Kramer, daughter, Dallas, Feb. 5. Mother, Lucille Cunningham, is a nitery singer-accordionist.

Mr. and Mrs. John Rovick, daughter, Hollywood, Feb. 4. Father is an actor.

Mr. and Mrs. David L. Shapiro, daughter, New York, Feb. 5. Father is a personal manager.

Mr. and Mrs. Sidney Remick, son, New York, Feb. 3. Father is radio-tele scripter.

Mr. and Mrs. John Andrews, daughter, Cleveland, Jan. 30. Father is WTAM-WNEB pianist-singer.

Mr. and Mrs. Ken Coleman, daughter, Cleveland. Father is WTAM-WNEB sportscaster.

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# VARIETY

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## NO BIZ LIKE 'SHOW OF SHOWS' BIZ

### Big-Screen Theatre Color TV On '54-'55 Agenda Complementing 3-D

Big-screen theatre color television "will now depend on the state of the industry," says Frank M. Folsom, president of the Radio Corp. of America, which meantime is going forward with color TV. This is still earmarked for 1954 or 1955, although the company spent some \$5,000,000 last year alone in improving the system. It is said now to have general manufacturing industry approval but is not yet ready to go forward despite a published report elsewhere this week. The "state of the industry" now means the new 3-D rush.

RCA is still pursuing its field tests for home color TV reception, and feels that it will be in good shape for FCC o.o. in short order, but not just now. Some sources aver that color TV and 3-D TV will arrive coincidentally.

It is no secret meantime that among other show biz electronic advances is the TV-on-tape developments which have been made at the Sarnoff Research Centre in Princeton. This is one of the five "presents" General David Sarnoff, RCA board chairman, has asked for his 50th anniversary with the company. This request was made by him last year on the occasion of his 45th year with RCA, when the Princeton labs were renamed into the Sarnoff Centre.

Meantime Bing Crosby Enterprises (of which CBS owns 25%) has a highly touted TV-on-tape all its own.

### 'Outside' Legit Producer Burns at Alleged Drunk Critic; Plans Own Action

Alleged drunkenness of certain drama critics at Broadway openings, a periodic complaint of producers, authors, actors, etc., cropped up again last week in connection with the preem of "The Emperor." Clothes." The reviewer involved, the subject of similar accusations various times before, was reported to have arrived at the opening more than a half-hour late and in such condition that he had to be assisted to his seat.

As has happened on several previous such occasions, the matter was taken up with the League of N. Y. Theatres by another producer, not connected with the show. League is figured unlikely to take any action, but there may be other repercussions, as the producer who witnessed the incident indicated he plans to make an issue of it on his own at a future time by barring this particular critic from his next opening.

Robert Whitehead, co-producer of "Emperor" in partnership with the Playwrights Co., was informed of the incident, but reportedly declined to make an issue of it, explaining that since the show was generally panned and is to close Saturday night (21), the notice of

(Continued on page 61)

### Who He?

Richmond, Va., Feb. 17. Noting that his touring production of "Bell, Book and Candle" played its midweek matinee in Richmond on Wednesday (11) last week, Shepard Traube sent a deadpan wire to company manager Jerry O'Connell, inquiring why he hadn't followed general theatrical custom by scheduling the performance for Lincoln's Birthday, the following day.

The reply read, "You danyankee you! If it had been Robert E. Lee's birthday we could have played a matinee. But don't you know they use Lincoln's name to scare children down here?"

### Gillette's 300G For Video Rights To Marciano Bout

After a couple of seasons which saw its competitive boxing sponsor, Pabst, carry off the cream of the fastidiously events on CBS-TV, Gillette bounces back into the big-time on NBC-TV with its pacting of the Marciano-Walcott title go from Chicago April 10. Snaring the event for a Friday night TV show-casing, however, cost Gillette a hefty chunk of coin, with the razor outfit reportedly forced to plunk down \$300,000 for its coast-to-coast pickup (with only Chi and nearby Milwaukee blacked out).

Gillette has not only been in competition with Pabst in trying to maintain its longtime franchise on major sports events, but the advent of Theatre TV (which grabbed off the exclusive on the last Marciano-Walcott bout) has been an important factor in the razor company's diminishing hold in the fightcast picture.

In contrast to Gillette's 300G tab for the upcoming fight, Pabst grabbed off last week's Gavilan-Davey fight at no extra fee, having negotiated a \$200,000 gate "ceiling" arrangement which got it off the hook.

### 'Nat'l Hillbilly Day'

Washington, Feb. 17. A joint resolution under which Congress would declare May 26 each year as "National Hillbilly Music Day" was introduced last week by Rep. Arthur Winstead (D., Miss.). Date is the anniversary of the death of Jimmie Rodgers in 1933. Rodgers is credited by Winstead with launching the hillbilly music boom in 1927, when his unit of entertainers broadcast over WWNC, in Asheville, N. C.

### NBC-TV'S RECORD \$7,000,000 GROSS

Reflecting television's amazing impact on the show biz economy and its fabulous "boxoffice" success story, the NBC-TV "Show of Shows" is hitting the financial jackpot with gross returns to the network of \$7,000,000 for its 39-week seasonal ride.

That represents the all-time single-program financial smash in video annals. (In the variegated show business facets of entertainment, the "Show of Shows" multi-million single-night audience saturation contrasts, for example, with the marathon New York legit run of "Oklahoma," which also grossed an approximate \$7,000,000 on Broadway, but extending over a four-year period.)

It's estimated that under the existing SRO status, the "Show of Shows," produced and directed by Max Liebman and starring Sid Caesar and Imogene Coca, will pour something closer to \$8,000,000 into the NBC-TV coffers next season, under an escalator performer-production scale. No other TV program has achieved that kind of boxoffice, and although Arthur

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### Kaye's All-Time Palace Puller

With Danny Kaye and all-vaudeville bill consistently racking up a virtual capacity \$55,000 week after week at the Palace, the comedian is headed for a new niche in Broadway show biz history. This amount is topped in second and third weeks only by the larger stagefilm theatres such as the Music Hall, Roxy and Paramount. It also is a high grosser by legit theatre standards, with few legit musicals holding above \$50,000 after the first few weeks.

The heavy advance sale, which was in evidence long before Kaye opened, promises to give the comic not only a long run but one of the biggest coin totals ever registered by a single personality at the Palace.

### STEVE ALLEN LEGIT BOW LIKELY IN 'ELEPHANT'

Steve Allen, m.c. of the "Talent Patrol" television series and a panellist-comic on other TV shows, will probably make his legit debut in "Pink Elephant," the Eugene Paul-William Kaufman production of a comedy by John Fuller. Harry Elerbe is mentioned as director of the show, which is slated to go into rehearsal in about two weeks.

Fuller, who scripted the play, is a member of the NBC-TV sales staff. Paul is a former member of New Stages and Kaufman is with the NBC-TV new show staff.

### Failure to Develop New Bands Finds Bookers Unable to Fill Upped Demands

#### 3-D Elephants?

Hollywood, Feb. 17. Now comes 3-D drinking, with two kinds of glasses—polaroid and beer. Ernest Meer, L. A. designer, is installing a "three-dimension" mural above the bar in the Congress Hotel, Portland, Ore.

Photographed scenes of the Northwest will be placed in such a way as to take on an illusion of depth when viewed through polaroid glasses. Under the old system a barfly could see double, but not triple.

The band biz is drying up from the lack of new blood. Band agencies have been stymied during the past couple of years in their efforts to build new name orchs, with problem having grown to such an extent that the agencies are unable to fill the flock of bookings that have opened up around the country.

Although the name band shortage has put the orchs in their best bargaining position in years, the agencies are fretful because virtually few orchs have come up to replace the oldsters. In the past couple of years only the Billy May, Ralph Flanagan, Ray Anthony and Buddy Morrow orchs were built into national b.o. lures, and even they are now considered in the trade as "vet" bands. These orchs were kicked off primarily by a disk push but the ballroom operators co-operated in the buildup with strong location dates and one-niter assignments. The new semi-name orchs, however, are finding it tough getting important dates. The ops no longer want to gamble on new-

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### Bing's Autobiog May Top Tallu's; \$135,000 to Start

Bing Crosby's eight-part autobiog for the Saturday Evening Post, as told to Pete Martin, is snowballing into the biggest literary enterprise by a show biz personality, topping Tallulah Bankhead's life story for Harper's. The mag, book and British rights to Crosby's work, titled "Call Me Lucky," have already totalled \$135,000 without counting book royalties or radio, film and TV rights.

The Satevepost paid Crosby \$75,000 for the autobiog, of which he keeps the full amount since Martin is on SEP's regular salary roster as entertainment editor. Simon & Schuster copped the book rights for the U. S. from competing publishers with a \$25,000 advance, while British publisher Victor Gollancz, Ltd., bid \$13,500 advance for the U. K. rights, said to be

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### 'Okla.' Still Fresh as Show Nears 10th Anni; Gain Of \$5,216,400 on 90G Outlay

Phoenix, Feb. 17. One of the neatest of shows—and investments—is "Oklahoma," which played here at the Paramount last Friday-Saturday (13-14). Musical will be celebrating the 10th anni of its Broadway opening on March 31 in Washington. It will also mark the 10th year of collaborating for Richard Rodgers and Oscar Hammerstein 2d, who started their combo career with "Oklahoma." On an original investment of \$90,000, the show's producer, the Theatre Guild, has now made a profit on the show of \$5,216,400. That's a sweet birthday memento.

(Continued on page 54)

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# Brice Saga Frank, But There's More To 'Fabulous Fanny' Than Meets the Bio

By JOE LAURIE, Jr.

To the many biogs of our great ladies of the stage, another one has been added. "Fabulous Fanny" (Knopf; \$3.95) is the story of Fanny Brice, one of the funniest comedienne of our time. It was written by Norman Katkov (who has fine novels, screenplays, and mag articles to his credits) from some notes left by Fanny. But much of the source material was furnished by her old friends and relatives.

Her sister Carolyn tells about their father, Pinocchio Charlie, who she says to his family was a "fascinating bastard!" Her brother Lew tells about the time he and Fanny hustled amateur nights. Nicky Arnstein, the villain in the book, and Billy Rose, who were her ex-husbands, tell what it was like living with Fanny. To this is added "remembrances" by Eddie and Ida Cantor; Ann Pennington, Polly Moran, John Cromwell (who worked with Fanny in her first legit show), Phil Rapp, one of her skit writers in her last "Follies," and many more friends. Fanny tells more about herself and Nicky (her great love affair) than she does about other things I would have loved to read.

What I missed in the book was even a mention of Roger Davis, a very witty fellow, whom she carried around for years, just for "laughs." I would have liked to know about the friendship she and Bea Lillie enjoyed, and "the dirt" they dished when they were down at Fire Island. There would have been lots of fun and interest as to what happened backstage of the "Follies" in all the years she was with such great stars as Eddie Cantor, Bert Williams, W. C. Fields, Leon Errol, Ed Wynn, Will Rogers, Raymond Hitchcock, Charlie Winninger and so many many more greats of the bellylaugh fraternity.

I would have enjoyed her adventures with a smalltime act in which she worked for a couple of weeks, and the time she worked with Sammy Kessler's Band, and how she

(Continued on page 22)

## 'Josie' Baker Evicted From Havana TV Studio, Stages 4-Hour 'Vigil'

Havana, Feb. 17. Josephine Baker was evicted last week from a CMQ-TV studio where she had attempted to rehearse for a program. Then she "picketed" the entrance to the station for four hours. Miss Baker had signed with an advertising agency to appear that night on one of the agency's TV programs at CMQ. But the station stood on its legal right to bar any performer.

Goar Mestre, owner of CMQ, said: "The agency acted on its own. No client can use talent without first clearing it with the station. The station has refused her. Our decision is irrevocable." Mestre added that she could stand outside the building "until hell freezes over" before he would permit her to perform.

Mestre, however, sent a chair down for Miss Baker to sit in, but she disdained this. Arms folded, she stood leaning against a railing, with her costume draped over it. She talked to passersby, drank a

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## \$35 AND \$50 SCALE FOR FRIARS' BOB HOPE FETE

The Friars' dinner for Bob Hope Feb. 27 at the Waldorf-Astoria, N. Y., is being solved (in part) by allocating the first five rows of tables at \$500 (\$50 a head), and the rest at \$350, the heretofore standard price for 10 places. Usually, \$10 covers the dinner and the differential is the "donation" for the charity. The Friars this year share with Celestial Palsy as a beneficiary, at Hope's request.

George Jessel will toastmaster, and the dais will be limited to Bernard Baruch, Eric Johnston, Adolph Zukor, Major General Emmet ("Rosy") O'Donnell, RCA prexy Frank M. Folsom, Danny Kaye, Jack Benny, NBC prexy Frank White, Fred Allen, Milton Berle and Sen. W. Stuart Symington.

With NBC having taken 10 of the \$500 tables; Paramount taking three, and others buying up one or more, the problem to the Friars is not one of sellout as keeping everybody happy on "good locations."

## Paris' New Fashions; Show Everything But Open-Toe Army Shoes

By LUCETTE CARON

Paris, Feb. 10. All the celebrities in Paris were busy attending the fashion opening last week—ambassadors, film stars, SHAPE officers and wives, and members of the new French government.

Several entirely different trends are in opposition: the loosely fitting "Barely-Touching-the-Body" silhouette of Jacques Fath, Jacques Griffe, Lavin, and Schiaparelli; the non-feminine line of Balenciaga, who ignores women's figures and forgets their waists; and the super-feminine, moulded, Princess of Dior—with full-blown busts on a slim stem—the "tulip" line. Every type of woman has been thought of.

Each couture house has an atmosphere of its own. Fath, pink-cheeked, flits about and kisses everyone. He gives three premieres to avoid confusion: one for the press, one for the buyers and manufacturers, and one for "les gens du monde." Balenciaga is always invisible. His mannequins have orders not to smile. The awed public never dares comment aloud. Hubert de Givenchy, the tall Wonder Boy of 1952, and his young staff are too inexperienced to keep out the unwitted guests. These arrive first, rip out the chair tags and take the best seats without any hesitation. When Vogue and Harper's arrived this year, (12 to 15 strong) expecting to line the front row, there was trouble. The free-for-all that followed will make history. As for Dior, a well-trained, incorruptible organization easily manages to keep out the gate-crashers. Inside, there is no confusion. Each moves to his allotted square inches without protest.

Fath launched the "flow gently" coats, with fullness curving out in Empire style, loose sliding camisoles fitted away from the figure.

(Continued on page 22)



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## Ike Likes Mikes At Press Confabs

Washington, Feb. 17.

President Eisenhower is willing to have his press conferences covered by radio and television, James C. Hagerty, White House press topper, said today. Hagerty will meet Thursday (19) with representatives of the broadcasting industry, who have been conferring among themselves after an initial meeting with Ike's press chief.

Hagerty told the Women's National Press Club that the TV coverage of Eisenhower press conferences would have to be a pool job and limited to one camera. He said that the White House is planning for greater use of AM and TV by the executive branch than ever before, citing the recent speech by States Secretary Dulles as an example.

## Froman, Markoff Seeking \$2,219,000 Additional Coin For 1943 Clipper Crash

In an aftermath of the Lisbon Clipper crash of 1943 in which Roy Rogan and Tamara lost their lives, Jane Froman and Gypsy Markoff, as survivors, filed amended actions in N. Y. Supreme Court asking permission to increase amounts of damage being sought. Miss Froman is seeking to increase damages from \$1,000,000 to \$2,500,000, Miss Markoff from \$281,000 to \$1,000,000.

New course of action contends that the Warsaw Convention, which limits damages on international airlines to \$8,000, doesn't apply in this case, which is primarily an action based on line's alleged negligence in the matter of maintenance and operation of planes. Both plaintiffs were hit by a Court of Appeals ruling which upheld the Warsaw Convention limiting damages.

Also being sought by the performers is a change of names on the action. Miss Froman is asking to have the monicker on the papers changed to Jane Froman, from Ella Jane Ross (at the time she was married to Don Ross), and Gypsy Markoff to that name from Olga Witowski.

Miss Froman has since married John Burn, who piloted the crashed plane.

## BROTHERHOOD DINNER HONORS 7 LEADERS

Sol A. Schwartz, show biz chairman of this year's Brotherhood Week, climaxing the National Conference of Christians & Jews drive with a dinner tomorrow (Thurs.) night at the New York Waldorf-Astoria, plans a timetable fete: to get out by 10 p.m. This is made necessary, in part, by Danny Kaye's current Palace engagement. The comedian is one of the honor guests and will also participate in a half-hour narration which John Cameron Swayze is moderating, with Conrad Nagel, Ben Grauer, Mel Allen, Quentin Reynolds, Bob Considine, Kaye, and possibly Dennis O'Keefe as panelists. Later's spot depends on his N. Y. availability.

Louis Nizer will top it off with

(Continued on page 54)

## SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood.

Ken Murray, back to smoking decomposed roots of pampas grass (slow burners), is back on TV, too, this time for Bristol-Myers in "Time to Smile," and who wouldn't when he gets \$2,500 a week for layoffs? Between Budweiser's beer-bops and Bristol-Myers' edifying products, Murray has not been idle. Put out to graze till the right sponsor came along, Murray hopped over the corral and must have eaten some loco weed (for the chlorophyll content, no doubt). Anyway, he went so mad that before the effects of the weed wore off he had put his own money in a picture. That it was a western merely mitigates the madness; it doesn't eliminate it.

His own explanation is a likely story but I favor the loco weed explanation. He said he became so enamored by the way Laurie Anders sang "I Like the Wide Open Spaces" (the cleavage song) that he wondered if they couldn't play it as straight as the chick's laigs. It so happened that she was as western as Levi Strauss, having been born (get this) in Goose Egg, Wyoming. Goose Egg is near Casper, which doesn't help students of orientation much, but both are in the wide open spaces where men are men and women, especially dolls like Laurie Anders, are scarcer than skyscrapers.

Stick 'Em Up to High C

It struck Rancher O'Murray that such a chick would be ideal in westerns. She would give them something they have seldom had: a heroine who didn't shout "Stick 'em up!" in E-Flat above High-C or affect a masculinity that wouldn't even fool Levi Strauss, makers of broad-bottomed blue jeans since 1921.

Rancher O'Murray further thought that if he could find a girl who had been raised on a ranch and, in a measure, had got over it, he'd have a beginning. If he could give her a believable reason for adding her sex appeal to the life of a lone ranger he might have another cliff-hanger like Pearl White on his hands—and would that be bad?

So his muleskinners came up with the idea that Laigs Anders was a U. S. marshal's daughter who saw her pappy was getting old and a little slow on the draw. If he wasn't canned soon he'd be killed, and she didn't like either prospect. She was well formed but not too well formed (otherwise Murray would have another Marie Wilson on his hands and you know how hard it would be to disguise her).

She tightened her bra and wore a masquerade and the next thing the marshal knew he had a sure-shootin' Mexican "boy" making hash of bad hombres and easing his work tremendously. The marshal is Hoot Gibson, a contemporary of Buffalo Bill, and he is supported not only by Laurie Anders but Johnny Mack Brown, Preston Foster, Jimmy Wakely, Buddy Baer and that old card sharp of Ken Murray's "Blackouts," Don Court of Kingston, N. Y.

A Critter Named Ritter

Also in the oater is Tex Ritter who carries the theme song of the pic as he did "High Noon." It is called "The Marshal's Daughter" and, don't stop me, you haven't heard it. Ken and Stan Jones wrote it. They also wrote "Ghost Riders in the Sky."

From now until the returns are in you can expect to hear producer Murray belt a few pitches for "The Marshal's Daughter" every time he comes to bat for Bristol-Myers and their profitable pharmaceutical products. I expect Herbert Marshall, George Marshall (Par director), George Marshall (owner of the Washington Redskins), and George Marshall (owner of a five star general's uniform), as well as the Marshall Islands, will all be doing their shilling for this picture before Ken Murray (No Don Court) is ready to make his peace with the Dept. of Internal Revenue.

There was a time in the picture biz when only a dope would be caught doing two things: (1) putting his own money into the productions, and (2) trying to sell it not before but after he made it. That might be all right for GM but not for M-G-M. The moment a guy appeared in the old days with cans under his arms, the price was cut in half and went down further as soon as he began talking terms.

Oboler Went Thataway

Today things are different. Arch Oboler showed with "Bwana Devil" that the real money is in hitting on a novelty, making it, carrying prints into special situations, and then shaking the grosses into the sniffing schnozes of distributors till one signs on your terms, not his. That way you can get \$1,750,000 for something that couldn't cost 500G if the payroll were padded with football shoulder pads.

Today nobody is really impressed with what a picture costs. The question is, will it pay off at the boxoffice? The job is to get people to look at trailers of coming attractions. Obviously, you can't get them to look at them if the are no going into the picture houses. You have to talk to them where they are, and that's in front of their TV screens at home.

That's where Murray will hit them. That's where Hope, Martin & Lewis, and Hopalong hit them. Hope even painted "Road to Bali" on a prop moon of a Colgate comedy show. I expect to see "The Marshal's Daughter" exploited on even manhole covers wherever there is a CBS affiliate from coast to coast.

Oldtimers don't want to accept that the normal avenues of exploitation have been abused so much they are chuck full of holes. Peasants bypass them. TV is like a newly completed freeway in this respect and that's why maestro Murray plans to peddle his western over TV. More, since it stars a chick that TV made into a star, it keeps the whole thing in the family.

The picture cost him \$165,000 to make. That would be his overhead if made at a major studio. After that he'd have to find the money to make the actual picture. He once made a picture before "The Marshal's Daughter." That was "Bill and Coo" and it won a special Academy Award. But outside of that he has had little experience in Hollywood. Oh, he appeared in "Leathernecking" back in 1929 and had bits and dabs in pix at Par, RKO Radio, Columbia and Warners. But in the main his reputation has rested on his skill as a master of ceremonies in New York and his seven-year stretch in Hollywood as master of his "Blackouts."

But Loew's State Couldn't Move Us

VARIETY is a little wary on appraising a Murray product. On June 24, 1952, one of our mugs slipped him a notice that was so full of ascorbic acid Murray still uses it for Vitamin C whenever he feels a cold coming on. The mugg didn't think that what Murray was offering was \$150 vaude. He was sure it wouldn't be around long.

Well, it was around so long that VARIETY found it would be better to move than face that Murray marquee year after year until the whole staff went down with depressive psychoses. So the paper left Vine St. and moved around to Yucca.

After seven years of playing the notice for laughs Murray tired of his bauble and packed off to New York. I think he could have played at the Hollywood El Capitan for 20 years, but like certain wines this one couldn't survive a long voyage. It opened and closed so fast in New York the cops thought it was a troupe demonstrating folding furniture. But by then Murray was in TV with as fat a contract as the ninth lively art had trotted out up to that time. He had established a record for a long run, and for a short one, too!

Marie Wilson, who never missed a show during the run of "Blackouts," has kept her fine form on "My Friend Irma" and the few pictures she has tried between her weekly grind. Anaheim's contribution to show biz, she was smart enough to play dumbness believably 10 times a week and she has lost none of her skill since those "Blackout" days and nights. It will be fun to see if little Laurie Anders can do as well. That Murray sure can pick 'em.

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# NEW DANGER SIGNS OVERSEAS

## 'Demonstration' Making It Tough For 3-D to Get Wider Acceptance

Fear that the entire field of three-dimension presentation may receive a black eye as a result of the desire for a "quick buck" was expressed in industry circles this week. Filmfests are particularly riled at the series of demonstration films being offered to the public at upped scales. A number of film execs, both in the distrib and exhib end, charge that they've heard numerous complaints from patrons who have witnessed the 3-D offerings. While agreeing that these pix gave an indication of the 3-D illusion, the traders complained that they offered little en-

More 3-"Dementia" News, Pgs. 5-7

tainment value and presented the medium at its poorest.

Pix in question have been good grossers, mainly because of their novelty attraction. However, industry point out they could easily sour the public on subsequent improved depth pix which offer genuine entertainment appeal. The novelty 3-D's have mostly played large cities. Smalltown exhibs state they "won't touch 'em" (Continued on page 16).

## 3-D Plunge Hasn't Diminished Exhib Interest in Video

Frenzied plunge of the industry into 3-D has not decreased exhib interest in large-screen television, a survey of theatremen disclosed this week. Although hopeful that tri-dimension films will provide a b.o. hypo, exhibs indicated that no attraction can be abandoned that'll bring customers into the theatres. They're still convinced that theatre TV can be an important adjunct to the film program, be it 3-D or flat.

Despite stock-taking and the appraisal of costs for the installation of 3-D systems, no chain or indie theatre has given notice that it aimed to scuttle its large-screen video plans. In fact, despite the recent 3-D rumblings, a number of TV installations were completed within the last month. United Paramount Theatres added TV systems to theatres in New Orleans, Jacksonville, Birmingham and Charlotte, N. C. The Hamrick circuit of the Pacific northwest put in a video installation in its key Portland house. These additions bring the total of TV-equipped theatres to about 100.

Nate Halpern's Theatre Network Television, leading distrib of theatre TV events, is holding numerous confabs with producers to line up suitable attractions both for evening exhibition and off-hour presentation. Since the medium is still in its infancy and offers only 100 outlets, many of which are not readily available because of cable problems, the finalization of any deal is tremendously involved, often entailing negotiations that extend from six months to a year.

## RKO MAY FULLY BACK JESSEL'S 'RIP' INDIE

RKO, through C. J. Tevlin, may finance 100% George Jessel's first indie, "Rip Van Winkle," shutting out both RCA and Bankers Trust, which were willing to co-bankroll. RCA is interested because both the producer and Jimmy Durante, who will play "Rip," are NBC-ites. Incidentally, Jessel is talking a new combination showman-actor-producer-speaker deal with RCA prexy Frank M. Folsom.

A condition of the RKO-Tevlin deal is that Jessel do a second film for the company as an actor, writer or producer. Jessel says he's willing. "Rip" calls for a \$750,000 bankroll.

Jessel, meantime, got back from a Miami Beach quickie where, in three rallies, he raised \$14,500,000 for the United Jewish Appeal.

## '3d Dementia'?

The skeptical TV toppers in New York still look upon "all this third dementia excitement" as a camouflage for Hollywood cutting its film production.

It is pointed out, however, that studios like Warner Bros. are shooting more pictures, flats and 3-D, than ever before.

## WB, Par, Col In Race for 3-D '1st'

Three-cornered race for the first major studio release of a three-dimension picture is developing among Warner Bros., Paramount and Columbia, with WB the front-runner. Warners is rushing "House of Wax" for April release, with a New York theatre, the Paramount, reportedly set.

Paramount, which unveiled early rushes of its 3-D entry, "Sangaree," at a special showing Monday (16), is aiming for May distribution. Columbia's release of Sam Katzman's "Fort Ti" is scheduled for late May.

Although Metro and Universal have also announced 3-D productions, there's been no indication as to when they'll be ready for release.

## BRITISH FILM EXES TO U.S. ON 3-D SURVEY

London, Feb. 17. With Hollywood in a rush toward 3-D, Robert Clark, production head of Associated British Pictures Corp., sails for New York tomorrow (Wed.) on the Queen Mary to eye 3-D advances.

Clark envisions ultimate introduction of the new techniques at his company's Elstree studios. Likewise, Ken Hargreaves, managing director of General Film Distributors, is scheduled to plane to N. Y. Sunday (22) on a similar survey and plans to utilize his findings at the Pinewood studios.

Both Clark and Hargreaves will visit Hollywood, while the GFD exec will huddle with 20th-Fox prexy Soyros Skouras on CinemaScope. Meantime, British Movie-towns is seeking to film the June 2 coronation of Queen Elizabeth in CinemaScope and has applied for a color camera position inside Westminster Abbey. In addition, Pathe Gazette is asking facilities to film the ceremony in Stereo-Techniques.

## SPG Industry Show Mulled for Television

Hollywood, Feb. 17. The Screen Producers Guild meets Monday (23) night to discuss the possibility of staging their own television program to promote the motion picture industry. Sol Lesser will address the session.

Project now being developed probably will come in for extensive scrutiny at the session but it's believed no immediate decision will be forthcoming.

## Yates Sails for England To Explore Vidpix Prod.

Herbert J. Yates, Republic Pictures prexy who sails from New York today (Wed.), will explore the feasibility of the company's entrance into TV film production in Britain. He'll also huddle with producer Herbert Wilcox, who last year inked a joint production deal with Rep.

Company's London office has been investigating vidpix prospects for the past year.

## FEAR SELECTIVITY TO HIT U.S. PIX

Regardless of what the future holds via 3-D or other technological advances, the film industry is faced with the threat of a virtually immediate impairment of its economic structure. Eric A. Johnston, president of the Motion Picture Assn. of America, and the chief execs of the various companies are concerned over what appears to be possible trouble in the foreign market.

In the past year Europe suffered a deficit of \$3,000,000,000 in its overall trading with the United States. Since these dealings in all products are carried on with American currency, the backlog of Yankee dollars in many countries overseas is running lower. Thus, there are danger signs cropping up. Gist of the problem is that the foreign nations, as an economic necessity, will grow even more selective on U. S. purchases. Foodstuffs, industrial materials and numerous other commodities will take precedence. (Continued on page 16)

## Illinois Allied Warns Of Dumping Pix on TV To Make Way for 3-D

Chicago, Feb. 17. Allied Theatres of Illinois warned major film companies against dumping their product on television. Statement issued by board of directors yesterday (Mon.) said a flood of 3-D production has started rumors that producers were negotiating to release new and recent "flat" product to video.

Allied pointed out that the chief reason for depressed b.o. in certain areas was release of old pix to TV, and any wholesale unloading would certainly cut grosses further. Indie group, however, felt 3-D could be a tremendous aid to theatres in the near future.

## 'No Specs' Delay 'Bwana'

United Artists has been forced to delay bookings in 90 situations for the Natural Vision 3-D pic, "Bwana Devil."

It just isn't able to obtain enough polaroid specs.

## National Boxoffice Survey Holiday Week Lifts Trade; 'Peter Pan' New Champ, 'Gambler' 2d, 'Stooge' 3d, 'Andersen' 4th

Helped by the Lincoln Birthday holiday, generally not the biggest holiday session of the year, and some new, sock product, biz is soaring this stanza in key cities covered by VARIETY. The first five strongest pictures will show better than \$880,000 total gross which is the tipoff on the sharp upbeat in current week.

"Peter Pan" (RKO-Disney), released this stanza in five keys to take advantage of the holiday, is soaring to top position with around \$270,000. Pic has been swamped by juvenile patrons in nearly all cities. While slowing turnover, this has launched "Pan" in great fashion, with word-of-mouth reported big. "Mississippi Gambler" (U), which was third last week, is pushing up to strong second place. It is giving the Harris in Pittsburgh its best session in months and is the ace pic in Denver where smash in two houses. "The Stooge" (Par), second a week ago, is a close third.

"Hans Christian Andersen" (RKO-Goldwyn), sixth last stanza, is coping fourth spot, with "Bad and Beautiful" (M-G) in fifth. Latter had been champ for three successive weeks.

"Bwana Devil" (UA) is pushing up to sixth, adding a new house record in Minneapolis. "Naked Spur" (M-G), which looks a comer, is winding up seventh. "Niagara" (20th) is taking eighth money while "Meet Me At Fair" (U) is finishing ninth. "Jazz Singer" (WB), a bit

## Kramer Expected to Exit Columbia And Resume as Indie at UA

### This Town's 3-D Happy

The 3-D craze has overwhelmed the town of Hampton N. H. Of a 565 population, 242 residents have witnessed Cinerama.

According to Bob Ward, manager of the Broadway, N. Y., where the tri-dimensional illusion process is on display, town's citizenry has journeyed down to Gotham in three different parties, either chartering a bus or travelling in groups of cars.

## Tevlin Also Heads Actual RKO Prod.

Hollywood, Feb. 17. C. J. Tevlin, RKO studio operations chief, will also oversee production when the studio resumes film-making shortly, with little likelihood of an outside production exec being brought in to guide the program.

There hasn't been a "production chief" or "executive producer" for almost two years, although for part of that period Sam Bischoff was in overall charge of certain units. After Bischoff exited the lot, Tevlin functioned in the dual operations-production capacity.

## Par's Edouart Sees Specs As Need '2 to 5 Years'

Tri-dimension films without the use of polaroid specs are not around the corner and it may take anywhere from two to five years before it's possible, according to Farciot Edouart, of Paramount's scientific research department.

Edouart, in N. Y. with producer William Pine for the demonstration showing of the rushes of Par's 3-D entry, "Sangaree," pointed out that during the war the armed forces spent \$7,000,000 to devise a 3-D system, with the one employing the polaroid specs being selected as the best.

Although Stanley Kramer's deal with Columbia runs until March, 1954, the producer is expected to bow out of the company, with Col's consent, before that date. Before making his exit, Kramer will deliver two more pictures to the company—"The Cyclists Raid" and "The Caine Mutiny," with a change in the title of the former anticipated.

Producer has been talking deals with several of the major companies. Although he has the opportunity to go to at least one major on a contract basis, it appears likely that he'll return to United Artists, releasing through the company as an indie producer. It was during his UA association that Kramer gained the prestige that led to his tieup with Col. While none of his pictures for Col. is reported to have lost money, none of them chalked up the grosses anticipated. On the other hand, his pix destined for UA release fared considerably better, the outstanding examples being "Cham" (Continued on page 16)

## Brushes Off Reports Of Brit. Technicians In U.S. Retaliation

Hollywood, Feb. 17. Roy Brewer, chairman of the Hollywood AFL Film Council, has brushed off reports that Britain's Assn. of Cinematograph Technicians, is mulling a retaliatory program against the Council's boycott of pix and vidpix made abroad. Brewer claims British unions are seeking to force American producers to subsidize European production. He says British unions, during the entire period when foreign production was in question, shaped policy to the British government.

"Every effort was made to limit showing of American films and force production in Europe, he adds. "Britain has been attempting to force subsidization, and this is the principle of Eady Plan."

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disappointing in some keys, rounds out the Big 10 list.

"Above and Beyond" (M-G), "Clown" (M-G) and "Stereo Techniques" (Indie), seventh last week, are runner-up films in that sequence.

"Little Sheba" (Par) shapes as one of outstanding newcomers, being terrific in Frisco, stout in N.Y., huge in Buffalo and hot in Washington. Based on its showing at N.Y. Capitol, "Moulin Rouge" (UA) looms as a potentially great new entry. It is getting the biggest coin under straight-film policy at this house since "Quo Vadis" (M-G). "Angel Face" (RKO), also new, is fair in Denver and so-so in Cin-cy. "Tonight We Sing" (20th) looms only good in first week at N.Y. Music Hall. "Silver Whip" (20th) is rated okay in Boston and nice in St. Louis.

"The Star" (20th) continues big on extended-run in N.Y. and still is neat in L.A. "Girls in Night" (U), nice in Minneapolis, is rated fair in Seattle.

"Man Behind Gun" (WB), okay in Portland, looks fair in Omaha. "Sound Barrier" (UA) shapes lusty in Toronto and good in Boston. "Lawless Breed" (U) is bright in Chi.

"Blackbeard Pirate" (RKO) shapes sturdy in Chi. "Road to Bali" (Par) continues big in N.Y. on longrun.

(Complete Boxoffice Reports on Pages 8-9)

## UPT's Theatre TV Unaffected by ABC Merger; 'Can't Mix Entertainment'

Merger of United Paramount Theatres and the American Broadcasting Co. into American Broadcasting-Paramount Theatres is not expected to have any pronounced effect on the company's theatre television, with the circuit's execs apparently convinced that there's no mixing home broadcasting with entertainment in the theatres.

UPT has always shown lively interest in theatre TV on both a commercial and non-commercial basis, and it had been thought that, with the Federal Communications Commission approving the long-sought merger, the amalgamation of facilities would spur more extensive use of large-screen TV. AB-PT execs now are lukewarm to such suggestions, pointing out that home telecasting and theatre TV are two separate and distinct entities, and that the latter will have to serve itself when it comes to the building and distributing of shows.

On the other hand, there is much enthusiasm by the circuit execs over the potential plugging power of TV, which has been credited with boosting grosses on various ptx that lent themselves to TV treatment. Close integration of AB-PT programming with the circuit booking schedule is planned so as to provide the most effective b.o. support.

Prime merger benefit to the ABC network is the \$30,000,000 which the theatre circuit is contributing as its dowry. This will enable the net to improve its programming and recruit major talent for new shows. FCC, in approving the merger, commented that there was "little if any" competition between the two media for films and pointed out that their sources are "separate and distinct." The TV trend, observed the majority of the commissioners, is towards ptx lensed specially for video and away from feature films.

## Schimmel, O'Connor In 3-Yr. U Deals

Universal Pictures inked new employment pacts with two officers, it was revealed last week. Deals follow on the heels of a new ticket handed a third officer while a modification of an employment agreement, held by a fourth exec is up for approval at the March 11 annual stockholders' meeting in New York.

Papers, filed with the Securities & Exchange Commission last week disclose that veepees Adolph Schimmel and John J. O'Connor each have been signed to three-year terms at \$1,000 per week, respectively. Compensation is unchanged from their previous deals. Tickets became effective Jan. 1, 1953, and expire Dec. 31, 1955. Late last year it was revealed that executive veepee Alfred E. Daff had also been inked to a new employment deal.

In the course of the annual conclave, shareholders are to consider a July 15, 1952, modification of board chairman Nate J. Blumberg's existing employment agreement originally entered into on July 1, 1950. Proposed change calls for the exec to be retained through Dec. 31, 1960, primarily in a "consultative and advisory capacity." His salary is to be \$1,500 weekly to Dec. 31, 1955, and \$1,000 weekly thereafter until the deal's expiration.

Pacts with Schimmel and O'Connor, it's understood, represent a (Continued on page 16)

## Two Pic Piracy Suits Settled Out of Court

Los Angeles, Feb. 17. Two piracy suits against 20th-Fox and Loew's, Inc., were settled out of Superior Court. Amounts involved were not disclosed. First was the action brought against 20th-Fox by Frank Albeston and James N. Cross, who claimed the picture, "For Heaven's Sake," was lifted from their script, "I Want to Be Yours." Second was filed against Loew's by Walter Abbott, who declared Metro's "The Big City" was a copy of his story, "The Choir Boy."

## Industry Bigs Accept

### Zukor Dinner Sponsors

More than a score of exhibitors and circuit execs have accepted invitations to join the sponsoring committee for the Adolph Zukor Golden Jubilee Dinner to be held March 4 at the Hotel Waldorf-Astoria. Their acceptances were disclosed this week by Harry Brandt, chairman of the dinner committee, and Robert J. O'Donnell, international chairman of the year-long series of tributes to the pioneer.

Previously, Brandt and O'Donnell revealed that top execs of every company in the film industry will serve on various other committees set up by Variety Clubs International in behalf of the upcoming event. Among those named to the honorary committee are Paramount prexy Barney Balaban and Nate Blumberg, board chairman of Universal Pictures.

## Ask Govt. Probe Pic by 'Unfriendly' Probe Witnesses

Hollywood, Feb. 17.

Hollywood AFL Film Council has demanded a Federal investigation of a motion picture being produced in Silver City, N. M., by former Hollywood left-wingers. Council names Herbert and Edward Biberman, Gale Sondergaard, Paul Perrin, Paul Jarrico and Herman Waldman, also known as David Wolf, as participants in the project. All have been named as Communist Party members in hearings before the House Un-American Activities Committee.

Also named is Clinton Jencks, representative of the International Union of Mine, Mill and Smelter Workers and its Local 890. Council declares this union, associated with the picture, has been tossed out of the CIO on the grounds that it was under Communist control.

From Silver City comes word that Jarrico is producing the picture, with Herbert Biberman directing from a script by Michael Wilson. Playing a top role in the film is Juan Chacon, union prexy, who said:

"We are making a movie about the lives of our members, most of whom are Mexican-American. A union has just as much right to make a movie as has RKO or M-G-M. If Hollywood tries to blacklist some of its finest workers, that is Hollywood's loss. These workers help us tell our story. That is our gain. We are confident that our movie will serve the best interests of our union, our community and our nation."

Jarrico said the film would run about 90 minutes and the union will try to have it roadshown in art houses by independent exhibitors.

## Cafe Calls 'Moulin'

### 'Lewd' in Injunction Try

Los Angeles, Feb. 17.

In an affidavit filed by attorney Joseph J. Cummins in Federal Court, Pierre LaMure's "Moulin Rouge," the basis of the film of the same name, is described as a "limitless fiction, vile, filthy, degrading, depraved, lewd, an unbridled dissertation on sex depravity."

Cummins, representing the owners of the Moulin Rouge nitery in Paris, demanded an injunction restraining further showings of the John Huston (UA) picture, in which Jose Ferrer stars. Judge Leon R. Yankwich ordered the plaintiff to show-cause in connection with the requested injunction on March 9. Moulin Rouge proprietors are suing for \$5,000,000 alleged damages, claiming the film infringes on the nitery's copyright and violates the right of privacy.

## Wald to Oversee Col Lot During Cohn Sabbatical

Hollywood, Feb. 17.

Prexy Harry Cohn will hand over Columbia's production reins to Jerry Wald when he takes off in mid-April for a sabbatical of at least six weeks.

He will vacation in Honolulu, his stay there coinciding with location trek of Col's "Here to Eternity," directed by Fred Zinnemann, starring Montgomery Clift. Burt Lancaster, Frank Sinatra and Deborah Kerr.

## WB Divorcement Officially Okayed; 2 Separate Cos.

Wilmington, Feb. 17.

Divorcement of Warner Bros. was officially approved at the annual meeting of stockholders here today (Tues.). By a proxy vote of 3,902,894 to 41,050, finalizing an amended plan of reorganization as ordered by a government consent judgment, the company was split into two separate firms, with the picture producing and distributing branch retaining the corporate name of Warner Bros. Pictures, Inc., while the new theatre company will be known as the Stanley Warner Corp.

Shareholders also okayed the plan of the Warner brothers to sell their shares of the new theatre company when issued to Fabian Enterprises, Inc. Under the consent judgment, the Warner family is required to sell or trustee their shares of one of the new companies, with the Warners deciding to retain their interest in the picture company.

Meeting, lasting a little more than one hour, also gave the nod for the election of S. H. (Si) Fabian and Samuel Rosen as officers of the new theatre company. This action, by a vote of 3,896,330 to 46,914, specifically approved and ratified the corporation's consent to a (Continued on page 16)

## WB 3-Month Net At \$1,072,000

Warner Bros. and its subsidiary companies chalked up a net profit of \$1,072,000 for the three months ending Nov. 29, 1952. This was \$1,533,000 less than the net profit for the same period of 1951, which amounted to \$2,605,000. Current profit was determined after deduction of \$1,400,000 for Federal income taxes and after a provision of \$100,000 for contingent liabilities. A total of \$2,500,000 for Federal income taxes was provided for the three-month stanza ending Dec. 1, 1951.

Big difference on the profit side stems largely from income on capital assets. While the latest statement lists a profit of \$24,000 from the sale of capital assets, last year's report for the same period shows a profit of \$935,000 from this source.

Net profit for the three months ending November, 1952, is equivalent to 21c a share on the 4,950,000 shares of common stock then outstanding. With 5,619,785 shares outstanding for the corresponding period of 1951, the net profit was equivalent to 46c per share.

Film rentals, theatre admissions, sales, etc., after eliminating inter-company transactions, for the most recent stanza totaled \$26,378,000 as compared with \$29,558,000 for the same period the year before.

Among its current assets WB listed \$3,196,724 in advances to outside producers; \$7,600,973 in released production, as cost less amortization; \$3,322,791 in productions completed but not released; \$3,621,714 in productions in progress and charges to future productions, and \$1,414,681 in rights and unproduced scenarios.

## Rhoden's NT Buy

Elmer C. Rhoden, National Theatres v.p., is continuing to build his stake in the chain.

Exec within the past month bought up 7,900 shares of NT common stock, bringing his direct ownership to 16,800 shares.

## TOA Still Hopeful of Allied Talks That Would Lead to Arbitration

### \$1,970,000 in Jan. Divs. Up From a Year Ago

Washington, Feb. 17.

Film industry stockholders received \$1,970,000 in dividends in January, an upswing from the \$1,544,000 for January, 1952, reports U. S. Department of Commerce.

Largest slice was the \$1,238,000 cut for shareholders of Warner Bros. Pictures. This, however, fell short of the company's \$1,405,000 melon of a year earlier. RKO Theatres paid out \$587,000; it issued no dividend at all in January, 1952. Republic Pictures, which paid \$100,000 in dividends in January, 1952, gave its stockholders the same melon last month.

Commerce Dept. points out that publicly reported dividends in any industry usually amount to about 60% or 65% of all the dividends actually paid.

## Majors Divided On Withdrawing From Argentina

Although thoroughly disgusted with the deteriorating state of film affairs in Argentina, the U. S. distributors are nevertheless split on the wisdom of pulling out of that or any territory. Involved are general principles as much as practical considerations.

It's pointed out that, under normal circumstances it would be logical to ankle the Argentine market, which has not produced any revenue for years and instead has been a source of continuing headache. Several of the large distributors, Metro in particular, are set against withdrawing from any market, regardless of how bad things may get. The thinking is that it's always helpful to have a foot in the door and that American ptx should be represented even at the risk of operating at a loss. This, of course, is an argument strongly supported by the U. S. State Dept., which is concerned with the propaganda value of Hollywood ptx.

From the practical angle, one exec pointed out last week that pulling out of Argentina would cost more money than it's worth. In addition, he said, the argument that (Continued on page 16)

## Hayward, Wayne, Bette Honored by Press Group

Santa Monica, Feb. 17.

Susan Hayward and John Wayne carried off top Foreign Press Assn. of Hollywood awards here Saturday (14) at the organization's third annual "Henrietta" presentations. Pair were voted most popular stars in an international poll of 50 countries. Nine special awards were also distributed by the press group.

Plaques awarded in the latter category went to Bette Davis, "for her distinction in four fields of show business during 1952"; Roy Rogers, "for being the most popular international western star"; Jimmy McHugh, "for his unforgettable melodies"; Susan Whitney, "for her puppet role in 'Miracle of Fatima'";

Also LeRoy Prinz, best-known international figure in filmicals; Olivia DeHavilland and Richard Burton, "for their brilliant team play which sustained 'My Cousin Rachel'"; Jane Darwell, for her portrayals of motherhood, and Masaiichi Nagata, prexy of the Daiel Co. of Japan, for producing "Rashomon."

Additional accolades went to seven newcomers as "international stars of tomorrow," and four films were honored for their "international effort and impact." Hailed for their promise were Bette St. John, Mary Murphy, Julia Adams, Robert Wagner, Dawn Addams, Richard Wesson and Barbara Ruick. Other awards were snared by "The Greatest Show on Earth," "Hans Christian Andersen," "High Noon," and "It's a Big Country."

Theatre Owners of America has not abandoned hopes to meet with Allied States Assn. to discuss the question of arbitration as well as other industry problems confronting theatremen, it was indicated in N. Y. this week by Alfred Starr, TOA prexy. Preliminary informal talks with Allied leaders have already been held, Starr disclosed. He added that he believed a full-dress meeting would be held before March because he was leaving the first week of that month for a European trip.

Both Allied prexy Wilbur Snaper and general counsel Abram F. Myers will shortly be advised of TOA's desires either by mail or phone, Starr asserted. He felt confident that Allied would agree to a joint confab for a discussion of mutual problems.

Starr said emphatically that TOA would not be a party to a reported industry effort to seek Dept. of Justice approval for setting up an arbitration system sans Allied. "We have no plans for going to the Dept. of Justice on any matters. It's not our policy to call in the cops," Starr stressed.

Meanwhile, Allied leaders took little notice of the reported aim to appeal to the D. of J. by certain segments of the industry. Their attitude is that film outfits going to the Justice Dept. will be confronted with a surprise, since Allied has already filed complaints against the film companies with Attorney General Herbert Brownell, Jr., charging violations of the consent decree.

## Hughes Confirms Stock Reversion

Board chairman Howard Hughes last week formally confirmed that the controlling stock which he sold to the Ralph Stolk unit last September is reverting to him. Also, he stated, the 36,000 shares unloaded by Ned E. Depinet will be returned to the former RKO prez.

Hughes added that upon the actual switch of the stock he will call a board meeting and will nominate James R. Grainger, former Republic exec v.p., as president.

Original deal called for Hughes to peddle his 1,013,420 at \$7 per share. Stolk group failed to meet the subsequent purchase terms and took a loss of \$1,750,000 on the transaction, Hughes making a profit of \$998,000.

## L. A. to N. Y.

Dawn Addams  
Jimmy Boyd  
George Cukor  
Paul Douglas  
Lisa Ferraday  
Ron Fletcher  
Joanne Gilbert  
Cedric Hardwicke  
Dick Haymes  
Katharine Hepburn  
Gail Hillson  
Mary Hunter  
Arthur Jacobs  
Lamont Johnston  
Alan Jay Lerner  
Diana Lynn  
Mack Miller  
Byron Palmer  
William Pine  
Vera Ralston  
Gottfried Reinhardt  
William Saal  
Victor Saville  
Arthur Schwartz  
Ann Sheridan  
Robert E. Sherwood  
Howard Smith  
Paul Snell  
Jan Sterling  
Herbert J. Yates

## N. Y. to Europe

Alexander H. Cohen  
Meyer Davis  
Dr. Renato Gualino

## N. Y. to L. A.

Ernie Anderson  
G. Ralph Branton  
Reg Connelly  
Harold Mirisch  
Earl I. Sponable  
Marjorie Winfield

## Europe to N. Y.

David E. Green  
Spyros P. Skouras  
Earl I. Sponable



# COS. HOPEFUL; TRUST SUITS LAG

## 3-D Fanfare Hasn't Detoured Exhibs From Carefully Eyeing Distrib 'Abuses'

Despite the 3-D fanfare, exhibit leaders, particularly those of Allied States Assn., have not sidetracked their beefs against alleged distrib abuses of trade practices. Careful watch is being maintained on distrib activity in the field of pix designated as "specials" and slanted for pre-release engagements at hiked terms. With new complaints already filed with the Dept. of Justice, Alliedites are eyeing distrib policy on films slated for general release shortly.

Although there's been no general blast since Columbia's sales announcement on "Salome," the exhib org, though momentarily silent, is awaiting policy statements on such releases as RKO's "Hans Christian Andersen" and "Peter Pan," and United Artists' "Moulin Rouge."

Question of terms for upcoming 3-D pictures is also being scrutinized with care. No beefs on the latter have yet come up yet since pic has not been available to smaller situations. However, it's been indicated that smaller exhibs may not be able to go for the 50-50 terms reportedly being asked for "Bwana Devil," for example. In addition to the percentage terms for the 3-D film, there's a 10c cost for the polaroid specs, with 5c coming out of the exhib's pocket and the remainder off the top of the gross.

Meanwhile, indie exhibs, especially smalltown ops, are seeking assurance that there will be a flow of 3-D pix. They point out that, unlike the big city theatres, they can't recoup the installation costs from one engagement. These theatremen, as a result, are proceeding cautiously in gearing their theatres for 3-D product. Their view is that they will have to be assured of at least a half a dozen attractions before they make the reconversion move.

## Myers Disputes Theory Of Cash Shortage Hitting B.O.; Stresses Problems

The theory that the shortage of ready cash is causing people to stay away from theatres temporarily must be completely abandoned, Allied States Assn. general counsel Abram F. Myers states in his annual report to the exhib outfit's membership.

"This view," Myers says, "will not stand up against the fact that 1952 was a year of high wages, widespread employment and unprecedented prosperity. The plain fact is that the people have the money with which to buy what they want and amuse themselves as they please. . . . There is no shortage of spending money."

According to Myers, little or no progress was made during 1952 toward solving two fundamental industry problems, namely the failure to ascertain definitely the causes or to provide a remedy for the continuing boxoffice decline and the failure to evolve a formula for an equitable division of boxoffice receipts as between distributors and exhibitors.

To find out what is wrong with the industry, Myers says that facts must be gathered to determine the sources of the trouble, and when they are identified "it will require an all-industry effort to put that knowledge to proper use." Noting that there has been a gradual decline "on the once solid foundation of the theatres," Myers stresses that all industry elements must work to strengthen biz at the theatre level. "When the theatres are restored to health and vigor, the condition of the remainder of the industry will automatically improve," he declares.

## Schary Bullish on 2-D

Hollywood, Feb. 17. Dore Schary is still optimistic about the future of the 2-D film, he told members of the Optimists Club at its weekly luncheon.

"Regardless of the intense interest in 3-D," he said, "if somebody produces a great motion picture, you will go to see it whether it's in black-and-white, in color, round or flat."

## Starr Asks Exhibs Go Slow in Seeking 3-D Standardizing

A warning to exhibs to go slow on demanding standardization of 3-D systems was sounded this week by Alfred Starr, prexy of Theatre Owners of America. He termed the calls for the immediate establishment of a uniform system as "premature."

Theatreman, he noted, should hold their investments to the point where they can recoup their costs on a single engagement. He asserted that industry equipment dealers were also approaching the trend to tri-dimension with similar caution.

Standardization, Starr said, depended on repeated acceptability by the public and of the cost to theatre-owners for installation of permanent equipment. "Let's wait and see which system the public and theatreowners accept," Starr said. "Meanwhile, we can profit by the early pictures which are reaping a harvest." Starr's contention is that the average exhib won't have to worry regarding the problem of conversion. "By the time each company puts out one picture we'll have some clarification," he declared.

Starr figures that about the end of 1953 the validity of one system will have been established despite the race of each production company to have its own-developed system adopted. Ultimately Starr figures that it'll be the exhibs who'll make the final choice on a generally-accepted system. All that is obvious now, he observed, is that the industry is going into some type of new presentation. He said it was too early to predict whether it wanted the complete elimination of the current method of flat projection.

## UP TO 5,000 LENS SETS BY 1954—SKOURAS

With bids now being studied from optical companies in various countries for production of the CinemaScope lenses, 20th-Fox expects to have from 3,000 to 5,000 sets of lenses by the end of this year, according to a statement made by 20th prexy Spyros P. Skouras in Paris last Friday (13). Skouras returned to N.Y. by air Saturday.

Skouras outlined the terms of a 10-year agreement with Prof. Henri Chretien, inventor of the CinemaScope lens. Under the deal, 20th gets the right to manufacture CinemaScope lenses all over the world, except in France and the French union, where they will be made exclusively by Chretien and reserved for 20th. Chretien is expected to deliver 500 sets before the end of 1953.

Shooting lenses for CinemaScope will be made available to other companies in from two to three months, the 20th prexy stated. His own studio expects to lens nine pix in the CinemaScope method between now and the end of June, with "The Robe" the first pic to get the wide-screen treatment.

## \$400,000,000 IN CLAIMS STILL DUE

Number of film industry antitrust suits is showing a gradual but definite decline. Something like 190 cases, involving claims of more than \$400,000,000, are still pending against the major distributors, but there's been a slack in the filing of new actions, which the companies consider a hopeful sign.

Company attorneys think it's too early to start analyzing both the reasons and the effects of the slowdown, but they feel it has something to do with the basic situation created by divorcement. There is some speculation, too, that exhibs may be somewhat discouraged by some of the 1952 decisions which went the distributors' way, such as recent ones in Baltimore, Dallas and Philadelphia.

The impression prevails that the courts of late have shown a lack of sympathy with the plaintiffs in antitrust actions arising out of the competitive bidding situation. This has not been expressed as much in the decisions themselves as in the tenor of the courts' comments.

Some of this spirit came out in Allied's annual report, in which Allied board chairman and general counsel Abram F. Myers complained that the Justice Dept. had lost interest in motion picture cases and expressed hope that a reorganized department would review complaints against the distributors and take action toward making them effective.

Myers charged former Attorney General McGrath with being more interested in building up TV than helping the film industry, and he commented that, after the election, the antitrust division, "like many (Continued on page 22)"

## Alert Foreign Offices to Prep For 3-D Equipt.

Despite the absence of a uniform system of 3-D production and exhibition, film companies are alerting their foreign offices to make preparations to receive the early efforts in the new medium. Warner Bros., which may be the first major to have a tri-dimensional product on the market, has already notified its foreign managers to check local equipment companies to ascertain how quickly they'll have the necessary technical items for installation in theatres.

Pointing out that "House of Wax," its first 3-D effort in the Natural Vision process, will be made available quickly for the foreign market, WB foreign staffers have been told to notify their first-run customers to install the necessary equipment so that they'll be ready to exhibit the film. Company disclosed that it is setting aside sufficient polaroid viewers to take care of early release of "House of Wax" abroad, pending the manufacture of the special specs in foreign countries. Foreign reps were told to find out if there were any restrictions on importation of the polaroid material.

Company also revealed that it planned to rush titled versions of the film, but couldn't offer at this time any specific data on dubbed versions.

## 3-D 'Saleswoman'

Hollywood, Feb. 17. Indie "The Traveling Saleswoman" will be given the 3-D treatment by its co-producers, Arthur Lubin and Stephen Longstreet. Pair will take the package to a major studio for distribution. Longstreet is scripting from his own story and Lubin will double as director.

## Limited Audience, 2-a-Day Policy Preclude Cinerama Alarm at 3-D Race

### P-T Spurs 3-D 'Sisters'

Hollywood, Feb. 17. Following tests of Paramount's 3-D Paravision process in the filming of "Sangaree," Pine and Thomas have ordered an earlier start on "Those Sisters From Seattle," their second 3-D project. It goes into work Feb. 23.

Start was originally scheduled for March 16. First unit goes to Aspen, Col., this week to shoot snow scenes.

## Cinerama Defines 'Tangled' Setups Of Its Finances

Financial analysts, in their interpretations of the financial structure and earning capacity of Cinerama, are giving a distorted picture of the company, Cinerama execs charged this week. This is especially true, they noted, of their analysis of Cinerama, Inc., the company which manufactures and furnishes to Cinerama Production and exhibition of the new 3-D illusionary process.

According to Cinerama officials, analysts have failed to point out that Cinerama, Inc., has so far only equipped one theatre (N. Y.) in the process of readying another (Detroit) and is preparing to equip a third (Hollywood). It's important to note, execs stress, that Cinerama, Inc.'s income stems mainly from the equipment and that the company will begin to show a profit when it completely equips about 20 theatres. Meanwhile, it derives some coin in royalties from the exhibition of "This Is Cinerama," the production outfit's initial entry. This income, it's pointed out, will also be substantially increased when additional showcases are unveiled.

What is particularly riling the Cinerama upper echelon is the stress being put on the fact that on the profit side Cinerama is n.s.h. despite sellout audiences in New York. The analysts, it's indicated, have neglected to point up the huge outlay for launching the new film system and the time needed to recoup this coin. Financial writers have made much of the fact that Cinerama, Inc.'s (Continued on page 20)

## 3-D MAY VEER PIX FROM TECHNICOLOR

Large-scale industry conversion to 3-D will cue a shift away from conventional Technicolor photography and at the same time may cause a shortage of Eastman color film. Problem lies mostly with the TC camera, which is bulky and difficult to team for 3-D photography.

Many of the stereo projects in the works, along with "The Robe," first of the 20th-Fox pix being lensed in the CinemaScope process, are skedded for Eastman color, with some due for printing at the TC plant, which has installed equipment to handle Eastman negative.

Swing to Eastman color, for which many of the eastern labs are now equipped, is cued also by the cost factor. Production with two synchronized three-strip cameras is expensive but technically possible if the TC cameras are pointed at one another and a mirror arrangement is used. TC also has a monopak, which can be threaded into any standard camera. However, it's got to go to the TC lab for processing. Elimination of the TC cameras saves the studios renting charges for the equipment, which is not a major budget item.

Rush of film companies to get on the 3-D or wide-screen bandwagon is not causing any undue alarm at Cinerama, the attitude of the company's execs being that it is not competing with the majors for playdates. Cinerama stresses that its product is aimed for a limited audience on a two-a-day policy, as is being followed at the Broadway Theatre, New York. Its ultimate goal is 200 Cinerama-equipped houses, with the hope of having theatres operating in 12 cities by the summer. Cinerama, it's pointed out, never intended its system for every theatre in the country.

According to Cinerama exhibition chief Joseph Kaufman, engagements are not being planned for periods of weeks or months. They are predicated, Kaufman emphasizes, on the minimum basis of one and two-year runs. With the Detroit bow of "This Is Cinerama," the company's initial attraction, set for March 23, Kaufman, who supervised the launching of the motor city's installation, this week closed a deal for the Coast preem of the medium at Warner Bros.' Hollywood Theatre. House got the nod after Kaufman scouted several possibilities weighing size and adaptability of the houses. Agreement was finalized in N. Y. following confabs with Warner theatre topper Harry M. Kalmine.

On the Coast, Kaufman inked a three-year pact with Local 450 of the Projectionists Union calling for \$3.30 per hour for boothmen for a guaranteed seven-hour day for the first year. The rate jumps to \$3.50 the second year, \$3.70 the third year. The theatre will use 10 projectionists working two five-man shifts daily, including two chief operators drawing an extra \$25 week (Continued on page 20)

## Ohio Assn. Sees Fanfare On 3-D Hitting Industry Chances to Nip 20% Tax

Columbus, O., Feb. 17. Fears that the current fanfare about three-dimension pictures will have a "detrimental effect" upon the Council of Motion Picture Organizations' drive to repeal the 20% Federal admissions tax were expressed here last week by board members of the Independent Theatre Owners of Ohio.

Directors particularly deplored press stories that give the public an impression that upcoming wide-screen and 3-D pix would prove a "business bonanza" for all theatres. Several members cited front-page yarns in their home town papers on 3-D which misled readers into thinking the exhibitor's promised land is just around the corner.

Noting that some of the readers obviously are senators and congressmen, the ITOO considerably discounts 3-D developments to date, at least as far as the organization's own territory is concerned. "Some of the newspaper stories point to Cinerama," it's recalled, "but there is not one single installation of this process considered for the state of Ohio."

ITOO stressed further that the Natural Vision process which the board viewed at Loew's Broad Theatre prior to the conclave was regarded as a "curiosity which would have a brief acceptance by the public." This system, the group added, "was by no means the cure for theatres' ills, particularly in the state of Ohio."

"The CinemaScope process announced by 20th-Fox," the ITOO stated, "has created even greater confusion with its multitude of announcements, each one contradicting the one previously issued. At the moment the CinemaScope process seems to be restricted to first-run theatres in cities of 100,000 or more. There are eight such cities in Ohio. A wide-screen process limited to eight theatres would be more harmful than helpful to all the rest."

Pagnol has directed in a primitive manner, paying more attention to words and faces than picture.



# RAP HIGH PRICES ON FOREIGN PIX

## Indies' Nix of Subsidies to Italians To Figure in March Renegotiations

Determination of the independent film dealers to participate in any film deals involving subsidy payments of any kind to a foreign industry is expected to figure prominently in renegotiations of the Italian film agreement with the Americans in March. At the same time, observers doubt that, with the pattern already set, the Italian government will go for an elimination of subsidy coin even though it might be given another name.

When Eric Johnston, Motion Picture Assn. of America prexy, and George Weltner, head of Paramount International, go to Rome to discuss a new deal to replace the pact that terminates in June, they fully expect a renewed Italian demand for subsidies in some form or another, possibly even as a tax.

Under the agreement of two years ago, the Italians were "loaned" close to \$2,500,000, representing 12½% of the American distributors' frozen coin in Italy. The money theoretically is to be repaid over a period of years, but most execs here don't seriously expect to see it again. Coin is being used to support the operations of Italian Films Export, which distributes and promotes Italian pix in the U. S.

When Johnston went to France last year to negotiate a new deal there, the indies made it quite clear that they would not be party to any agreement involving subsidies. James Mulvey, chairman of the Society of Independent Motion Picture Producers' distribution committee, said in N. Y. last week that there had been no formal discussion between Johnston and SIMPP on the Italian matter. "But," he added, "they know our position very well."

Attitude of the U. S. distributors is rather closely tied to the domestic tax situation. If the excess (Continued on page 16)

## Par Exhibs Rushes Of 3-D 'Sangaree'

Potential appeal of stereoscopic color feature pix was demonstrated to a large and enthusiastic audience of eastern exhibitors, distribution execs and press reps Monday morning (16) when rushes from Paramount's Technicolor "Sangaree" were viewed at the Paramount Theatre, N. Y.

William H. Pine, co-producer of the pic, was introduced by A. W. Schwalberg, Paramount Film Distributing Corp. prexy, and warned that the test consisted of rough, unedited sequences selected primarily to convey the impact of a top-budget film in 3-D. Polaroid glasses were doled out to the audience for the screening.

"Sangaree," lensed in both the Par process and in conventional Techni, is due for release in May. Stereo footage shown was impressive most of the time but depth illusion varied in intensity. Three-dimensional effects seemed to depend mostly on camera handling and were most pronounced when the set itself had scope. Several scenes lensed in low key didn't come off too well, and there (Continued on page 16)

## Majors, Butterfield Chain Sued for 450G in Mich.

Grand Rapids, Mich., Feb. 17. Treble-damage action, asking \$50,000, has been filed in the Western District court of Michigan by Don Harlo on behalf of his Harlo Theatres, St. Joseph. Defendants are the eight majors and Butterfield Michigan Theatres Co. The Harlo complaints covers the period from July, 1936, to January, 1950, and charges a rigid system of runs and clearances favoring the Butterfield houses. Harlo has operated his theatres since July, 1944.

## Even Jokes in 3-D

Universal Keep-ee John O'Connor observes: "When 3-D catches on we'll think nothing of our old legal troubles; we'll have to hire opticians instead of lawyers."

Another industryite, convinced that three-dimension will sweep the country, is now worrying about polaroids for seeing-eye dogs.

Even the trademarks are three-dimensional nowadays.

Metro's Leo the Lion has been filmed in the new process and will make his 3-D debut in "Arena."

## \$759,603 Net For Republic in 1952; Tops Previous Yr.

Consolidated net income of Republic Pictures and subsidiaries for the fiscal year ended Oct. 25, 1952, was \$759,603, the company revealed yesterday (Tues.) in its annual report to stockholders. Figure is better than the \$646,404 net racked up in the comparable fiscal stretch ended Oct. 27, 1951.

Higher net was attained despite a substantial \$823,000 shelled out as provision for estimated Federal income taxes. Such levies amounted to \$660,000 the previous fiscal year. Current gross revenue, however, dipped slightly from last year's \$33,409,612 to \$33,085,510.

Prexy Herbert J. Yates points out in the report that despite difficulties existing in the overseas market, income stemming from distribution of company product in foreign countries was maintained at a "satisfactory level." He added that the management looks forward to an improvement, "at least in some countries," during this year.

In submitting the company's consolidated balance sheet to the shareholders, Yates also noted that (Continued on page 20)

## RKO Resumes Feb. 23 With 'Second Chance'

Hollywood, Feb. 17. RKO will return to active production on Feb. 23 after a long period of inaction. Company will tee off with "Second Chance," under general supervision of Edmund Grainger, executive producer.

Filming starts on location in Taxco, Mexico, with Linda Darnell as femme lead, Sam Wisenath as producer and Rudy Mate director.

## Metro Maps Roadshow Policy for 'Caesar'

Although a release date hasn't been set, Metro is mapping a roadshow policy for its production of Shakespeare's "Julius Caesar." Release pattern will be similar to those followed by Universal for "Hamlet" and United Artists for "Henry V." Tentative plans call for booking of the film in selected art houses or possibly legit theatres on a two-a-day advanced-price policy.

While not slated for roadshow treatment, two other M-G releases are being eyed for extended-run art house showings. Initial sure-seater booking has been set for "Lilli," starring Leslie Caron, Mel Ferrer, Jean Pierre Aumont and Zsa Zsa Gabor, with the N. Y. Trans Lux 52nd St. preeming the pic March 10. The three-part "Story of Three Loves" is also being considered for specialty-house engagements.

## U.S. POTENTIAL 'EXAGGERATED'

High prices asked by producers abroad for the U. S. distribution rights of their pix are causing rising resentment among foreign film distributors in N. Y., who claim that the Europeans have exaggerated notions about the potentials of the American market.

Blame is variously put on Italian Films Export, which has paid high advances to several Italian producers, and on newcomers to indie distribution who are willing to shell out heavy coin in order to get European pix that look promising. There are complaints, too, that producers abroad have become too conscious of the pressure their own governments put on the American industry to push their films on an "or else" basis.

Indie distributors, who make their living primarily off the arties, squawk further that Italian and French concentration on pictures which they consider to be commercial in the U. S. has led to a switch in emphasis which has robbed foreign product of some of its sensitivity. Influence of the American major distributors in pix covered by co-production deals is another push in this direction.

Even on average productions with a mediocre grossing potential, foreign producers' demands have skyrocketed, the indies complain. (Continued on page 16)

## 3-D Just a B.O. Illusion to Nabes

As far as small indie exhibitors are concerned 3-D is not only a screen illusion but a boxoffice one, too, at least for the immediate future. View is based on the knowledge that it'll be quite some time before the nabe houses will get a chance to exhibit the new medium. With "Bwana Devil," the first feature-length 3-D pic, slated presently only for key runs, and with three tri-dimensions of major companies set for April and May release, the subsequent-run houses figure it'll be at least six months before their theatres can offer an illusionary process.

United Artists, which is releasing Arch Oboler's "Bwana Devil," bluntly told smaller exhibitors that there will be a delay before they get a crack at the picture.

In a generally distributed letter, UA told the theatremen that due to various distribution and technical problems the company was forced to change its normal release method. For the present, UA noted, it will be able to license the film only to first-run and first neighborhood-run theatres, citing the high cost of a print for the film—\$1,600 as compared to \$500 for a Technicolor print—and the technical difficulties in meeting the print orders with the customary speed. Company pointed out, for example, that in the N. Y. exchange area it had 90 to 100 prints for "The African Queen" and "High Noon" while for "Bwana" it had only 53.

## Lipton Names Ramsay

Clark Ramsay has resigned as v.p. of the Monroe Greenthal Advertising Agency to become exec assistant to David A. Lipton, Universal v.p. in charge of advertising and publicity.

Ramsay has been associated with U for the past 13 years, serving as studio ad manager and later, when with Greenthal, as U account exec and head of the agency's Coast office.

## Blyth in 'Valiant'

Hollywood, Feb. 17. Ann Blyth's first screen appearance under her Metro contract will be in "All the Brothers Were Valiant," a switch from "I Married West Point," in which she will star later.

## Exhibs, Distribs Split on Ultimate Application of Theatre Video

### Sanitary Specs

Exhibs are calming the concern of some anxious medics over the multiple use of polaroid glasses for 3-D pix without adequate sanitary protection for the audience. In most instances theatres don't figure on having the specs used more than once.

When the theatres ask patrons to return the glasses, however, latter are thoroughly sterilized and re-wrapped in cellophane paper after each showing. That's the way it was handled at the Globe Theatre, N. Y., where a program of Stereo-Techniques pix just wound up a mildly successful two-and-a-half-week run. Manager's office was used as a "lab" to chase germs off the polaroids.

## H'wood Council Eyeing Standards On Stereo Lensing

Hollywood, Feb. 17.

Motion Picture Research Council, after completing a standardization formula for the projection of stereoscopic 3-D systems, is now tackling the job of finishing standards for the lensing of stereopix. Very shortly it'll also turn its attention to standardizing the various wide-screen systems, such as CinemaScope.

According to William F. Kelley, Council secretary-treasurer, exhibition standards include full instructions to projectionists, and these are now being prepared for distribution so that stereopix can be screened with the least discomfort to audiences. Kelley emphasized that there is no practical way of showing 3-D pix without polarizing glasses.

Council exhibition recommendations emphasize the importance of complete synchronization of projection equipment. An electrical interlock rather than a mechanical synchronizer is advised. The Council is currently working on test films for projectionists to line up their machines properly. Booth (Continued on page 20)

## April Talks at UA On Pub-Ad Staff Demands

Verbal agreement has been reached between homeoffice pub-ad staffers, represented by District 65, Distributive, Processing and Office Workers of America, and United Artists to extend the contract which expired last Dec. 30 until April. At that time talks will be held concerning the flacks' demands for an 11% hike, a health and welfare fund, and a new classification for certain senior publicists.

Postponement was accepted when staffers were informed by veepee Max Youngstein that the company would have a better inkling of its financial condition in April. Returns, he noted, would be coming in at that time from such pix as "Moulin Rouge" and "Bwana Devil."

## Fewer Pix, Bigger B.O. Predicted for 3-D Prod.

Atlanta, Feb. 17.

E. D. Martin, of Columbus, operator of a chain of theatres in Georgia, last week predicted "fewer pictures and bigger grosses" as the result of introduction of 3-D. Martin also forecast fewer theatres.

The circuit owner made his prediction at the pre-convention meeting of the Motion Picture Theatre Owners and Operators of Georgia at the Variety Club.

There is apparent disagreement between distributors and exhibitors over the ultimate use and application of theatre TV, provided the industry gets the special channels it wants. Federal Communications Commission was told in Washington last week by the National Exhibitors Theatre Television Committee that there was no objection to a rule barring the use of film on theatre TV programs "except incidentally."

Statement was made to the Commission by Marcus Cohn, NETTC attorney, who pointed out also that a preliminary survey had established the fact that film distribution via theatre TV was too costly to be practical.

In the past, when talking about the ultimate aims of large-screen video, such producer-distributor spokesmen as 20th-Fox prexy Spyros P. Skouras, Motion Picture Assn. of America prexy Eric Johnston and others have spoken of the possibility of creating a new method of film distribution via theatre TV. The impression given then was that it would greatly reduce distribution costs, with a film beamed to theatres from a central studio on a regional basis.

Cohn explained last week (14) that his statement before the Commission had covered intent rather than anything else; that he had indicated only that pix distribution via theatre TV was not part of the industry's plans but that it was feasible. It is just on that long-range possibility rather than any actual plans that exhibs appear to differ with producer-distributors.

## Ozoners Getting A Breath of 3-D

Drive-ins, which have been tagged the "Orphan Anns" of the 3-D age, now hope that they, too, can participate in the industry's shift to three-dimension.

Earl I. Sponable, technical research director for 20th-Fox, stated on the Coast Sunday (15) that his company had developed a method of transmitting CinemaScope with "10 times as much light as they're getting now" and that consequently the process would be applicable to the ozoners.

James Brigham, in charge of 3-D installations for Natural Vision, declared in N. Y. Monday (16) that he expected the problem of lighting for drive-ins to be licked and that manufacturers were now at work creating more powerful light sources.

Problem for the ozoners is a double one since, on one hand it's difficult for them to get enough light onto their screens and, on the other, most of them are already getting maximum possible illumination. Motion Picture Research Council has found that stereo using glasses involves a light loss of 50%. In addition, metallized-surface screens necessary for 3-D today aren't made to withstand the weather and can't be used by the drive-ins.

## Remodel 20th Projection Room for 3-D, Eidophor

Homeoffice projection room at 20th-Fox in N. Y. is being remodelled to house the CinemaScope as well as the company's Eidophor color theatre TV system.

Work should be completed within two weeks and it's hoped that several test reels lensed in CinemaScope will be ready for demonstration purposes at that time.

## UA Names Blumofe

Hollywood, Feb. 17. Robert F. Blumofe yesterday (Mon.) was appointed Coast representative of United Artists by Arthur B. Krim, UA prexy.

Blumofe assumes his new post immediately.



# L.A. Limps, With New Product Slow; 'Hiawatha' - 'Alley' Dim 21G, 'Gunsmoke' Mild 16G, 'Gambler' Lusty 19G, 2d

Los Angeles, Feb. 17. While new bills are making little boxoffice impact here this week, announcement of Academy nominations plus last week's holiday, has strengthened such extended-run, showcase pix as "Moulin Rouge," "Bad and Beautiful," "Little Sheba," "The Star" and "Cousin Rachel," all now in their eighth stanzas.

All newcomers are slow. "Hiawatha" paired with "Torpedo Alley" looks light \$21,000 in four theatres. "Gunsmoke" and "Five Angles Murder" loom mild \$16,000 in two spots. "Babes in Bagdad" is medium \$3,600 in small-seater Globe.

Best regular holdover is "Mississippi Gambler" which is nice \$19,000 in second week, three sites. "Stooge" is rated oke \$15,000 in first holdover week, two houses, with \$27,000 additional coming from five other locations, two being ozoers. "Andersen" is profitable \$18,000 in two situations, for eighth and fourth weeks respectively.

**Estimates for This Week**  
Hillstreet, Pantages, (RKO) (2-752; 2,812; 60-\$1.10) — "Gunsmoke" (U) and "Five Angles on Murder" (Col). Mild \$16,000. Last week, "Angel Face" (RKO) and "Double Confession" (AA), \$18,500.

**Los Angeles Paramount, Chinese, Uptown, Loyola (UPT-FWC) (3,200; 2,048; 1,715; 1,248; 70-\$1.10)** — "Hiawatha" (AA) and "Torpedo Alley" (AA). Light \$21,000. Last week, L. A. Par. "Silver Whip" (20th) and "Silk Noses" (AA), \$7,600. Chinese, Uptown, Loyola, Los Angeles, "Treasure Golden Condor" (20th) and "Tangier Incident" (AA), \$18,600.

**Globe (FWC) (782; 70-90)** — "Babes in Bagdad" (UA) and "Darkest Hour" (Indie). Medium \$3,600. Last week, "Moonson" (UA) and "Wall of Death" (Indie) (2d wk-5 days), \$2,000.

**Hollywood, Downtown, Wilmette (WB) (2,756; 1,757; 2,344; 70-\$1.10)** — "Mississippi Gambler" (U) (2d wk). Nice \$19,000. Last week, solid \$31,600.

**Loew's State, Egyptian (UATC) (2,404; 1,538; 70-\$1.10)** — "Naked Spur" (M-G) and "Desperate Search" (M-G) (2d wk). Fair \$17,000. Last week, \$25,400.

**United Artists, Hollywood Paramount (UATC-F&M) (2,100; 1,430; 70-\$1.10)** — "Jazz Singer" (WB) (2d wk). Slow \$8,000. Last week, \$9,000.

**Orpheum, Hawaii (Metropolitan-G&S) (2,213; 1,106; 60-90)** — "Stooge" (Par) (2d wk). Oke \$15,000. Last week, \$21,400.

**Canon (ABC) (533; \$1.20)** — "Face to Face" (RKO) (2d wk). Fair \$3,600. Last week, \$5,400.

**Vogue (FWC) (885; 70-\$1.10)** — "Bad and Beautiful" (M-G) (8th wk). Steady \$5,000. Last week, \$4,800.

**Wilshire, Los Angeles (FWC) (2,296; 2,097; 80-\$1.50)** — "Moulin Rouge" (UA) (8th wk). Nifty \$25,000. L. A. added for remainder of run. Last week, Wilshire, \$8,700.

**Beverly Hills, Palace (WB-Metropolitan) (1,612; 1,212; \$1.20-\$1.80)** — "Hans Christian Andersen" (RKO) (8th wk Bev Hills, 4th wk Palace). Profitable \$18,000. Last week, \$19,700.

**Fine Arts (FWC) (679; 80-\$1.50)** — "Little Sheba" (Par) (8th wk). Steady \$5,500. Last week, \$5,500.

**Ritz (FWC) (1,370; 80-\$1.50)** — "Cousin Rachel" (20th) (8th wk). Up to \$3,500. Last week, \$3,300.

**Four Star (UATC) (900; 80-\$1.50)** — "The Star" (20th) (8th wk). Neat \$4,500. Last week, \$4,400.

**'Stooge' Wham \$13,000, Port; 'Niagara' Big 15G**

Portland, Ore. Feb. 17. Customers liked Sol Lesser's 3-D pix but not the subjects, and the shorts are off in second week at Liberty. "The Promoter" is going great for a fourth session at Guild. "The Stooge" shapes giant at United Artists while "Niagara" is big in two spots.

**Estimates for This Week**  
Broadway (Parker) (1,890; 65-90) — "Man Behind Gun" (WB) and "Dance Magic" (WB) (reissue). Oke \$6,500. Last week, "Meet Me At Fair" (U) and "Stranger In Between" (U), \$11,400.

**Guild (Parker) (400; 65-90)** — "Promoter" (U) (4th wk). Solid \$1,500. Last week, \$2,600.

**Liberty (Hamrick) (1,850; 90-\$1.25)** — "Stereo Techniques" (In-

(Continued on page 20)

## Broadway Grosses

**Estimated Total Gross**  
**This Week** ..... \$759,500  
(Based on 22 theatres)  
**Last Year** ..... \$609,200  
(Based on 20 theatres)

## 'Gambler' Giant \$24,000, Denver

Denver, Feb. 17.

"Mississippi Gambler," smash at the Denver and Esquire, is the biggest thing here this stanza. "The Stooge" is strong enough this round to win a third week at Denham. "Naked Spur" still is big in second Paramount round but solid bookings will prevent it holding again.

### Estimates for This Week

**Aladdin (Fox) (1,400; 50-85)** — "Pal Gus" (20th) and "If Moscow Strikes" (Indie). Fair \$5,500. Last week, "Thief of Venice" (20th) and "Darling Clementine" (20th), \$5,000.

**Denham (Cockrill) (1,750; 50-85)** — "Stooge" (Par), (2d wk). Big \$12,500. Holds again. Last week, \$15,000.

**Denver (Fox) (2,525; 50-85)** — "Mississippi Gambler" (U). Smash \$20,000. Last week, "Last Comanches" (Col) and "Tars and Spars" (Col), \$13,500.

**Esquire (Fox) (742; 50-85)** — "Mississippi Gambler" (U). Big \$4,000. Last week, "Last Comanches" (Col) and "Tars and Spars" (Col), \$3,500.

**Orpheum (RKO) (2,600; 50-85)** — "Angel Face" (RKO) and "Dangerous Years" (20th). Fair \$11,000. Last week, "Limelight" (UA), pulled after poor \$4,000 in 4 days.

**Paramount (Wolfberg) (2,200; 50-85)** — "Naked Spur" (M-G) (2d wk). Big \$18,000. Last week, record \$24,000.

**Tabor (Fox) (1,967; 50-85)** — "Pal Gus" (20th) and "If Moscow Strikes" (Indie). Fair \$6,000. Last week, "Thief of Venice" (20th) and "Darling Clementine" (20th), \$5,500.

**Vogue (Pike) (600; 60-90)** — "Under Red Sea" (RKO). Fair \$2,000 or near. Last week, "Island Rescue" (U), \$1,700.

**Webber (Fox) (750; 50-85)** — "Pal Gus" (20th) and "If Moscow Strikes" (Indie). Oke \$2,800. Last week, "Thief of Venice" (20th) and "Darling Clementine" (20th), fair \$2,500.

## 'Gambler' Giant \$11,000, Cincy Ace; 'Singer' OK 12G, 'March' Hep 8½G

## 'STOOGES' BIG \$15,000 IN L'VILLE; 'SINGER' 7G

Louisville, Feb. 17.

Biz on the main stem is spotty this week. Bumper take shapes for Rialto, where "Stooge" is hotsy. "Jazz Singer" at Mary Anderson is merely good. "Cousin Rachel" at the State shapes only modest. Holdover of "Meet Me At Fair" at Kentucky is healthy.

### Estimates for This Week

**Kentucky (Switow) (1,200; 50-75)** — "Meet Me At Fair" (U) and "Bonzo To College" (U) (2d wk). Holding up nicely at \$5,000, after first week's tidy \$6,000.

**Mary Anderson (People's) (1,200; 50-75)** — "Jazz Singer" (WB). Aiming for good \$7,000. Last week, "Happy Time" (Col), nice \$3,000.

**Rialto (Fourth Avenue) (3,000; 50-75)** — "Stooge" (Par). One spot where there is plenty of activity. Big \$15,000. Last week, "Stars Are Singing" (Par) and "Star of Texas" (AA), \$12,000.

**State (Loew's) (3,000; 50-75)** — "Cousin Rachel" (20th) and "Confidence Girl" (UA). Modest \$7,000. Last week, "Rogue's March" (M-G) with 3-D Stereo Techniques shorts, fair \$12,000.

## 'FLAGS' NEAT \$8,000 IN PROV.; 'CLOWN' 11G

Providence, Feb. 17.

Loew's State is leading hereabouts, with "The Clown" as most stands got a boost from weekend's inclement weather. RKO Albee next in line and comparatively bigger with "Against All Flags." Other stands average.

### Estimates for This Week

**Albee (RKO) (2,200; 44-65)** — "Against All Flags" (U) and "Bomba and Jungle Girl" (AA). Neat \$8,000. Last week, "Bwana Devil" (UA), socko \$19,000.

**Majestic (Fay) (2,200; 44-65)** — "Jazz Singer" (WB) and "Hurricane at Pilgrim Hill" (SG). So-so \$6,500. Last week, "Meet Me at Fair" (U) and "Redhead Wyoming" (U), neat \$10,000.

**Metropolitan (Snider) (3,100; 44-65)** — "Treasure Golden Condor" (20th) and "Top Secret" (Indie) (2d wk). Okay \$4,800. First week, \$6,000.

**State (Loew) (3,200; 44-65)** — "Clown" (M-G) and "Marshal Cedar Rock" (Rep). Nice \$11,000. Last week, "Cousin Rachel" (20th) and "Ride Man Down" (Rep), same.

**Strand (Silverman) (2,200; 44-65)** — "Stars Are Singing" (Par). Fair \$7,000. Last week, "Last Comanches" (Col) and "Miss Grant Takes Richmond" (Col) (reissue), oke \$6,500.

## 'Beneath Sea' Sockeroo \$23,000 in Det.; 'Stooge' Fat 27G, 'Cleopatra' 8G

Detroit, Feb. 17.

"The Stooge" is landing top coin this week for a big gross at the Michigan. However, "City Beneath Sea" at the Palms looms comparatively stronger with smash session. "Cleopatra" is lean on revival at Madison. Others are on holdover. "Niagara" being light in second round.

### Estimates for This Week

**Fox (Fox-Detroit) (5,000; 70-95)** — "Niagara" (20th) and "Redhead Wyoming" (U) (2d wk). Down to \$18,000. Last week, oke \$28,000.

**Michigan (United Detroit) (4,000; 70-95)** — "The Stooge" (Par) and "Meet Me at Fair" (U). Solid \$27,000. Last week, "Androcles and Lion" (RKO), \$16,000.

**Palms (UD) (2,961; 70-95)** — "City Beneath Sea" (U) and "Thief of Venice" (20th). Smash \$23,000. Last week, "Invasion U. S. A." (Col) and "Pathfinder" (Col) (2d wk), \$12,000.

**Madison (UD) (1,900; 70-95)** — "Cleopatra" (Par) and "Romance and Rhythm" (Rep) (reissues). Mild \$8,800. Last week, "Montana Belle" (RKO) and "Voodoo Tiger" (Col) \$9,000.

**United Artists (UA) (1,938; 70-95)** — "Above and Beyond" (M-G) (2d wk). Down to \$9,000. Last week, sturdy \$15,800.

**Adams (Balaban) (1,700; 70-95)** — "The Clown" (M-G) (2d wk). Off to \$4,500. Last week, oke \$6,000.

## 'Gambler' Nifty \$17,000 Leads K.C.; 3-D-Stereo Trim 8G, 'Comanches' 10G

## Key City Grosses

**Estimated Total Gross**  
**This Week** ..... \$2,571,500  
(Based on 23 cities, 207 theatres, chiefly first runs, including N. Y.)  
**Total Gross Same Week**  
**Last Year** ..... \$2,508,900  
(Based on 25 cities, and 219 theatres.)

## 'Spur' Rousing \$17,000, Philly

Philadelphia, Feb. 17.

First-run biz is spotty here despite Lincoln's Birthday holiday help. "Naked Spur" shapes as best newcomer with a brisk session at the Goldman. "Lawless Breed" apparently is badly spotted at the Mastbaum, with lean takings spelling a single week. "Invasion U.S.A." stumbled in first round at Stanton and holdover plans were dropped. "Hans Christian Andersen" still is smash in second week at Midtown while "Niagara" continues stoutly at the Fox on holdover. "Bad and Beautiful" is terrific at Arcadia for second round.

### Estimates for This Week

**Aldine (WB) (1,303; 99-\$1.30)** — "Bwana Devil" (UA) (8th wk). Holding at \$6,000. Last week, \$7,000.

**Arcadia (S&S) (625; 85-\$1.20)** — "Bad and Beautiful" (M-G) (2d wk). Terrific \$14,000. Last week, \$18,000.

**Boyd (WB) (2,360; 50-99)** — "Mississippi Gambler" (U) (2d wk). Good \$11,000. Last week, \$17,000.

**Earle (WB) (2,700; 50-\$1.10)** — "Target Hong Kong" (Col) plus Billy Ward and Dominoes, George Kirby, Eddie Vinson orch onstage. Fair \$12,500. Last week, "The Ring" (UA) and Earl Bostic orch, Coleman Hawkins, Roy Eldridge, Wini Brown onstage, \$10,000.

**Fox (20th) (2,250; 50-99)** — "Niagara" (20th) (2d wk). Strong \$16,000. Last week, \$21,000.

**Goldman (Goldman) (1,200; 50-99)** — "Naked Spur" (M-G). Brisk \$17,000. Last week, "Girls in Night" (U), \$11,000.

**Mastbaum (WB) (4,360; 50-99)** — "Lawless Breed" (U). Lean \$11,000 or near. Last week, "Jazz Singer" (WB) (2d wk), \$14,000.

**Midtown (Goldman) (1,000; 75-\$1.50)** — "Hans Christian Andersen" (RKO) (2d wk). Smash \$25,000. Last week, \$34,000.

**Randolph (Goldman) (2,500; 50-99)** — "Never Wave at WAC" (RKO) (2d wk). Trim \$14,000. Last week, \$24,000.

**Stanley (WB) (2,900; 50-99)** — "Above and Beyond" (M-G) (3d wk). Down to \$9,000. Last week, fine \$13,000.

**Stanton (WB) (1,473; 50-99)** — "Invasion U.S.A." (Col). Disappointing if okay \$8,000. Last week, "Thief of Venice" (20th), \$7,000.

**Studio (Goldberg) (500; 50-99)** — "Promoter" (U) (8th wk). Sturdy \$2,800. Last week, \$3,000.

**Trans-Lux (T-L) (500; 85-\$1.20)** — "Member of Wedding" (Col) (3d wk). Nice \$4,000. Last week, \$4,500.

## 'Sheba' Boffo \$13,000, Buff.; 'Gambler' Hep 11G

Buffalo, Feb. 17.

Both "The Stooge" at Paramount and "Come Back, Little Sheba" at the Center shape socko here this week. "Mississippi Gambler" looms nice at Lafayette despite this formidable opposition. "Bad and Beautiful" is way off in second round at the Buffalo.

### Estimates for This Week

**Buffalo (Loew's) (3,000; 40-70)** — "Bad and Beautiful" (M-G) (2d wk). Slow \$7,500. Last week, big \$16,500.

**Paramount (Par) (3,000; 40-70)** — "Stooge" (Par) and "Star of Texas" (AA). Smash \$21,000. Last week, "Man Behind Gun" (WB) and "Fangs of Arctic" (AA), \$9,000.

**Center (Par) (2,100; 40-70)** — "Come Back, Little Sheba" (Par). Terrific \$13,000. Last week, "Bwana Devil" (UA) (3d wk), \$7,000 at \$1 top.

**Lafayette (Basil) (3,000; 40-70)** — "Mississippi Gambler" (U) and "Daughter of Darkness" (Indie). Nice \$11,000 or close. Last week, "Last Comanches" (Col) and "Savage Mutiny" (Col), \$9,000.

**Century (20th Cent.) (3,000; 40-70)** — "Niagara" (20th) and "Ride Man Down" (Rep) (3d wk). Off to \$9,000. Last week, solid \$13,000.

Kansas City, Feb. 17. Biz shapes strong this session, with big money from "Mississippi Gambler" in four Fox Midwest houses, and major interest in the 3-D shorts program at Missouri Theatre. Latter is doing good although no sock biz. "The Stooge" in holdover at Paramount is sturdy while the Midland is average with "Last of Comanches." Weather continues unseasonably pleasant and warm.

### Estimates for This Week

**Kimo (Dickinson) (504; 65-85)** — "Four Foster" (Col) (8th wk). Oke \$100. Last week, \$150.

**Midland (Loew's) (3,500; 50-75)** — "Last Comanches" (Col) and "Pathfinder" (Col). Modest \$10,000. Last week, "Bad and Beautiful" (M-G) (2d wk), very good \$9,000.

**Missouri (RKO) (2,650; 50-75)** — "Stereo Techniques" (Indie) and "Sword of Venus" (RKO). One of better weeks at this house with nice \$8,000 or near, with former the draw. Last week, "Angel Face" (RKO) and "Beware My Lovely" (RKO), \$6,500.

**Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 50-75)** — "Mississippi Gambler" (U) with "Wac from Walla Walla" (Rep) at Tower and Granada. Strong from opening day and looks to hit big \$17,000 or over. Last week, "Bloodhounds Broadway" (20th) and "Thunderbirds" (Rep), \$13,000.

**Vogue (Golden) (550; 65-85)** — "Strange Ones" (Indie). Okay \$1,700. May hold. Last week, "Brandy for Parson" (Indie), \$1,500.

## 'Pan' Standout in Pitt, Huge \$27,000; 'Gambler' Hot 12G, 'Stooge' 14G, 2d

Pittsburgh, Feb. 17.

Big hit this week is at the Warner, where "Peter Pan" looks like the biggest Walt Disney of them all. Lines over the weekend stretched for blocks, with other big establishments in neighborhood blocked entrances. Terrific total is sure. "Mississippi Gambler" also is sock at the Harris and holds while second stanzas for "The Stooge" at Penn and "Niagara" at Fulton are strong too.

### Estimates for This Week

**Fulton (Shea) (1,700; 50-85)** — "Niagara" (20th) (2d wk). Should do okay \$6,000 in 6 days, one day being lopped off because of locked booking for "Hans Christian Andersen" (RKO) opening Thursday (18). Last week, big \$9,000.

**Harris (Harris) (2,200; 50-85)** — "Mississippi Gambler" (U). Best at this house in some time at socko \$12,000. Rates a holdover, something the spot has not managed in months. Last week, "Happy Time" (Col), \$5,000.

**Penn. (Loew's) (3,300; 50-85)** — "The Stooge" (Par) (2d wk). Martin and Lewis comedy holding up very well at \$14,000 or near. Last week, big \$20,000.

**Squirrel Hill (WB) (900; 50-85)** — "High Treason" (Indie) (3d wk). Around \$2,000 in sight, mighty good. Last week, \$3,000.

**Stanley (WB) (3,000; 50-85)** — "Jazz Singer" (WB). They're not buying this one despite fine notices and active long-run campaign. Will be lucky to get light \$9,000.

Last week, Ink Spots-Ella Fitzgerald onstage with "Stop, You're Killing Me" (WB), a bit disappointing at \$23,000.

**Warner (WB) (2,000; 50-\$1.25)** — "Peter Pan" (RKO). This house hasn't had a crush like this in years, and walls are bulging with small fry. Nights are surprising also. Terrific \$27,000 or over. Last week, "Androcles and Lion" (RKO), \$6,500.

## 'Thunder' Loud \$9,000, Seattle; 'Singer' 8G

Seattle, Feb. 17.

First-run biz shapes spotty here this stanza although there are some fairly strong spots. Holdovers are strong. "Thunder in East" looks big at Coliseum while "Girls in Night" is fair at Liberty. "Jazz Singer" is rated okay at Music Hall. "Stooge" held fancy in second Paramount session.

### Estimates for This Week

**Coliseum (Evergreen) (1,829; 65-90)** — "Thunder in East" (Par) and "Captive Women" (RKO). Big \$9,000 or near. Last week, "Golden Condor" (20th) and "Broken Gun" (U), \$8,600.

**Fifth Avenue (Evergreen) (2,366; 65-90)** — "Four Poster" (Col). Drab (Continued on page 20)

# Sugar Ray-Satchmo Boost 'At Fair' To Boffola \$65,000 in Lively Chi; 'Hans' Wow 52G, 'Pan' Huge 55G, 2d

Chicago, Feb. 17. Long Lincoln Day holiday week-end coupled with warm weather and strong newcomers is shooting Loop grosses to new highs for this time of year. Snow and cold hurt somewhat starting Monday. Big center of attraction is "Peter Pan" which has holdouts at practically all performances at the State-Lake with the juves waiting patiently for hours to see the Walt Disney feature. Naturally the other houses are catching the welcome overflow. "Pan" should even beat the first week's box \$53,700 with a giant \$55,000 for second frame.

The Chicago, with Sugar Ray Robinson, Louis Armstrong, and Karen Chandler plus "Meet Me at Fair," shapes socko \$65,000. "Hans Christian Andersen" at Oriental is not catching so much of the kid trade, but is doing well in the afternoons, with a great \$52,000 promised. Grand's "The Clown" and "Desperate Search" is hefty at \$15,000.

Roosevelt also is scoring with "Lawless Breed" and "Redhead From Wyoming" with nifty \$19,000. United Artists with "Blackbeard, The Pirate" and "Tarzan's Savage Fury" looks bright \$20,000.

"Bad and Beautiful" shapes very strong in second week at Woods. "Anna" is fine at the Monroe for third week. "Promoter" at Surf in eighth frame is big.

**Estimates for This Week**  
Chicago (B&K) (3,900; 98-1.25) — "Meet Me at Fair" with Louis Armstrong, Sugar Ray Robinson, Karen Chandler onstage. Sock \$65,000 or close. Last week, "Pal Gus" (20th) with Vaughn Monroe package onstage, \$50,000.  
Grand (RKO) (1,500; 55-98) — "Clown" (M-G) and "Desperate Search" (M-G). Nifty \$15,000. Last week, "Unknown Island" (Indie) and "Two Lost Worlds" (Indie) (re-issues), \$7,500.  
Oriental (Indie) (3,400; 98-1.25) — "Hans Christian Andersen" (RKO). Giant \$52,000 or near. Last week, "Above and Beyond" (M-G) (4th wk), \$33,000.  
Roosevelt (B&K) (1,500; 55-98) — "Lawless Breed" (U) and "Redhead From Wyoming" (U). Bright \$19,000. Last week, "Thunder in East" (Par) and "Blazing Forest" (Par) (2d wk), \$13,000.  
State-Lake (B&K) (2,700; 98-1.25) — "Peter Pan" (RKO) (2d wk). Mobs. of kids are swamping house for box \$55,000. Last week, \$53,700.  
Surf (H&E Balaban) (685; 98) — "Promoter" (U) (8th wk). Big \$4,000. Last week, \$4,500.  
United Artists (B&K) (1,700; 55-98) — "Blackbeard, Pirate" (RKO) and "Tarzan's Savage Fury" (RKO). Nifty \$20,000. Last week, "Thief of Venice" (20th) and "Captive Women" (RKO) (2d wk), \$9,000.  
Woods (Essanay) (1,073; 98) — "Bad and Beautiful" (M-G) (2d wk). Sturdy \$24,000. Last week, \$35,000.  
World (Indie) (587; 98) — "Summer of Happiness" (Indie) (8th wk). Trim \$4,000. Last week, same.  
Monroe (Indie) (1,000; 55-98) — "Anna" (IFE) (3d wk). Excellent \$8,000. Last week \$10,000.

# 'Stooge' Lively \$15,000, Indpls.; 'Spur' Smooth 12G, 'Rachel' Fair 8G

Indianapolis, Feb. 17. Biz is spotty at first-run situations here this stanza. "The Stooge," playing single at Indiana, is going big to lead town. "Naked Spur" at Loew's also is extra strong. But "My Cousin Rachel," at Circle, hasn't caught on here.

**Estimates for This Week**  
Circle (Cockrill-Dolle) (2,800; 50-76) — "Cousin Rachel" (20th) and "No Time for Flowers" (RKO). Fair \$8,000 or less. Last week, "Stars Are Singing" (Par) and "Beware My Lovely" (RKO), \$9,000.  
Indiana (C-D) (3,200; 50-76) — "The Stooge" (Par). Great \$15,000. Last week, "Mississippi Gambler" (U), \$12,000.  
Loew's (Loew's) (2,427; 50-76) — "Naked Spur" (M-G) and "Target Hong Kong" (Col). Sturdy \$12,000. Last week, "Bad and Beautiful" (M-G) and "The Hoaxters" (M-G), \$10,000.  
Lyric (C-D) (1,600; 50-76) — "Great White Hunter" (Lip) and "Capt. Kidd" (Lip) (reissues). Fair \$5,000. Last week, "Ride Man Down" (Rep) and "Dark Command" (Rep), \$5,500.

# Carson Ups 'A&C,' Solid 15G, St. Loo

St. Louis, Feb. 17. Stageshow headed by Jack Carson is boosting "Abbott-Costello Meet Capt. Kidd" to a good session at the Ambassador this stanza but upped scale is holding down gross. "Naked Spur" looms terrib at Loew's. A cold wave hit here yesterday (Mon.), and proved a depressing factor.

**Estimates for This Week**  
Ambassador (F&M) (3,000; 90-1.20) — "Meet Capt. Kidd" (WB) and Jack Carson stageshow. Good \$15,000. Last week, "Meet Me at Fair" (20th) and "Yankee Buccaneer" (U) (2d wk), \$9,000.  
Fox (F&M) (5,000; 60-75) — "Jazz Singer" (WB) and "Eight Iron Men" (Col). Opened today (Tues). Last week, "Silver Whip" (20th) and "Pal Gus" (20th), nice \$14,000.  
Loew's (Loew) (3,172; 50-75) — "Naked Spur" (M-G) and "Rogue's March" (M-G). Strong \$19,000. Last week, "Bad and Beautiful" (M-G) (2d wk), \$12,000.  
Missouri (F&M) (3,500; 60-75) — "Meet Me at Fair" (20th) and "Thunder in East" (Par). Fair \$9,000. Last week, "Road to Bali" (Par), nice \$13,000.  
Pageant (St. L. Amus.) (1,000; 90) — "Last Laugh" (Indie) and "Cabinet Dr. Calgari" (Indie). Good \$4,500. Last week, "Thief of Venice" (20th), \$4,000.  
Shady Oak (St. L. Amus.) (800; 90) — "Thief of Venice" (20th) (2d wk). Held at \$3,000 after nice \$4,500 opening frame.  
Shubert (Indie) (1,500; 40-50) — "Million Dollar Mermaid" (M-G) and "Desperate Search" (M-G). Trim \$4,500. Last week, "Birth of Laugh Stars" (Indie) and "Musical Sensations" (Indie), \$4,000.

# 'Sheba' Terrif \$17,000, Frisco; 'Niagara' Mild 13G, 'Gambler' 11G, 2d

San Francisco, Feb. 17. Week of summer weather and a surplus of holdovers are lowering gross totals in most locations this session. One outstanding exception is "Come Back, Little Sheba," terrific at the St. Francis where it opened after strong promotion. "Niagara" looms mild at the Fox while "The Clown" also is rated disappointing at Warfield. "Mississippi Gambler" continued in the chips in second Orpheum as did "Stooge" at Paramount.

**Estimates for This Week**  
Golden Gate (RKO) (2,850; 65-95) — "Redhead From Wyoming" (U) and "Jungle Girl" (AA). Thin \$8,000 or over. Last week, "Girls in Night" (U) and "Dance Hall Girls" (Indie), \$8,700.  
Fox (FWC) (4,651; 65-95) — "Niagara" (20th) and "Brooklyn Gorilla" (Indie). Mild \$13,000. Last week, "Treasure Golden Condor" (20th) and "Tangler Incident" (AA), \$11,500.  
Warfield (Loew's) (2,656; 65-95) — "The Clown" (M-G). NSG \$12,500. Last week, "Bad and Beautiful" (M-G) (3d wk), \$10,000 in 6 days.  
Paramount (Par) (2,646; 65-95) — "Stooge" (Par) (2d wk). Nice \$13,000. Last week, \$22,500.  
St. Francis (Par) (1,400; 65-95) — "Come Back, Little Sheba" (Par). Terrific \$17,000. Last week, "Anna" (IFE) (2d wk), \$7,000.  
Orpheum (No. Coast) (2,448; 65-95) — "Mississippi Gambler" (U) (2d wk). Off to \$11,000. Last week, big \$18,000.  
United Artists (No. Coast) (1,207; 65-95) — "Miracle of Fatima" (WB) and "Blossoms in Dust" (M-G) (re-issues). Only \$3,000 in 3 days. Last week, "Moonson" (UA), fair \$5,000.  
Stage Door (A-R) (370; 85-1) — "Promoter" (8th wk). Big \$2,500. Last week, \$2,800.  
Play Rosener (400; 65-85) — "Cyrano" (UA) (reissue) (2d wk). Off to \$1,800. Last week, big \$2,200.  
Larkin (Rosener) (400; 65-85) — "Lime-light" (UA) (2d wk). Fine \$2,000. Last week, \$3,500.  
Vogue (S. F. Theatres) (377; 85-1) — "Strange Ones" (Indie) (3th wk). Fine \$1,300. Last week, \$1,900.

# 'GAMBLER' FANCY 8G, OMAHA; 'NIAGARA' 12G

Omaha, Feb. 17. A pair of strong newcomers, "Mississippi Gambler" at the Omaha and "Niagara" at Orpheum are setting a robust boxoffice pace this week. Both are sturdy. "Man Behind Gun" is fair at Brandeis.

**Estimates for This Week**  
Brandeis (RKO) (1,100; 20-76) — "Man Behind Gun" (WB) and "Ladies of Chorus" (WB). Fair \$4,300. Last week, "Angel Face" (RKO), \$4,800.  
Omaha (Tristates) (2,100; 20-70) — "Mississippi Gambler" (U) and "Sky Full Moon" (M-G). Fast \$8,000 or close. Last week, "Abbott-Costello Meet Capt. Kidd" (WB), \$7,500.  
Orpheum (Tristates) (3,000; 20-70) — "Niagara" (20th). Fine \$12,000. Last week, "Thunder in East" (Par) and "Rodeo" (AA), \$8,500.  
State (Goldberg) (865; 25-76) — "Prisoner of Zenda" (M-G) (2d wk). Smooth \$5,500 after \$5,600 opening stanza.

# 'Pan' Smasheroo \$35,000 Tops Hub

Boston, Feb. 17. Influx of staunch new product resulted in a substantial biz pickup this stanza. "Peter Pan," at upped prices, looks very big at the Memorial with "Bad and Beautiful" at State and Orpheum also a winner. "Jazz Singer" at Paramount and Fenway shapes better than average. "Stars Are Singing" at Met is the lone disappointment. "Hans Christian Andersen" in eighth frame at Astor is holding nicely while "K.C. Confidential" in second at Pilgrim shapes okay.

**Estimates for This Week**  
Astor (B&K) (1,500; 85-1.25) — "Hans Christian Andersen" (RKO) (8th wk). Still up there in money at \$10,500 following nice \$13,000 seventh frame.  
Boston (RKO) (3,000; 40-85) — "Silver Whip" (20th) and "Annie Oakley" (RKO). Average \$9,000. Last week, "Invasion U.S.A." (Col) and "Go West, Young Lady" (Indie) same.  
Exeter (Indie) (1,300; 60-80) — "Breaking Sound Barrier" (UA) (8th wk). Will finale at \$3,600. Last week, \$4,200.  
Fenway (NET) (1,373; 40-85) — "Jazz Singer" (WB) and "Hurricane Pilgrim Hill" (Indie). Big \$6,500 looms. Last week, "Treasure Golden Condor" (20th), \$6,200.  
Memorial (RKO) (3,000; 74-1.20) — "Peter Pan" (RKO-Disney). Smash \$35,000 looms. Last week, "Girls of Night" (U) and "Lost Women" (Indie), \$15,500.  
Metropolitan (NET) (4,367; 40-85) — "Stars Are Singing" (Par) and "Big Break" (Indie). Sluggish \$12,500. Last week, "Bwana Devil" (UA) (2d wk), \$18,000.  
Orpheum (Loew) (3,000; 40-85) — "Bad and Beautiful" (M-G). Nice \$21,000. Last week, "Jeopardy" (M-G) and "Rogue's March" (M-G) (2d wk), \$15,000.  
Paramount (NET) (1,700; 40-85) — "Jazz Singer" (WB) and "Hurricane of Pilgrim Hill" (Indie). Fancy \$15,500. Last week, "Treasure Golden Condor" (20th), \$21,500.  
Pilgrim (ATC) (1,900; 60-90) — "K.C. Confidential" (UA) and "Angel Street" (Indie) (2d wk). Holding near \$10,000 following oke \$12,000 in first.  
State (Loew) (3,500; 40-85) — "Bad and Beautiful" (M-G). Nice \$13,500. Last week "Jeopardy" (M-G) and "Rogue's March" (M-G) (2d wk), \$7,000.

# H.O.s Bop Balto; 'Time' Hep 4 1/2G, 'Bad' 8G, 2d

Baltimore, Feb. 17. With holdovers in the majority, grosses this week shape unexciting. "The Stooge" at Keith's and "Bad and Beautiful" at the Town are holding nicely in second weeks. "Happy Time" looks nice at Playhouse while "Lawless Breed" is rated okay at Mayfair. Hippodrome receipts with "Hans Christian Andersen" Thursday (19).

**Estimates for This Week**  
Century (Loew's-UA) (3,000; 20-70) — "Ivanhoe" (M-G). Opening tomorrow (Wed) at pop prices after four days of "Man And I" (M-G). Good mild \$5,200.  
Keith's (Schanberger) (2,460; 25-90) — "Stooge" (Par) (2d wk). Holding nicely at \$10,000 after rousing \$14,000 first week.  
Little (Rappaport) (310; 25-90) — "Face To Face" (RKO). Fine \$4,000. (Continued on page 20)

# B'way Spurts; 'Peter Pan' Pip 118G, 'Moulin' Oolala 106G, Hurok Pic 132G Triorama Big 9G, Holdovers Sock

Lincoln's Birthday, with its upped holiday scales and three new bills, is giving Broadway first-run a healthy lift this session. The upbeat on Feb. 12 was actually pushing deluxe theatre totals to the highest level since the year-end holidays, but the all-day downer Sunday (15) washed away these hopes. The rain was so heavy and extended that many Broadway managers were astonished that trade was as good as it was. Some of the bigger houses figured the rainfall cut receipts \$3,000 to \$7,000 on that day.

Biggest grosser is "Peter Pan" which, paired with the ice-show onstage, is soaring to nearly \$118,000 in first stanza at the Roxy. This is the greatest at this huge house in some time, and is most remarkable in view of the 50c admission for youngsters. The long lines Saturday and Feb. 12 spelled capacity for all matinees, with four weeks likely.

Equally terrific is "Moulin Rouge," with \$106,000 or close in first round at the Capitol. This has been topped only by the "Quo Vadis" opening week at the Cap for straight-film policy.

"Tonight We Sing," with stage-show, looks to reach \$132,000 on its opening session at the Music Hall, good for a first week. Pic got away rather disappointingly, failing to get the late night trade anticipated Thursday, opening day. However, it soared last Saturday (14), only to be hit hard Sunday night. Sol Hurok biopic got the full treatment with a special world premiere.

"Triorama," the 16m 3-D shorts program, wound up its first frame at a fairly big \$9,000 albeit not smash at the Rialto, which has been playing subsequent-run and reissues.

The holiday business Feb. 12 and Saturday enabled several houses to hold amazingly well or push ahead of the previous week. "The Stooge," with Joni James and Johnny Long band topping stage-show, which jam-packed the Paramount most of week, edged ahead of initial round to land a terrific \$111,000 in second week. "Hans Christian Andersen," although in its 12th stanza, roared ahead to a great \$26,000 for that week ended Monday (16), far greater than the 11th week, at the Criterion. It also climbed at the Paris, where day-dating.

"Above and Beyond" looks smash \$24,500 in its third session at the Mayfair. "Mississippi Gambler" also held remarkably with a sold \$21,000 for a six-day third week at the State. "Road To Bali" continued big at \$22,000 in third Astor round.

"The Star" was sock \$20,000 in third Rivoli week. "Stereo Techniques" 3-D shorts and "Fangs of Arctic" hit a good \$11,500 in eight days of second week at the Globe.

**Estimates for This Week**  
Astor (City Inv.) (1,300; 70-1.50) — "Road To Bali" (Par) (3d wk). Still very big at \$22,000 or near in week ending today (Wed.), with boost from Lincoln's Birthday. Second week, great \$28,000.  
Bijou (City Inv.) (589; 90-1.50) — "Don Camillo" (Indie) (6th wk). Fifth session ended Monday (16) continued strong with \$7,500 after \$8,200 for fourth week.  
Broadway (Cinerama) (1,250; 90-2.80) — "Cinerama" (Indie) 21st wk. The 20th round ended yesterday (Tues.) upped to terrific \$41,000. The 19th week was \$39,700.  
Baronet (Reade) (430; 90-1.50) — "Importance of Being Earnest" (U) (9th wk). Eighth stanza ended Sunday (15) was \$5,500 after big \$6,500 for seventh.  
Capitol (Loew's) (4,820; 70-2.20) — "Moulin Rouge" (UA) (2d wk). Initial week ended last night (Tues.) climbed to terrific \$106,000 or close, best here since "Quo Vadis" (M-G) for straight pic. Pic was opened with gala benefit showing for Damon Runyon Fund Tuesday (10) night. In ahead, "Clown" (M-G) (2d wk-6 days), \$6,300.  
Criterion (Mossman) (1,700; 70-2.20) — "Hans Christian Andersen" (RKO) (13th wk). The 12th session ended Monday (16) soared to great \$26,000 with big boost from juvenile trade on Lincoln's Birthday holiday. The 11th week was \$15,000.  
Fine Arts (Davis) (468; 90-1.80) — "The Promoter" (U). (17th wk). The 16th round ended Monday (16) slipped to \$4,300 after good \$5,100 for 15th week.  
Holiday (Per-Rose) (950; 60-1.90) — "Thunder in East" (Par) (3d wk). Initial holdover round

ended Monday (15) held at \$8,000 after nice \$10,000 opener.  
Globe (Brandt) (1,500; 50-1.50) — "Anna" (IFE). Opens today (Wed.). Last week, "Stereo Techniques" (Indie) and "Fangs of Arctic" (AA) (2d wk-8 days). Final week ended last night (Tues.). Final week \$11,500, with holiday helping. First stanza was sock \$23,500.  
Mayfair (Brandt) (1,736; 50-1.50) — "Above and Beyond" (M-G) (3d wk). Third round ending tomorrow (Thurs.) continued in smash fashion at \$24,500 after \$36,000 for second, which took in Lincoln's Birthday.  
Palace (RKO) (1,700; 1.80-1.60) — "Danny Kaye and all-vaude show" (5th wk). The fourth stanza ended Saturday (14) pushed to \$55,400. Third round was \$55,200. Stays on.  
Paramount (Par) (3,664; 80-1.80) — "The Stooge" (Par) with Joni James, Johnny Long orch heading stage bill (3d wk). Second session ended last night (Tues.) climbed ahead of opening week with terrific \$111,000. First week was great \$110,000.  
Paris (Indie) (568; 1.25-1.80) — "Hans Christian Andersen" (RKO) (13th wk). The 12th session ended Monday (16) pushed up to stout \$9,300 after \$8,700 for 11th week, a bit over hopes.  
Radio City Music Hall (Rockefeller) (5,945; 90-2.40) — "Tonight We Sing" (20th) and stageshow. Looks only good \$132,000. Holds. Last week, "Bad and Beautiful" (M-G) and stageshow (4th wk), okay \$110,000.  
Rivoli (UAT) (2,092; 70-2) — "The Star" (20th) (4th wk). Third stanza ended yesterday (Tues.) continued socko at \$20,000 or close. Second week was \$23,000.  
Rialto (Mage) (596; 50-98) — "Triorama" (Bolex) (2d wk). First week ended Monday (16) landed big \$9,000, especially hefty for this scale here. Previous week, subsequent-run.  
Roxy (20th) (5,886; 80-2.20) — "Peter Pan" (RKO-Disney) and ice-show onstage (2d wk). First session ended last night (Tues.) soaring to \$118,000 or near despite getting only 50c for kids even on Feb. 12, when the holiday scale prevailed. Long lines Lincoln's Birthday and over weekend. Saturday's afternoon crowd being rated biggest at house since "Cockeyed World" (20th). In ahead, "Niagara" (20th) with ice-show (3d wk), \$49,000, to round out very nice run here.  
State (Loew's) (3,450; 55-1.50) — "Bwana Devil" (UA). Opens here today (Wed.). In ahead, "Mississippi Gambler" (U) (3d wk-6 days), big \$21,000 after great \$29,000 for second.  
Sutton (B&N) (561; 90-1.50) — "Member of Wedding" (Col) (8th wk). Seventh stanza ended Monday (16) held at \$4,000. Sixth week was okay \$4,500. "Story of Mary" (U) opens Feb. 23.  
Trans-Lux 60th St. (T-L) (453; 90-1.50) — "Curtain Up" (Indie) (3d wk). This week ending Friday (20) is holding at \$3,800 after fine \$5,000 for second stanza.  
Trans-Lux 52d St. (T-L) (540; 90-1.50) — "Face to Face" (RKO) (6th wk). Okay \$3,700 after trim \$4,200 for fifth week.  
Victoria (City Inv.) (1,060; 70-1.80) — "Little Sheba" (Par) (9th wk). Eighth session ended yesterday (Tues.) continued very stoutly with \$13,500 after \$16,000 for seventh week.

**'Pan' Sizzling \$35,000, Wash.; 'Gambler' Great 21G, 'Sheba' Sock 11G**

Washington, Feb. 17. Array of hefty newcomers is giving mainstem biz a shot in the arm currently. Staunchest of trio of sock entries is "Peter Pan," doing near-record biz for scale at RKO Keith's and creating a traffic and police problem with its steady two-block lines. "Come Back, Little Sheba" at Lopert's Playhouse and "Mississippi Gambler" at Loew's Palace are runner-ups in the b.o. sweepstakes. "Androcles and the Lion" at Trans-Lux is fine.

**Estimates for This Week**  
Capitol (Loew's) (3,434; 55-95) — "Meet Me at Fair" (U) plus vaude. Sturdy \$20,000, with Ralph Slater topping stage lineup. Last week, "Pal Gus" (20th), plus Les Paul & Mary Ford onstage, \$25,000.  
Columbia (Loew's) (1,174; 55-80) — "Cousin Rachel" (20th) (4th wk). (Continued on page 20)

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## British Exhibs Not Optimistic On Slash in Supporting Film Quota

London, Feb. 17.

Although the Films Council failed to make a quota recommendation to the Board of Trade, exhibitors are not sanguine on their prospects of getting a cut in the supporting quota for which they have been campaigning. The current figure of 25% almost certainly will continue, although for the first time there may be reliefs granted to theatre operators for this class of product.

Hitherto, exemption and relief have been allowed only in the case of the first feature quota. Irrespective of booking position, all theatres have been legally obliged to fill the supporting quota. Since the 1948 Act, there have been widespread defaults. Most theatres have successfully pleaded that the failure was caused by inadequacy of available product.

Because of the uncertainty about the future of the Eady subsidy, British producers were unable to give the BOT an estimate of first-feature production but gave an impressive record of second-feature film production. For the first time in recent years there is a marked upsurge in this class of production. For example, in the first four months of the current quota year, 41 British second features have been completed; six more are in production, and 12 more are scheduled for release before the end of September. This total of 59 compares with about 37 during the previous quota year, or an increase of nearly 60%.

The general industry view is that the 30% first-feature quota also will remain static. It is confidently expected that the BOT prexy will follow the line of the Films Council and also make no recommendation.

## Associated Brit. Making Coronation Color Film; WB to Distrib in U.S.

London, Feb. 10.

A color film of the Coronation, which is to be produced by Associated British-Pathe under the title of "Elizabeth Is Queen," is to be distributed in America and Canada by Warner Bros. This was revealed last week by Sir Philip Warton, Associated British Picture Corp. prexy, who confirmed that the pic will be lensed in Warnercolor.

British release is set for June 8, less than a week after the crowning. The film should be available for U. S. distribution a few days later if current experiments are successful. The producers are hoping that it will be possible to fly a dupe negative to the U. S. from which release prints can be made in N. Y.

Processing of release prints in Britain is to be done by Denham Labs. It is estimated that more than 200 copies will be needed to satisfy normal first-run customers. In addition, further prints will be required to meet demands in the Dominions which are to be serviced direct from here.

The film will run approximately 5,000 feet, but a shorter version of about 3,000 feet is to be made for Continental markets. Commentaries will be by name stars, but they will not get billing. Sir Laurence Olivier has been inked as commentator for J. Arthur Rank's Technicolor film of the Coronation, which also gets nationwide release June 8.

## Cuba's Sans Souci Terps Star Forms Own Show

Havana, Feb. 10.

Formation of a new musical package show has been announced by Skippy, hoofing star of Sans Souci's "Sun Sun Dambae" production. In addition to Skippy, Conjunto Skippy show has two drummers, two Afro-Cuban vocalists, Zimaya and Luisa Margarita; two female and four male dancers; and the Spanish hoofing team of Juan Luis and Leonor.

All members of the Conjunto except Skippy, who is an American, and Leonor (Argentine) are Cuban. Show is set to open Feb. 20 at the Rex in Port-au-Prince, Haiti, doubling nights into Cabane Choucoune nitery.

## Jap Pix Earnings Up \$17,000,000 Over 1951

Tokyo, Feb. 10.

Distribution receipts of domestic and foreign films in Japan during 1952 totalled \$48,486,111, according to figures supplied by the Motion Picture Assn. of Japan. This is an increase of almost \$17,000,000 over the 1951 total. The 1952 proportion of domestic and foreign film earnings was 63 to 37, the same as in 1951. A total of 456 pix were released, 261 being Japanese and 195 foreign.

Foreign film take was ahead of 1951, being \$18,055,500 last year and \$11,666,600 in 1951. U. S. majors took the heaviest share of the foreign biz, \$13,172,100. American indies grossed \$1,777,800 during the year. Japanese-made pix earned \$30,555,500 during the year.

## Olivier Preps Comedie London Visit; Wants Marais Despite Tiff

Paris, Feb. 10.

Laurence Olivier is flying here from London next week end (14-16) to huddle with Comedie-Francaise directors on the French troupe's visit to his St. James Theatre in May.

Olivier wants to include two productions with pic-legit actor Jean Marais, whose contract with C-F expires after Sunday's matinee (15), in the repertory C-F will bring to London.

Marais joined C-F in January, 1952, with contract to act, direct and design productions. First three-department venture was a Racine's "Britannicus," outstanding achievement of the theatre's last two seasons. Row between Marais and directors arose over the projected second production, which was to have been "Romeo and Juliet."

This resulted in Marais doing no more directing and confining himself to acting for duration of the contract. In November, 1952, he played Xiphare, secondary role in Racine's "Mithridate," which went into the Comedie's rep. With final performance of "Britannicus" (15), Marais has no further commitment with C-F.

Olivier hopes to work out a plan for C-F to arrange a special contract with Marais to play both "Britannicus" and "Mithridate" during the troupe's two-week stay at St. James.

## French Cartoon Film Suit Won by Producers

Paris, Feb. 17.

Trial over the Gallic animated pic, "The Shepherdess And The Chimneysweep," has ended here with the court proclaiming that the pic can be distributed with one third of receipts kept in escrow to protect the rights of the authors who brought complaint. Trial, which has been dragging for months, started when authors Jacques Prevert and Paul Grimault brought charges against Andre Sarrot, the producer, claiming he finished the film in an unsatisfactory manner and thus infringed on the moral of the author.

Prevert, the author, and Grimault, the director-animator, had a falling out with Sarrot, and stopped work with pic half finished. It was completed by Sarrot, and won a prize at the Venice Film Festival.

## Hylton Wins Damage Suit

London, Feb. 17.

A chorus girl who alleged that she was tripped by Charles Naughton in the last Crazy Gang show, "Knights of Madness," made an unsuccessful claim for damages against Jack Hylton, Ltd., and Naughton. Incident occurred at the Victoria Palace in 1951. The girl, Irma Cecily Hanson, sought damages for personal injury, having suffered concussions.

Giving judgment, Mr. Justice Pilcher said he found it impossible to believe that Naughton could have tripped Miss Hanson.

## Plan 3-D of Coronation

London, Feb. 17.

A Coronation film in 3-D is to be made by Anglo-Scottish Pictures, Ltd., in association with Stereo Techniques. The film will be lensed in Eastman color. Most of the footage will be preshot and the picture will not include scenes inside Westminster Abbey because of inadequate lighting facilities. A few cameras will be placed on the route of the Coronation procession. However, only two ST cameras are available now.

Anglo-Scottish, which operates from Shepperton studios, specializes in shorts and documentaries. Leonard Reeve, member of the board, will direct the film.

## Mar del Plata's Mild Opener

Buenos Aires, Feb. 10.

After a brief shuffling for refurbishing, the season at the monumental and lush Casino at Mar del Plata, on Argentina's Atlantic coast, has been inaugurated and is due to last until April. The admission scale is fixed around \$1 but the betting minimum has been hiked, and there are now 38 roulette tables where the minimum is 50c and nine where the minimum is 75c. At 18 Baccarat and five Trente-et-Quarante tables the minimum is \$1 and the maximum \$300.

On the outskirts of Mar del Plata at La Armonia, the land is split into a new housing development and beach resort and the first drive-in auditorium built in the pine woods. It has a capacity for 1,000 people. This so-called drive-in will put on musical sessions. There will also be small-scale operatic productions. Ballet will be represented by a company led by Maria Ruanova and Hindu dancer Maya Devi.

If this type of outdoor theatre succeeds, there may be other auditoriums of the type tried at the nearby resorts of Miramar, Necochea and Neuquen. The idea may lead to open-air film shows.

## Newsreel Pool Settles '52 Olympic Finances

Settlement of involved financial arrangements for coverage of the 1952 Olympic Games in Helsinki by the western newsreel pool was reported last week in N. Y. by Walton C. Ament, general manager of Warner Pathe News, following his return from Europe.

Ament said the American reels were footing about half the bill for the Games' coverage, with the British and French newsreel associations splitting the remainder. Competitions were also filmed by a Russian pool and the Finns themselves.

## Legit Shows Abroad

LONDON

(Week ending Feb. 14)  
"Affairs of State," Cambridge (8-21).  
"Escapade," St. James (11-20).  
"Dear Charles," New (12-18).  
"Deep Blue Sea," Duchess (3-6).  
"Dial M Murder," West (6-19).  
"Horseplay," Strand (11-20).  
"Happy Marriage," Duke York (8-7).  
"Little Hut," Lyric (8-23-50).  
"London Laughs," Adelphi (4-12).  
"Love of Colons," Wm. (5-23-51).  
"Love from Judy," Saville (9-25).  
"Man," St. Martin's.  
"Meet Callahan," Garrick (5-27).  
"Mousetrap," Ambassadors (11-20).  
"Murder Mistaken," Ambassadors (10-4).  
"Paint Wagon," Her Majesty's (2-11).  
"Paris to Piccadilly," Wm. Wales (4-15).  
"Quadrille," Phoenix (9-12).  
"Reluctant Heroes," White, (9-12-50).  
"Ring Out Bells," Vic. Pal. (11-12).  
"River Line," Strand (10-20).  
"Seagulls Sorrento," Apollo (6-14-50).  
"South Pacific," Drury Lane (11-51).  
"Water of Moon," Haymarket (4-19-51).  
"Wild Horse," Aldwych (10-20).  
"Young Eliza," Criterion (4-6).  
CLOSED LAST WEEK  
"The Gift," St. Martin's.  
"Forsy," St. James.  
SCHEDULED OPENINGS  
(Figures denote premiere dates)  
"As Like I," King's, Hammersmith (16).  
"The Father," Arts (25).  
"Five Philadelphia Physicians," Embassy (25).  
"Twelfth Night," King's, Hammersmith (25).  
"Glorious Days," Palace (28).

## AUSTRALIA

(Week ending Feb. 14)  
"White Horse Inn," Empire, Sydney.  
"Larger Than Life," Tivoli, Sydney.  
"Seagulls Sorrento," Royal, Sydney.  
"South Pacific," Majestic, Mel.  
"Casino," Comedy, Melbourne.  
"Jolies Bergs," Aldwych, Melbourne.  
"Aurora's Wedding," Princess, Mel.  
"Harem Frolics," Royal, Bris.  
"Miss Mc Kate," Majestic, Bris.  
"White Sheep," Royal, Adelaide.

## U.S. Films Find Lush '52 B.O. in S.E. Asia; Rubber, Tin Booms Strong Aid

Singapore, Feb. 10.

## Brit. Cinema Admission Taxes to New High in '52

London, Feb. 17.

Admission tax paid by picture theatres in Britain soared in 1952 to a new high, with the total exceeding \$107,000,000. The result showed an increase of approximately \$1,500,000 over the previous year. The record was achieved despite the fact that in the last two months of the year admission tax revenue took a sharp dive. The December total was \$1,400,000 below November while the November figure was \$1,250,000 less than in October.

All other forms of taxable entertainment netted the Treasury about \$20,000,000 last year. This includes legit, vaudeville, sports, etc., all operating on a more favorable scale than films.

## Govt. Bluntly Denies Any Film Group Tries To Stall Aussie TV

Sydney, Feb. 10.

C. G. Scrimgeour, chairman of Associated TV, Ltd., currently in London to close a deal with Ealing studio executives for Pagewood studio here, dropped a bombshell in local political circles when he declared at a preview of Associated TV product that certain Aussie film execs had created a pressure group within the film industry to fight against the early introduction of TV Down Under.

Political spokesman said that Scrimgeour was "off the beam" with such talk of a pressure group. The government of the day was keen to see TV introduced here with as little delay as possible, and had never been approached by representatives of the pic industry with any holdback request. Any such request would quickly be given the answer it deserved, the spokesman said.

It was pointed out in political circles in Canberra (the Aussie capital city) that the reason the Robert Menzies Liberal Party government had decided to hold a Royal Commission on TV here was to give all sections of the community an opportunity for voicing opinions on the type of programs best suited for Down Under consumption.

## New Antonio & Mariemma Team in Click Milan Bow

Milan, Feb. 10.

New dance team of Antonio & Mariemma topped top honors at the Scala opening of De Falla's ballet, "The Three-Cornered Hat," co-billed with Ildebrando Pizzetti's new opera, "Cagliostro." Spanish team, dancing together for the first time, was given a sock reception by both public and critics. Antonio was previously partnered with Rosario, with whom he last danced Dec. 21 in Madrid, when the team split, reportedly out of personal differences.

Antonio's new partner is considered one of Spain's top dancers, and has for several years appeared successfully as a single around the world.

## Act on Quota Ticket For 'Monsoon' This Wk.

London, Feb. 17.

Judgment will be given in the High Court tomorrow (Wed.) in an action against the Board of Trade to test the validity of its decision refusing a quota ticket to "Monsoon," filmed in India by F. G. Films, Ltd. Sir Hartley Shawcross, former BOT prexy in the Labor government, had been briefed by the plaintiff but was unable to appear because of illness.

Cyril Salmon, who appeared for the film company, said the Board of Trade refusal to register "Monsoon" was on the ground that it was not made by a British company. The rights to the story had been acquired by an American company, Film Group, Inc., which agreed to the necessary financing and to provide facilities as F. G. Films, Ltd., might require.

Film biz in Southeast Asia last year proved satisfying to American distributors. In Malaya, Siam and Indonesia, earnings were ahead of 1951 and remittances in many cases were comparable to the lush years of 1946-47. All these countries benefited from the boom in rubber and tin, and though prices for both commodities took a dive last year, previous profits were still in circulation, and the cinemas continued to enjoy the wave of prosperity that began in 1951.

In Singapore and Malaya, Hollywood product dominated the market and extended runs on the big Technicolor spectacles were quite common. Out in front was Paramount's "Greatest Show on Earth," which ran five weeks, to score a gross second only to the all-time record-breaking "Samson & Delilah."

Censorship improved in Singapore, and several pix previously banned were given the nod by the Appeal Board. Considering emergency conditions prevailing in this country, censorship on the whole is considered reasonable.

Though Hollywood product stood way out in popularity, success of vernacular films and some foreign pix, such as "Aan," "La Ronde," etc., spell increasing competition for the majors in a market badly underseated. The 10% quota in favor of British pix is still in operation.

No restrictions on remittances and a favorable exchange rate make Malaya a worthwhile market for the distributors, who are looking forward to another good year in 1953. But unless rubber prices improve and are stabilized at a reasonable level, a general business recession may come sooner than expected.

## Siamese Coin Upsurge

In Bangkok, American films gained plenty of new followers during the past year, and some fine grosses were returned. Added satisfaction was the improvement in the Siamese ticket, which is now around 17 to \$1, compared with 22 to \$1 about a year ago. Naturally, this meant more dollars going back home.

Pix in the super-coin bracket were mostly color spectacles. Though a few British and Continental productions did fair business, these were few and far between, and it was Hollywood-made article that attracted the Siamese.

Big increase in Bangkok's foreign population help to boost cinema receipts. The city is full of representatives and employees (and their families) of UNO, UNICEF, ECA, ECAFE, World Health and other organizations, and there is a lot of money around.

## Indonesian Censors

Despite adverse economic conditions and political disturbances now and again, cinema biz throughout Indonesia in 1952 was better than the previous year. Though taking a beating from local censors, sufficient American product got by to pile up hefty grosses all over the country. Biggest hit was "Samson and Delilah," which smashed records wherever it was shown.

Censorship was, and still is, one of the biggest headaches. To date more than 150 American films have been banned outright, many of these being potentially big coin-getters. Included in the more recent bannings were "Ten Tall Men" (Col.), "Go for Broke" (M-G), "I Was a Communist for the FBI" (WB), "Only the Valiant" (WB), "Storm Warning" (WB), "Tripoli" (Par), "Peking Express" (Par), "Diplomatic Courier" (Fox), "Flame of Araby" (UI), "Little Egypt" (UI), "New Mexico" (UA), "Sound of Fury" (UA).

## Gardner Back for 'Table'

London, Feb. 10.

Ava Gardner, back from Africa where she had been locationing with Clark Gable on "Mogamba," will start preparation on her new Metro picture, "King Arthur and Round Table," which is to be lensed in Britain. Robert Taylor is co-star. It will be directed and produced by Richard Thorpe and Pandro S. Berman, the team which filmed "Ivanhoe" at Elstree.

# Italian Prod. Spurts on Heels Of Glowing Report on 1952 Film Biz

Rome, Feb. 10.

First weeks of 1953 have seen a further production spurt at local pic studios, with close to 30 subjects already started or set to roll. Upbeat was helped along by favorable statistics for 1952; officially announced by production topper Eitel Monaco. According to Monaco, the 132 feature pic, 330 documentaries and 380 newsreels completed in Italy during 1952 topped the 1951 figures by 25% and placed Italy in the second slot, after the U. S., in world production. France completed 100 feature pic; Germany and Great Britain 60 each during the same period. Furthermore, the Italian market likewise continued on the upbeat. An increase of 6½% in attendance brought Italian grosses up 12% above the previous year to a new high of approximately \$120,000,000. Italian film grosses in the home market also showed an increase of 25% over 1951 totals, bringing the home-production slice of local trade up 24% to 30% for the year.

In a warning against any cut in tax rebates or government aid to the industry, Monaco pointed out that while the average production cost of a feature film in Italy was about \$135,000, the average home-market return was only \$60,000. Even with a \$50,000 government aid figure added to this, the average film failed to earn back its production costs, and had to count on export and foreign grosses to break even or show a profit. Among upcoming local productions are Rossellini's "Duetto," with George Sanders and Ingrid Bergman; "Man, Beast and Virtue," from the play by Pirandello; directed in color by Steno and starring Toto, Viviane Romance, and Orson Welles; "Neapolitans in Milan," written and directed by Eduardo De Filippo, with Frank Latimore, Annamaria Ferrero and De Filippo; and "Our Times," sequel to the successful "Olden Days," also to be directed by Alessandro Blasetti.

## Trinder, Martin Trade Verbal Punches After Panto Show in Aussie

Melbourne, Feb. 10.

Final performance of the pantomime "Cinderella" at the Tivoli here was marked by a heated verbal exchange backstage between British comedian Tommy Trinder, star of the show, and David N. Martin, head of the Tivoli circuit. Trinder charged the impresario had branded him as "a disgrace to show business" and "sacked" him. Difficulty, according to Martin, arose over Trinder's failure to follow instructions to wind up the performance promptly with the 11 p. m. curtain. "Folies Bergere," scheduled to open at the same house, was ready to move in and the stage obviously had to be cleared for the \$100,000 production.

When Trinder was still loosing a stream of adlibbing 28 minutes past the deadline, Martin said he ordered the girls off-stage. After a series of mutual recriminations, the comedian went before the audience to tell them he'd been "sacked."

He later declined to comment on the incident and called it a "closed book." Martin explained the situation away with the remark that "great artists have temperament." He also withdrew his charge that Trinder was a "disgrace to show business."

## Pickford Out of Hoyts

Sydney, Feb. 10.

Alick Pickford, longtime executive attached to the Hoyts circuit here, has bowed out on a mutual arrangement with the loop's topper, Ernest Turnbull, with no official reason given for exit. He returns to accountant work. Pickford has had a varied career. He was a public accountant in New Zealand, breaking into show biz via stage shows with Gaiety Theatres, Ltd. Later he joined a semi-major pic circuit covering ace New Zealand cities.

In 1922, Pickford went to N. Y. and floated African Jungle Films, Inc. He also was in the amusement park biz in the U. S.,

## Allan Jones Inked For Black's Summer Musical

London, Feb. 10.

Allan Jones has been inked by George and Alfred Black for their upcoming summer production at Blackpool, "Something to Sing About." The Hollywood warbler will co-star with Ken Platt, a local north country comedian.

Production will open at the Winter Garden Theatre early in the summer. Dances are being arranged by Hazel Gee, and specialty acts already signed for the show are Bob Murray, the Three Cottas, the Morildar Trio and Harry Worth.

## French Film Aid Law Up This Week

Paris, Feb. 17.

Film Aid Law, which was to get an Assembly hearing Feb. 8, was given only a brief looking into, and again was put off for more comprehensive debate on Feb. 19 and 20. The film industry is watching this with interest. The preliminary debate had a lot of empty seats in the Assembly. Guy Desson, prexy of the film committee, outlined the problems of the industry and governmental steps necessary to smooth them out. He felt that one of the grave problems was excessive taxes and interest on funds loaned to producers.

Desson stated the French film biz was the fifth biggest industry in France, was based on a \$270,000,000 structure and dealt in big figures every year in production, distribution and exhibition. He stressed that the proposed Aid Law should make quality an important part of the loans. Previous law gave 35% of a producer's grosses of his last pic towards his new one without taking into account its cost and quality. These quickies made back their money in the provincial market, but did nothing for French film prestige. He also stressed the need for quality to help French films in foreign markets.

## Mex City Cinema Ducat Cut Hits Union Demands

Mexico City, Feb. 10.

Admission price cuts of 20-35% at top film house which the city amusements supervision department recently ordered is admitted by the National Cinematographic Industry Workers union (STIC) as a real block to its move for pay hike. It had asked boosts from exhibitors and distributors for thousands of employees.

However, STIC, admitting this is top argument for nixing pay hikes (lower admission prices have meant less coin for exhibs), is proceeding with the demand. STIC contends that its cinema and distributor members find present pay woefully small because of steadily increasing living costs here.

## Paris Lost 16 Variety Houses in Last 7 Years

Paris, Feb. 10.

Music halls, the Gallic variety houses, saw a decline from 23 in 1936 to seven to start off 1953. The closings were mostly caused by the heavy taxation saddled on the houses. Taxes and payments on author's rights dug into 47% of the gross while the pop appeal made it impossible to raise admission prices without losing the bulk of the medium-paying clientele. Result was the shuttering or conversion to film houses by most halls.

This also was a tough blow to the variety acts which were forced out onto the road or doubling in niteries. Even the small number of remaining houses doubled with legit offerings or operetta when the occasion presented itself.

The Olympia, pic house, has inaugurated a stagelike to bolster its films.

## Vet German Opera House Pacts U.S. Baritone

Michael Rhodes, young American baritone, has been signed for the 1953-54 season by the Regensburg Opera Theatre, in Germany. Company this year celebrates its 100th anniversary.

In addition to his regular Regensburg assignment, Rhodes also has been engaged for appearances with the Vienna, Munich, Stuttgart and Hamburg Operas.

## 'Limelight' Leads Paris B.O.; Sticks Give 'Camillo' Nod

Paris, Feb. 10.

Final pic gross tallies for 1952 show that late starter, "Limelight" (UA), was the top money-maker here. With the big fanfare of Charles Chaplin's personal appearance, and running simultaneously in four theatres in its original version, the film racked up 477,794 entries in its first six weeks and grossed \$468,000. It is now in a small-seater on the Champs-Elysees and set for a long run. Fifteen other pix pulled over 160,000 patrons and passed the \$120,000 mark.

Franco-Italo "Le Petit Monde De Don Camillo" was next with a hefty \$454,000. "Camillo" has already played the circuits, while "Limelight" is now being dubbed into French to play the nabes, which will hike up its take. Gallic "Fanfan La Tulipe" was next with the light-hearted swashbuckler taking \$375,000, and then the Jean Delannoy study of a marriage on the rocks, "La Minute De Verite," with Jean Gabin and Michele Morgan, helping it to pull a fine \$243,000. Following was the sex antic study of a young playboy before his marriage, "Adorables Creatures," which benefited from a high-power cast and smooth direction by Christian-Jaque, for a solid \$240,000 take. Christian-Jaque also directed "Fanfan."

Provinces, by far, gave the b.o. nod to "Camillo," which topped most key cities for a boff \$327,000. Runnersup were "Fanfan," "Respectueuse," another Fernandel comedy, "Colfeur Pour Dames," "Creatures," "Distant Drums" (WB), "The Great Caruso" (M-G) and the Gallic musical, "Nous Irons A Monte Carlo." Grosses showed that story, stars and subject matter were the big things here in getting the practical French to put out their entertainment money. Serious subjects well handled paid off, as did top-made comedies and dramas.

## ARG. LEGIT SAGGING; BARNES MARK TIME TOO

Buenos Aires, Feb. 10.

The legit field currently finds only about 12 theatres operating here, most shows having switched to the Atlantic coast resort of Mar del Plata, where several theatres have been built in the last few years. Currently, biz there also is only fair, but may pick up as the vacation season gets into stride this month.

All Argentine strawhat spots are expecting top business this year because of the ban against travel to Uruguayan beaches. This ban also hits Argentine entertainers and bands, accustomed to working the summer season at Uruguayan beach resorts and earning high fees. Jobs at Chilean resorts are limited and do not pay the high salaries of spots near Montevideo.

Legit producers are not concerned over the drop in business, which they attribute to a temporary shortage of coin. They are anticipating that next season, starting in March and April, things will look up as trade and industry get new injections of capital, once the wheat and corn harvests have been collected and sold.

## Int'l Vienna Music Fete

Vienna, Feb. 10.

During the Vienna Festival May 31-June 21, the Fifth International Music Festival, organized by the Vienna Konzerthaus Co., will be held June 7-21.

It will open with Richard Strauss' opera, "The Woman Without a Shadow."

# Major Brit. Circuits to Launch 3-D In March But Prod. Interest Lags

London, Feb. 17.

## Sees Screen Blameless For Juve Delinquency

Glasgow, Feb. 10.

A Scot clergyman, Rev. John MacIntyre, believes that the cinema must not be made a scapegoat for juvenile crime. It was easy, he added, to blame the screen or American comics for a certain amount of juve delinquency, but it was being proved that most offenders were backward at school.

He said the church should make a greater effort to use medium of the cinema screen for propaganda.

## Brit. Pixers Seek Tele Outlets

London, Feb. 17.

The British picture industry at a meeting to be held tomorrow (Wed.) will make a final decision on policy in regard to TV. Reported that the Postmaster-General will be urged to provide facilities for at least four transmitting stations on closed wavelengths. But it will make clear there can be no quid pro quo along the lines suggested by the government in last year's White Paper authorizing the introduction of sponsored television. The trade is united in its stand that films cannot be made available to the British Broadcasting Corp.

Exhibitors have consistently opposed such a proposal, and after the recent meeting with BBC toppers, producers are of the same frame of mind. The sort of money which TV is prepared to pay is hardly likely to appeal to any film maker. A ceiling below \$3,000 had been suggested for topflight product.

After tomorrow's meeting, it is expected the four major trade associations will submit a detailed memorandum to the government and seek an early meeting with the Postmaster-General. Meantime, in anticipation of sponsorship, the BBC-TV chiefs are mapping their plans to prepare for the end of their monopoly and the advent of competition.

## Forst Wins Suit From Exhib Over 'Horse Inn'

Vienna, Feb. 10.

Legal battle between producer Willi Forst and the Kiba Theatre chain (controlled by Socialist Party) over alleged unauthorized alterations to Forst's new film version of Charell's "White Horse Inn" has been decided in favor of producer by the courts. The bench ruled that an exhibitor has no right to alter a production to suit his own morals, opinions or politics without the film owners permission.

Case revolved around deletions made from parts of "Inn" which Kiba considered too monarchical when audiences demonstrated (favorably) in their house, the Forum, during the film's preem. Sequence showed Kaiser Franz Josef, a people's hero, but anathema to the government, and backgrounded by old monarchist national anthem. When the audience cheered, Kiba slashed the scene's length and substituted republic's patriotic song, "Oh, My Austria," which has no standing as anthem. First-run showings have been finished, but the pic will be restored to its original condition for subsequent runs, including Kiba's many neighborhood houses.

## British Won't Officially Participate at Cannes

London, Feb. 10.

There is to be no official British participation in the Cannes Film Festival this year. Decision is not the result of a reluctance to co-operate, but supposedly because no suitable product will be available at the time.

Sir Henry L. French, director general of the British Film Producers Assn. said the decision had been taken with regret but the timetable laid down by the Cannes Festival Committee ruled out prospects of participation.

While there is not much activity in 3-D pictures by British producers, major circuits are launching third-dimensional product next month on quite a large scale. The J. Arthur Rank Group has announced that it is converting four major theatres to Natural Vision and will screen United Artists' "Bwana Devil" in March. Rank is equipping the Odeon, Marble Arch and the houses in Birmingham, Leeds and Glasgow with Natural Vision to screen "Devil," and other houses are to follow as soon as equipment is available.

Metro is also moving ahead with 3-D plans and will show its Metroscopic at the Empire, Leicester Square, next month. Another major British circuit in recent months has been experimenting with Stereo Techniques films which were originally screened at the Festival of Britain. This third-dimensional system is reported to have paid off, although it is regarded as questionable whether the interest would be sustained.

Where 3-D necessitates importation of special equipment, there would most likely be intervention on the part of the Treasury, which put the bar on Sir Alexander Korda's proposed participation in Cinemascope.

The one British filmmaker who is contemplating a 3-D production is Korda, who will use the Stereo Techniques system for a production with a Far Eastern location. Stereo Techniques itself has two projects on tap and will know more when Raymond Spottiswood returns from his current visit to the U. S.

The view of the British production industry generally seems to be that it wants no part of the current Hollywood rat race. It is quite content to sit back and await developments, and then decide which of the systems has best economic and commercial value.

## 'Wagon' Wheels Gaily Into London; 'Shrike' Stirs It; 'Woman' Fairly Important

London, Feb. 17.

The first Broadway musical importation of the year made a successful debut at Her Majesty's Theatre last Wednesday (11). "Paint Your Wagon," presented by Jack Hylton, and starring Bobby Howes and his daughter, Sally Ann, received an ovation and started off to favorable press reaction.

Highlight of the production is the impressive staging of the dance routines, which have a vitality strong enough to lift the simple, slender yarn out of the rut into which it was drifting in early sequences. Music and lyrics were well received and the songs and dances were handsomely staged against a colorful background.

Tennent Productions revived Oscar Wilde's "A Woman of No Importance" at the Savoy on Thursday (12), with cast headed by Clive Brook, Nora Swinburne, Athene Seyler, Jean Cadell and Isabel Jeans; direction by Michael Benthall, and settings and costumes by Loudon Sainthill. Glittering, sumptuously mounted production was well received, with Miss Jeans' outstanding performance rousing enthusiasm. Play will likely draw more on the personalities involved, than on the outmoded, verbose story.

Hylton and Sam Wanamaker presented "The Shrike" at the Princes last Friday (13), after a short provincial tour. Play was directed by its U. S. author, Joseph Kramm, with leading roles taken by Constance Cummings, Wanamaker, Edric Connor, John Glen, Margaret Diamond and Natalie Lynn. Though of grim, forbidding subject, drama was encouragingly received. But it's likely to prove too depressing for London audiences.

## Feuillere for Scot Fete

Edinburgh, Feb. 10.

Edwige Feuillere, French actress, is pacted to appear for a week during this fall's International Festival of Music and Drama here.

She will bow at the Lyceum Theatre Sept. 7 with her own company in a French play, "La Dame aux Camelias." Eight performances are skedded.



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## Chaplin Pic Picketing 'Corny'

Hollywood, Feb. 17.

Implied threat of picketing, in an American Legion letter to 200 southland exhibitors urging them not to play "Limelight," is "dangerous and, highbanded," according to Gunther Lessing, board chairman of the Society of Independent Motion Picture Producers and himself a longtime Legionnaire.

"A threat is not the American way, as it influences business men to make or not make business decisions," Lessing declared, adding that picketing should, "with few exceptions," belong to labor unions. Picketing is "corny" and resented by the American public "because of its misuse," he added.

### Jersey Legion Boycott

Newark, Feb. 17.

American Legion posts throughout New Jersey have been asked to join in a boycott of United Artists' Charles Chaplin starrer, "Limelight," it was disclosed this week. Request was made by State Legion Commander William C. Doyle in a statement distributed to all posts. Number of posts have already complied with the request.

### AVC Takes Sides

Unit of the American Veterans Committee has entered the row over Charles Chaplin's "Limelight," taking sides against the American Legion, which is on record against exhibition of the film pending outcome of a Department of Justice investigation of Chaplin.

Bernard S. Storper, chairman of AVC's motion picture chapter, in a letter to the New York Times branded the Legion's move to suppress the pic as a "gross violation of the basic democratic principle of freedom of the arts from interference by pressure groups."

Storper told VARIETY this week that the stand against the Legion brought "many commendatory" letters from persons within the film business.

## Indies' Nix

Continued from page 7

profits tax is lifted in June, as indicated, they'd prefer some kind of subsidy to a tax. With the corporations' levy on, however, an Italian tax would have been preferable to a subsidy since it's deductible here.

Johnston himself is known to be opposed to subsidies, per se, but few of the foreign managers believe that he'll be successful in talking the Italians out of the idea. It's pointed out that Italy is a very important market which brings the U. S. distributors something like \$10,000,000 annually. The Italian government is aware of the vulnerability of the U. S. distributors should the Italians decide to lower the boom on imports or further restrict remittances.

Execs further believe that Italian negotiators, who've been none too happy about the dollar-producing operations of IFE, will bring pressure to bear on Johnston in an effort to gain additional industry aid in pushing Italo product in this country.

## Rap High Prices

Continued from page 7

It's not unusual for Europeans to ask \$30,000 and \$50,000 advance guarantees against a percentage. In addition to this, the distributor must shell out around \$5,000 for prints, advertising, etc. "It's getting to be very difficult to get pictures on decent terms," one distributor complained.

Belief is strong among the indies that the Europeans have been "spoiled" by the willingness of some Americans to pay \$50,000 and \$70,000 guarantees. It's claimed that only an extraordinary hit stands a chance of showing a profit on such an outlay and that, in view of the general tendency of the foreign film biz in the U. S., there's very little hope for such a grosser.

Indies claim that unless the Europeans revamp their estimates of what the U. S. market can bring them they'll eventually kill off the foreign film biz here.

## Par Theatres Hikes Shapiro, Pleshette

Robert Shapiro, manager of the N. Y. Paramount Theatre, this week was promoted to be executive manager, a post being vacated by Robert M. Weitman. Move follows the elevation of Weitman, also veepee of American Broadcasting-Paramount Theatres, Inc., to be in charge of TV programming of the AB-PT merger.

At the time of elevating Shapiro, Leonard H. Goldenson, head of AB-PT, promoted Eugene Pleshette to executive manager of the Brooklyn Paramount. He has been manager of the house since 1945. Both houses had been under Weitman's supervision even after he became a Paramount Theatres veepee.

## WB Divorcement

Continued from page 4

court order permitting the Fabian officials to take the posts in the new theatre company, subject, of course, to the consummation of the purchase of the stock by Fabian Enterprises.

There were no hitches in the conclave, the entire proceedings going smoothly, with no dissident stockholders present to challenge any of the corporation's actions. As provided under the plan of reorganization, the present Warner Bros. Pictures, Inc., is to be dissolved shortly after Feb. 28. In March, 1953, the separate boards of Warner Bros. Pictures and the Stanley Warner Corp. will meet, at which time, it's indicated, consideration will be given as to future dividends. The picture company has announced its intention to declare a dividend payable in May, 1953. It was stated that it was impossible at this time to indicate what recommendation as to dividends will be made by the management of the Stanley Warner Corp. Management will not be named, it was pointed out, until early in March since the officers and directors will be determined on the basis of whether or not the sale of the stock holdings of the Warners and members of their families to Fabian is completed.

It's expected that, upon completion of the stock purchase, the following will be named to the board of the new theatre company: Fabian, Rosen, Harry Kalmine, for many years general manager of the Warner circuit; Maurice A. Silver, Pittsburgh-Cleveland zone manager, and David G. Baird, partner of Baird & Co., N. Y. brokerage firm. Picture company board will, in all probability, be made up of Harry M. Warner, Albert Warner, Jack L. Warner, Waddill Catchings, Robert W. Perkins, Samuel Carlisle, Stanleigh P. Friedman, Charles S. Guggenheimer and Samuel Schneider, all of whom have been on the board for nine years or more.

Shareholders approved the reduction in the capital stock of the corporation, authorizing the retirement or cancellation of 669,185 shares, representing a current market value of \$3,345,925. Method of splitting shares was also rubber-stamped, with the holders of present stock set to receive a half a share in each of the new companies.

## 'Demonstration'

Continued from page 3

with a 10-foot pole," fearing they'll lose their steady customers when they present perfected 3-D feature pictures. Critical reception as well as word-of-mouth comments, industryites note, are alienating some segments of the public to 3-D. Runs, in some cases, have been shorter than anticipated.

Point socked across in top industry quarters is that the public is not hep to the various 3-D trade names and, that an unpleasant experience with one attraction will have the patrons eyeing the others suspiciously, despite their merits. A distribution v.p. related that a friend recently "saw Cinerama but had trouble wearing the glasses." Since Cinerama doesn't require the use of specs, the friend obviously had seen a different process.

Although there have been some complaints that Cinerama has held itself aloof from the industry generally, trade circles agreed that Cinerama was not one of the processes subject to criticism, the consensus being that the outfit is offering the public a good show. Cinerama is now in its 21st week at the Broadway, N. Y., with advance tickets selling through May.

## Kramer

Continued from page 3

plion" and the more recent "High Noon."

Adding to the speculation that Kramer will rejoin UA were his recent talks on the Coast with UA prexy Arthur B. Krim. Under his deal with Col, Kramer was financed 100% by the company through an arrangement with the Bankers Trust Co., N. Y. It's figured that a similar financing deal can be worked out with UA since the company has become extremely active in lining up coin for indie producers.

It's no secret that Col has been unhappy about the Kramer output. Company's complaint has been that pix were "artistic" but not financial successes. Kramer came up for criticism at last week's stockholders meeting at Col, with a shareholder stating, "we're interested in dividends—not awards."

Kramer's original pact called for 30 pictures in five years. He's already delivered nine. Pact provided that at the end of three years—March, 1954—either Col or Kramer could reopen the agreement for further discussions. Definite sign of a rift between Kramer and Col's top echelon was noticeable several months ago when the company curtailed his production sked and asked for say-so on story selection.

## Majors Divided

Continued from page 4

a country can't get along without new U. S. films is a fallacy. He mentioned Spain as an example, where for years no new U. S. imports has played the theatres. Instead, the old prints kept making the rounds and, incidentally, kept raking in the coin.

There is the further argument that the distributors have considerable frozen funds accumulated in Argentina and that, as long as contact exists, there is always the hope of getting at least part of the coin out in some form or another. With quite a few American pix still playing in Argentina, at least they pay for the upkeep of offices, facilities, etc. It's thought that once the distributors give up their leases and other contracts, they may find it extremely difficult to get them back if and when they should decide to re-enter the market.

## Schimmel

Continued from page 4

departure from company policy in that in the past their services were engaged over one-year periods. Deal with Schimmel states that he's to be employed as vice president, secretary and general counsel of U and its subsidiaries. He'll headquarters in N. Y., as will O'Connor, who's been hired as veepee and assistant to the president.

Both officers, under the agreements, are to be paid "reasonable traveling and living expenses" when absent from the home office. In addition, it's stipulated that they're entitled to reimbursement for "all reasonable entertainment and other expenses" incurred in performance of duties. Each is accorded 31 days' vacation annually with full pay. Clauses permit the company to sue for injunctive relief in event of any contract breach.

## Par's 3-D Rushes

Continued from page 7

were complaints about eye-strain from some who had to wear the polaroid glasses over their own specs.

Remarkable effects were achieved in bits where the background was of importance. Latter came through in very sharp focus, as in one sequence which had actors close to the camera on a balcony overlooking a ballroom filled with dancing couples. Illusion of depth was startling. Close-ups also came through fine but shot of crowd rushing towards the camera was disappointing and didn't seem very different from what the flat version would have looked like.

Prior to the demonstration, Russell Holman, Par's eastern production manager, noted the studio was working "day and night" on technical problems, inventions and developments of three-dimension.

## Inside Stuff—Pictures

Four companies which have five of their films nominated for the "best picture" in the upcoming 25th annual Oscar awards have them all in distribution save one. Later is United Artists' Stanley Kramer production of "High Noon." Originally released last July, it has played most situations.

UA, it's understood, will rush "Noon" out again in event the Gary Cooper starrer cops the Oscar during the awards presentation in Hollywood March 19. Same distrib has another contender in "Moulin Rouge." And with an enterprising approach, the company already is advertising the John Huston-Jose Ferrer venture as "nominated for the Academy Award."

"Rouge's" national release in March obviously is particularly well timed, as is Metro's "Ivanhoe," which hits general release Feb. 20. Metro, incidentally, is in a much better position this year than last, when its "American in Paris" won the laurels, for that film was all through with its run.

Likewise, the remaining nominees—Paramount's "The Greatest Show on Earth" and Republic's "The Quiet Man"—are very much available for exhibs. In fact, all four distributors are pleased that their pix as nominees are in a spot where they can capitalize on columnist and radio plugs as well as the general hoopla over next month's Oscar ceremonies.

Although tactically in a bad position and pessimistic about its chances for obtaining exclusive theatre TV channels, industryites feel that the recent brief hearing before the Federal Communications Commission accomplished an important result. For the first time, flimitees note, a statement was forthcoming from the American Tel & Tel Co., detailing to some degree just what the communications outfit could do in furnishing the industry with lines for theatre telecasts.

Despite the trade's downbeat attitude, a slight ray of hope still exists. The FCC has three avenues open. It can decide not to open the hearings; it can call for their resumption; or it can rule that there is no necessity for exclusive theatre channels and that present carriers, such as the AT&T, could provide the necessary facilities for the industry. An adverse ruling, it's indicated, could kill the industry's chances once and for all, since there is no government-body to which an appeal can be made.

Filmitees feel that they came before the FCC at an inopportune time, since the Commission had an overloaded calendar filled with the many applications for TV channel allocations. The crowded docket, it's noted, did not give pixites adequate time to present its story.

Despite the general use of acetate film, there's no prospect of the immediate reduction of insurance rates, according to Charlie Jones, secretary of Allied of Iowa, Nebraska & Mid-Central. He advises members of his organization that lower premiums won't be instituted "as long as there is a reel of nitrate film being used or kept in exchange vaults."

"Some companies have assured the insurance firms," Jones points out, "that they are completely acetate now but the prospect for all distributors' assurance that their stores are completely on safety film is still from one to three years away from reality." National Allied, he adds, is watching the situation.

Current issue of Forbes mag, the business-financial publication, runs a seven-page feature on Paramount Pictures. Tagged "Paramount's Road," the piece is a laudatory probe of the company's economic and executive structure. A subhead best describes the lengthy text by pointing out "In addition to Hope, Crosby and Lamour, it (Paramount's Road), involves a wide detour around 'messages' and 'art,' a judicious blend of love and spectacle, and a shrewd insight into the exhibitor's mind."

With the 3-D bandwagon utilizing millions of polarized glasses to heighten the depth effect, it's only natural that production of the spectacles will be a lucrative field, too. Thus, Polacoat, Inc., of Cincinnati, manufacturer of polarizing material, has disclosed its association with Magic Viewers, Inc., as exclusive distributors of Polacoat glasses for 3-D use. Firm is now setting up Hollywood and New York offices.

Understood Mae West is getting \$60,000 for her forthcoming chore in Columbia's filmization of "Pal Joey," doing the current Broadway role created by Vivienne Segal. It's Miss West's first picture assignment in six or seven years.

## Danger Overseas

Continued from page 3

edence over films, it's feared. There's bound to be a greater hesitancy about tapping the important dollar reserves for any non-essential item.

Incidentally, there's some minimizing of the danger within the trade, based on the thought that foreign countries simply must have American pix as a fundamental part of their entertainment and cultural way of life. But Johnston and other toppers in the business have pointed out the absence of any part of Hollywood's output during World War II in many global spots. The fact that peoples abroad survived the loss of the American film capital's outpouring in one period shows that a repeat situation is a definite possibility.

Facts and figures on various segments of the worldwide market demonstrate the importance of that money abroad in the American film biz economy.

First, revenue from sources outside the U. S. represent 42% of all income for Yank producers. This amounted to over \$130,000,000 in actual dollars last year. In addition, there were many millions which weren't remittable but which were put to use via investments on foreign soil. Metro, for example, used about \$3,000,000 in Italian lire in its production of "Quo Vadis." Film outfits also manage to convert blocked money in a wide assortment of trading deals not immediately related to pic-making.

Only one European country, Germany, was not, on the short end of trading with the U. S. last year. That nation yields about \$7,000,000 annually to American film compa-

nies. But Western Europe on the whole represents \$55,000,000 in gross revenue.

England means about \$45,000,000 to the Yanks. Half of this may be converted freely and the balance may be earmarked for specified "other uses" in the British Isles under a current films and monetary agreement. Surprisingly, Asia is a \$25,000,000 gross money market for the Hollywoodites.

Such figures as these are being underlined by top execs to dramatize the significance of that 42% from beyond the home grounds. If that percentage is lopped off to any sizable extent, as is threatened, the Yank filmieries, or at least some of them, likely will be in new financial distress, it's feared by the top-level officials.

Johnston and George Weltner, Paramount's foreign department chief, will trek to Europe this spring for work on new trade agreements with Italy, Spain and France. Negotiations, as they get underway, may bring out evidences of tougher policies overseas in trading with Hollywood.

## 'Hit Deck' for Damone

Hollywood, Feb. 17.

"Hit the Deck," produced by Joe Pasternak, will be Vic Damone's first picture upon his discharge from the Army in May. Singer is under Metro contract.

Studio, which acquired "Deck" from RKO, which produced it in 1930, plans modernization book but using the original Vincent Youmans score.



REACH  
FOR  
"THE  
STAR"  
WHILE  
IT'S  
BLAZING  
HOT!



BETTE DAVIS  
nominated for the  
Academy Award for  
her performance in  
"THE STAR"  
IS READY  
TO BREAK  
RECORDS  
FOR YOU!



4th SMASH WEEK, RIVOLI, N.Y.! 9th RECORD WEEK, 4-Star, L.A.!

Bert E. Friedlob presents BETTE DAVIS in "THE STAR" co-starring Sterling Hayden • Produced by Bert E. Friedlob • Directed by Stuart Heisler • Original story and screen play by Katherine Albert and Dale Eunson • A Bert E. Friedlob Production • Released by 20th Century-Fox

## Film Reviews

Continued from page 6

### Maçon Des Sources

tinuity, with resulting jump cuts and jarring ellipses. Some moments come to life, when oldtimer Henri Poupon speaks to his dead nephew and gently berates him for not leaving him the farm before lighting his pipe with one of the sacred candles, and the mingled-suspicious and self-consciousness of the townspeople under the scorching tirade of the priest.

Jacqueline Pagnol is too well-lipsticked to give credence to the forest girl, and doesn't give her the hoydenish, cunning, and simply human thespian it needs. She falls down in her big scenes. Raymond Pellegrin is sympathetic as the easygoing schoolteacher who loves her, and Rellys is fine as the guilt-ridden peasant. Lensing is good and editing is hard put to keep the erratically-matched shots workmanlike. **Mosk.**

### First Start

Artkino release of Film Polski production. Stars Leopold Nowak. Directed by Leonard Buczowski. Screenplay, Ludwik Starsi; camera, Feliks Srednicki. At Stanley, N. Y. Running time, 140 MINS.

Tomek Spójda ..... Leopold Nowak  
Spójdzina ..... Jadwiga Chojnacka  
Spójda ..... Adam Mikolajewski  
Studzinski ..... Jerzy Pietraszkiewicz  
Commander ..... Wladyslaw Wozniak  
Stypula ..... Wladyslaw Walter  
Hanka ..... Anna Rosiak  
Jurek ..... Bohdan Niewolowski  
Franek ..... Stanislaw Mikulski  
Ryszard ..... Wieslawa Wilk

(In Polish; English Titles)

"First Start" is intended as a plug for the air-mindedness of the youth of Poland. Instead, it turns out to be a fairly interesting meller about a maladjusted Polish lad who is changed from an arrogant, quarrelsome youngster into a skilled glider pilot. Lacking any names for the American public (the star is Leopold Nowak), this pic looks only suited for certain foreign-language houses.

Story traces Nowak's arrival at the government (Polish) airplane glider school and his subsequent flunking out because he is unable to pin himself down to classroom study. While showing real prowess as a glider pilot, he is summarily dismissed. The lad's skill in bringing home a lost glider when the student pilot is taken ill wins him readmission. From then on he becomes a student as well as a practical pilot, and wins out with the familiar Soviet film finish.

A rather routine screenplay by Ludwik Starsi has been intelligently directed by Leonard Buczowski. Latter has kept the nationalistic plugs down to a minimum in maintaining an unusually swift pace for this type of foreign-made film. The director has obtained some unusually fine characterizations from a cast of standard Polish actors. Nowak, a youngster of about 14, provides a vivid character as Tomek, the self-centered orphan. **Wear.**

### L'Edera (Devotion) (ITALIAN)

Italian Films Export release of Carlo Cavallero production. Directed by Augusto Genina. Screenplay, Vitaliano Brancati and Augusto Genina; camera, Marco Scarpelli; music, Antonio Veretti. English titles, Charles Frank. At Cinema Verdi, N. Y. Running time, 81 MINS.

Cast: Columbo Dominguez, Roldano Lupi, Juan De Landa, Franca Marzi, Gualtiero Tumiati, Nino Pavese.

Based on Grazia Deledda's novel, "L'Edera," this is one of those slight productions that should find a ready market among Italo-language audiences in the U. S. By the very nature of its story and treatment it doesn't stand much of a chance in the arties.

In low key most of the time, and helped along by some effective photography picturing the Sardinia country side, "Devotion" has its dramatic moments but never rises above the level of local Italian appeal. Story jerks along fitfully and doesn't always hang together or make sense. Augusto Genina's direction makes sure that there is enough local color but he can't overcome the rigid, old-fashioned story pattern.

Pic tells all about an old noble family on the financial rocks. If they can't get money, they have to give up their house. Roldano Lupi, who is having a love affair with the beautiful Columba Dominguez, who lives with the family, hopes to obtain help from Juan De Landa, a cantankerous miser. Latter refuses to play along. While Lupi is out with another woman—Miss Dominguez kills the old man. Windup has the girl plagued by her conscience. Autopsy shows he died of a heart attack. The gal, now technically free to marry Lupi, decides to go to a convent instead.

Performances are no more than

adequate. Charles Frank's subtitles leave a lot to be understood. **Hift.**

### Le Plus Heureux Des Hommes (The Happiest Of Men) (FRENCH)

Paris, Feb. 1. Pathe Consortium release of Films Du Cadeau production. Stars Fernand Gravel. Directed by Yves Clampi. Screenplay, Jean Halain and Gravel from play by Jean Guittou; camera, Marcel Grig.

Paris. Running time, 90 MINS.  
Armand ..... Fernand Gravel  
The Victim ..... Jean-Claude Pascal  
Sophie ..... Maria Mauban  
Florence ..... Christian Barry  
Francis ..... Jean Paredes  
Gaston ..... Pierre Mondy

Fernand Gravel helped write and starred in this film to give him one of his typical roles as a charming, gentle character who gets involved in an emotional escapade. Here he is a big industrialist, who wants to paint, and gets his chance after being mixed up in a murder attempt and swapping places with a young painter. In typical Gallic fashion, the two men also exchange wife and mistress respectively.

Picture emerges as a hybrid of farce, satire and plain drama. There is an overdose of talk which makes this palatable here-on the Gravel name but of dubious quality for U. S. arty houses. It may get by in lesser situations. Story might be of interest for a Hollywood rewrite.

Gravel walks into a book shop and witnesses a gal shooting her lover. She rushes out to give herself up. The corpse awakens, for he had put blanks in the gun. After putting back real bullets in the gun, he telephones his new mistress who turns out to be Gravel's wife. The cuckold husband now does the shooting, and when the police come in, complications pile up as Gravel also decides to give himself up.

Although all the ingredients of a first-rate comedy are here, the film's pacing and emphasis do bring it off. Palaver takes the place of the needed visual gags for an eventual loss of interest. Lensing is lush and editing is tops.

Gravel is sympathetic as the would-be painter while Jean-Claude Pascal is a bit stiff as his victim. Maria Mauban and Christian Barry outline silhouette figures of a super romantic type and a preening two-timer in their femme roles. Jean Paredes and Pierre Mondy give good support. **Mosk.**

### Las Aguas Baján Turbias (Muddy Waters) (ARGENTINE)

Buenos Aires, Feb. 1. Hugo del Carril Corp. release of Ita C. de Machinandiarena's production. Screenplay by Eduardo Borras. Directed by Hugo del Carril. Stars Del Carril; features Adriana Bennetti, Raul del Valle, Gloria Ferrandiz, Pedro Lazari, Elvira Alvarez, Hermilia Franco, Joaquin Petro-sini. Screenplay, Eduardo Borras; camera, Jose Maria Beltran; music, Tito Ribeiro; editor, Gerardo Rinaldi. At Gran Rex, Buenos Aires. Running time, 45 MINS.

This one should be a milestone pointing out for local producers a right path for future pic. The picture's values, both critical and box-office have stimulated an industry discouraged by poor product. There is a feeling that if a mere warbler-director can produce on so high a level, the "intellectual" directors should change places and become singers. The secret of this film's strength perhaps lies in a story indigenous to the country; a plot that treats it with stark realism, and plenty of suspense and minimum of dialogue. It may do for U. S. arty spots if not hurt by censors.

Jose Maria Beltran, top cameraman, has done well with the natural settings, composer Tito Ribeiro has contributed fitting incidental music, and a well picked cast headed by Hugo del Carril and Adriana Bennetti, all contribute to the satisfactory results.

Story is that of two brothers, (Del Carril and Pedro Lazari), who sign up for the Yerba plantations where they get worse treatment than slaves. Escapees are always recaptured and tortured or killed. Del Carril falls in love with Adriana Bennetti, daughter of an older worker. She is attacked by a foreman but on her father's death is united to Del Carril. Fired by stories of what "syndicates" mean to workers who have the strength to unite, a revolt breaks out in which the elder brother is killed. Del Carril and his wife win their liberation while the fever of freedom spreads over the plantation.

Exhibited at the last Venice Film Festival, this won favorable men-

tion from foreign critics. The grosses here are high at the city's largest theatre, the Gran Rex. **Nid.**

### La Fiammata (The Flame) (ITALIAN)

Genoa, Feb. 2. Minerva Film release of a Cines-Minerva production. Stars Eleonora Rossi Drago, Amedeo Nazzari, Roldano Lupi, Elisa Cepani, Rolf Tasma, Delta Scala. Directed by Alessandro Blasetti. Screenplay, Beniamino, Benvenuti, Brucati, Mercantini, adapted from play by Henri Kistnermacher. At Orfeo, Genoa. Running time, 77 MINS.

Eleonora Rossi Drago Monica Col. Felt ..... Amedeo Nazzari  
Beaucoeur ..... Rolf Tasma  
Yvonne ..... Elisa Cepani  
Sloggiu ..... Roldano Lupi  
George ..... Carlo Ninchi  
Teresa ..... Delta Scala

Competently produced, directed and acted, this pic adaptation of the Kistnermachers play nevertheless is empty and dull entertainment. Names will see it through Italian runs, but it is a weak item for export.

Set on the Franco-Belgian frontier of the 1870's, the film develops theatrically, story being the oldie involving the hidden heroism of a colonel whose wife doesn't know about it until the finale. When colonel kills a man whom he not too secretly owed money, things look bad for him until it develops the victim was also a spy, and he was merely doing his duty. Director Blasetti gets skilled performances from most of his actors despite his material. Amedeo Nazzari and Eleonora Rossi Drago are good as husband and wife, while there is a promising debut by a new actor, Rolf Tasma, as Boncourt. Film is expertly photographed by Carlo Montuori. **Hawk.**

### Se le Fue la Mano (Overdoing It) (MEXICAN)

Mexico City, Feb. 10. Columbia Pictures release of Michael Sokol production. Stars Abel Salazar and Martha Roth; features Andres Soler, Charles Roemer, Queta Lavat, Delta Scala, Albert Carriere, Luis Lopez Somaza. Directed by Julian Soler. Screenplay, Raquel and Luis Alcazar; Jose Ortiz Ramos; music, Jose de la Vega. At Cine Metropolitan, Mexico City. Running time, 71 MINS.

This smart comedy was made strictly for laughs and it overflows with them. Produced by a man who knows pic production, Michael Sokol, ex-WB manager here, "Overdoing It" is a real comedy hit for this country. Pic is Sokol's bow as a producer in Mexico, and it is easily the best Mexican comedy to be produced in 1952. There is no slapstick and no leaning on physical collisions for fun effects with one exception. The femmes and their costuming or lack of it, deserve mention.

Streamlined story is about Abel Salazar, a rich wit, and Martha Roth, a fading comedienne who suffers a matrimony split. They yearn for their youth but never achieve it.

Miss Roth, a looker, is excellent in portraying the embittered middle-aged trouper who fails to regain top billing. Salazar teams well with her all the way. They have tailor-made support from Andres Soler, Charles Roemer, Queta Lavat, Delta Scala, Alberto Carriere and Luis Lopez Somaza, with some doubling by director Julian Soler.

The pic has the novelty of two endings, each to please one big sector of the audience, the lovers of romance and those who love satire. **Doug.**

### Le Trou Normand (C'RENCH)

Paris, Feb. 3. Victory Films release of C. H. Films Fides production. Stars Bourvil. Directed by Jean Boyer. Screenplay, Alette Del Fray; camera, Charles Suin; editor, Fan-frette Mazin. At Cameo, Paris. Running time, 100 MINS.

Hippolyte ..... Bourvil  
Dorette ..... Brigitte Bardot  
Madeleine ..... Nadine Basile  
Augustine ..... Jane Marken  
Marie ..... Jeanne Fusier GJ  
Mayor ..... Noel Roquevert

"Le Trou Normand" is a hotel that acts as an excuse for another bucolic opus to showcase the bumbling comedy routines of Bourvil. Here he plays his usual half-witted but likable village clown who fights to inherit the hotel against a conniving aunt. Low budget and exterior shooting, with the bread-and-butter direction of Jean Boyer will make this a good bet here in lesser spots, but for the U. S. the Simple Simon story telling and dearth of yocks make this, at best, only dualer fodder.

Bourvil has a chance to try out all his antics as a man who has to go back to grade school to inherit his uncle's hotel. He gets in a song in his cracked, offbeat voice accompanied by inane giggles and cavorts among the kids for the few laughs of this otherwise languishing comedy. Complications are

Bourvil's love for the ambitious daughter of his aunt. All comes out well when he transfers his affections to the village school teacher and passes the exam in spite of himself.

Bourvil's gauche tactics are good for some hilarity while the snub face and chassis of Brigitte Bardot are fine for the role of innocent coquette. **Mosk.**

### Adventure of Natsuko (JAPANESE-COLOR)

Tokyo, Feb. 5. Shochiku release of Takashi, Koide production. Features Reiko Sumi, Masao Wakahara. Directed by Noburo Nakamura. Story by Yukio Mishima; screen-play by Yasushi Yamauchi; camera, Fujicolor, Toshiro Ushikata; music, Toshiro Mayuzumi. Running time, 95 MINS.

Japan's second full-length color feature is, a technical success, marked by an unusually fast-paced story which, with English subtitles, should have an above-average success in the U. S.

Fujicolor, while differing from Technicolor, Kodachrome or Agfa-color, resembles Kodachrome in that it is a three-color separation layer film. With much of the outdoor scenes shot in the northern island of Hokkaido, film is a travelogue treat as well as an entertaining adventurer with deft comic overtones.

Story concerns a Tokyo girl, bored with city life and lack of exciting male friends, who decides to spend the rest of her life in a Trappist retreat in Hokkaido. Enroute, she meets a man, drops her plan and begins pursuing him. He's interested only in pursuing a ferocious bear which had torn his sweetheart to ribbons a few summers before.

When the hero successfully brings down the bear, he suddenly loses his masculine charm for the girl, who realizes that it was only his grim determination which made him attractive.

Top credit goes to director Noburo Nakamura, who maintains a rapid pace throughout, with none of the drawn-out sequences for which most Japanese films are noted. Cameraman Toshiro Ukukata makes full use of the natural splendor of the Hokkaido, mountains and does okay on interiors. Reiko Sumi, as the girl in pursuit of the man, and Masao Wakahara, as the man after the bear, are adult and poised, while seemingly having a lot of fun with their roles. Old Shochiku hand, Takeshi Sakamoto, is convincing as the father of the girl who was killed by the bear. Another rating kudos is Toshiro Mayuzumi, who wrote the lyrical musical score. **Lars.**

### Der Onkel Aus Amerika (Uncle From America) (GERMAN)

Berlin, Feb. 1. Prisma release of CCC production. Stars Hans Moser, Georg Thomalla, Joe Stockel. Directed by Carl Boese. Screenplay, Carl Flallow, Peter Falow; camera, Albert Benkt; music, Lotar Ollas; settings, Erich Grave, Walter Kutz. At Astor, Berlin. Running time, 101 MINS.

As usual with a Hans Moser feature, this CCC production has quite a bit of humor to offer, and may be considered as one of the better-balanced German postwar comedies. Low-budget pic has a basically good story and local marquee names will be a selling aid at home. U. S. market chances, however, appear slim.

Moser is the uncle from Texas who visits his German small-town, to find his relatives in financially bad shape. His reputation (American uncles just have to be rich) is a big help in straightening out financial snarls. Trouble, however, is that he is as poor as a churchmouse, and this angle provides a number of funny situations. Before his real status is discovered, all concerned find themselves back on the road to financial recovery. There is much slapstick along the way, plus the usual romance.

Georg Thomalla, one of Germany's most popular comedians today, has the best role, as a bank clerk smart in capitalizing on the uncle's reputation. A battery of Grete Meiser and Joe Stockel, help to make the whole thing easy-going. Romantic interest is provided by attractive Waltraud Haas who, however, doesn't come off too well. Carl Boese's direction—it's his 200th pic—is somewhat on the surface, but he wisely avoided reiterating corny gags German comedies usually tend to. Incidentally, he directed the same yarn 22 years ago. Scripting is okay, but could stand sophisticated touches. Lensing is below average and musical score could be more original. **Hans.**

"King Kong" (RKO), brought out of cold storage again, is breaking records at Palace, Sydney, Joe Joel, RKO publicity chief, put over big ball in association with Hoyts' circuit.

### La Fete a Henriette (Henriette's Holiday) (FRENCH)

Paris, Feb. 10. Cinedis release of Reginald-Hamson production. Stars Dany Robin, Hildegarde Neff, Michel Auclair. Directed by Julien Duvivier. Screenplay, Henri Jeanson, Duvivier; camera, Roger Desmets; editor, Martha Poncini; music, Georges Auric. At Marignan. Running time, 105 MINS.

Henriette ..... Dany Robin  
Rita ..... Hildegarde Neff  
Michel ..... Michel Auclair  
Robert ..... Michel Roux  
Fleard ..... Carrette  
Adrien ..... Daniel Gelin  
1st Writer ..... Henri Grenieux  
2nd Writer ..... Louis Seigner  
Nicole ..... Micheline Francy

Julien Duvivier's picture know-how has enabled him to bring off this semi-spoof of all the Gallic pic devoted to the wistful and romantic aspects of a day in the life of the little people in this city. As he did in his recent "Under The Paris Sky" Duvivier lets Paris act as a colorful background to a series of life sketches. This pic develops the writing of a screenplay to serve as a springboard for pic license to use all facets of trick editing to keep this interesting. It is a possibility for U. S. arty houses if properly hyped. There is name value in Hildegarde Neff and word-of-mouth should help.

Story has two high-pressure writers having their recent scenario refused by the censors, and settling down in a summer resort, surrounded by a competent secretary and two girl friends, to cook up a new script. This gives Duvivier a chance to pull out all stops and go in for slick visual gags. Out of the haggling of the two hacks grows the story of a little Parisian girl who looks forward to the 14th of July festival when she thinks her boy friend will propose. The writers kick this around and get a chance to show the same situation in different ways.

Duvivier has given this fast pacing, Paris showing up well in this festive cloaking. Lensing is tops and editing excellent. There is a tendency to take advantage of the quilt framework to bring in many salacious bits which are on the tasteless side in many instances. They can easily be sheared. There is also the weakness of showing the same thing too many times. **Mosk.**

### The Yellow Balloon (BRITISH)

British version of a modern Fagin; no names, depressing story spell modest U. S. grosses.

London, Feb. 10.

AB-Pathe release of Associated British-Mark release of Andre Ray, Kathleen Ryan, Kenneth More and William Sylvester. Directed by J. Lee-Thompson. Screenplay, Anne Burnaby and J. Lee-Thompson; camera, Stephen Pemberton; editor, Richard Best; music, Philip Green. At Studio One, London. Running time, 80 MINS.

Frankie ..... Andrew Ray  
Em ..... Kathleen Ryan  
Ted ..... Kenneth More  
Constable Chapman ..... Bernard Lee  
Ron ..... Stephen Pemberton  
Len ..... William Sylvester  
Mrs. Stokes ..... Marjorie Rhodes  
Pawnee ..... Peter Jones  
Barrow Boy ..... Sydney James  
Sunday School Teacher ..... Veronica Hurst  
Isis ..... Sandra Dorne  
Potter ..... Campbell Singer  
Bibulous Customer ..... Laurie Main

This new British pic is a depressing study of an innocent child who falls into the clutches of a modern Fagin and is forced to steal from his own parents before being used as a decoy in an holdup which leads to murder. Its main draw will be concentrated around the performance of Andrew Ray which dominates the entire story. Imposition of an X censorship certificate, which precludes attendance of youngsters under 16, will rob the film of some quota value but it should chalk up modest grosses both at home and in the U. S.

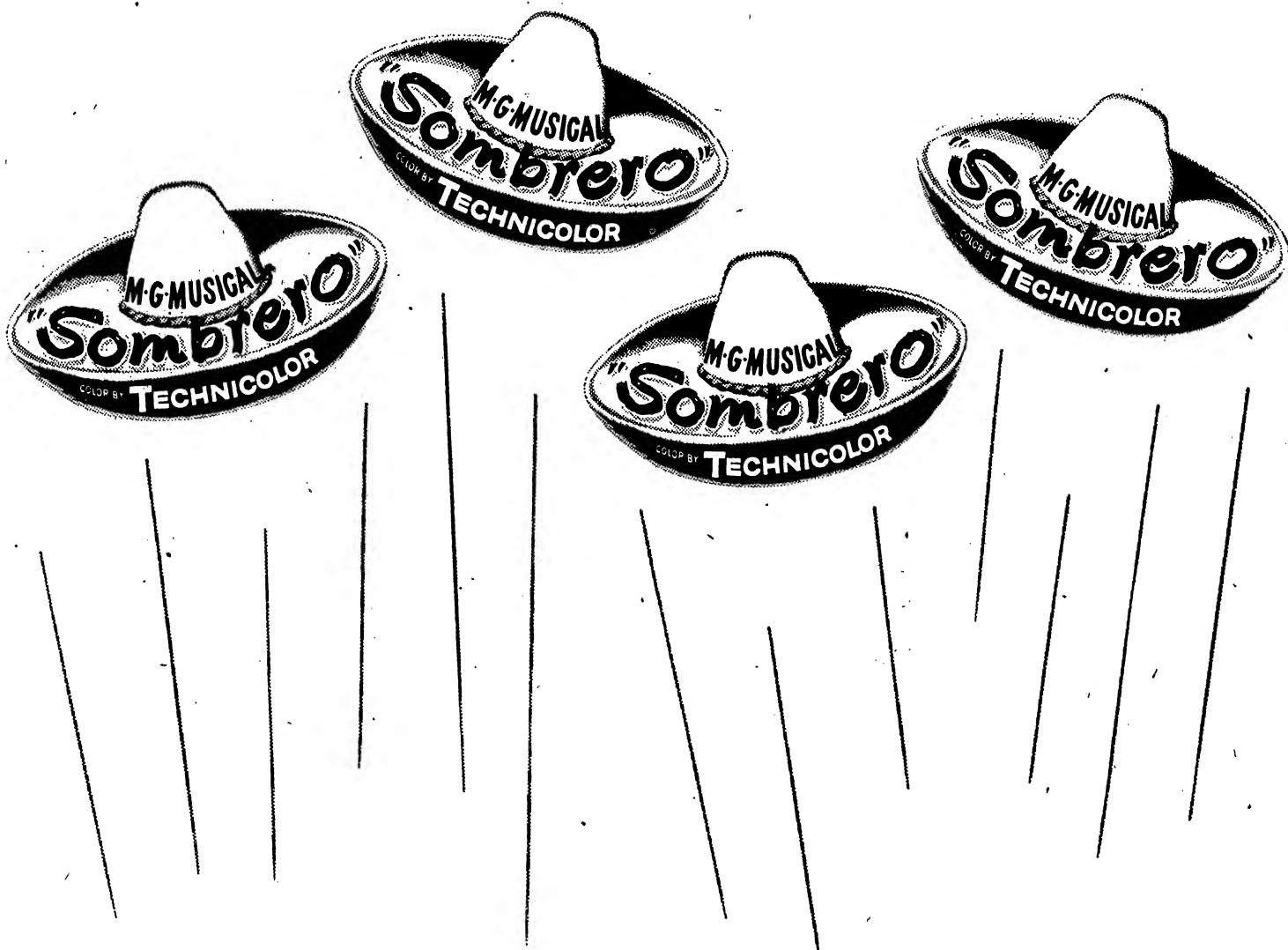
J. Lee-Thompson has directed from his own joint script with Anne Burnaby, with entire dramatic content focussed on the youngster. The boy plays the part almost on a single key but his almost static expression captures the story's spirit.

With most of the screen time allotted to the youngster, the adult cast members have comparatively minor roles. The roles of the kid's parents are effectively sustained by Kathleen Ryan and Kenneth More, while William Sylvester does a smooth job as the crook. Lesser roles are distinctively filled, with Sydney James giving a rich performance as a cockney trader. **Myro.**

### New Mex Pic Bank Head

Mexico City, Feb. 10. Film trade's own bank, the semi-official Banco Nacional Cinematografico, is now headed by Eduardo Garduno. This is his first experience in the pic biz.

He's an economist and financier and succeeds Eduardo Vidal Cruz, who resigned to resume civil engineering practice.



# HATS IN THE AIR!

**It will be a festive Easter with  
M-G-M's Technicolor Musical!**

Be prepared with the Biggest Easter Attraction. It's got everything an audience wants in a gala holiday show!

*M-G-M presents Color by Technicolor "SOMBRERO" • starring RICARDO MONTALBAN • PIER ANGELI VITTORIO GASSMAN • CYD CHARISSE • YVONNE de CARLO • with Rick Jason • Nina Foch • Kurt Kasznar • Walter Hampden • Thomas Gomez • Jose Greco • Screen Play by Josefina Niggli and Norman Foster Based on the novel "A Mexican Village" by Josefina Niggli • Directed by Norman Foster • Produced by Jack Cummings*

*(This is Brotherhood Week. Observe the Silver Anniversary!)*



## Picture Grosses

### PORTLAND, ORE.

(Continued from page 8)

die) and "Rogue's March" (M-G) (2d wk), advanced prices. Nice \$7,000. Last week, great \$15,300.  
**Mayfair** (Evergreen) (1,500; 65-90)—"Treasure of Golden Condor" (20th) and "Gambler and Lady" (Indie), m.o.—So-so \$3,000. Last week, "Thief of Venice" (20th) and "Wide Boy" (Indie), \$3,200.  
**Oriental** (Evergreen) (2,000; 65-90)—"Niagara" (20th) and "Tangier Incident" (Indie). Big \$4,500. Last week, "Treasure of Golden Condor" (20th) and "Gambler and Lady" (Indie), \$3,400.  
**Orpheum** (Evergreen) (1,750; 65-90)—"Last Comanches" (Col) and "Fighting Rats Tobruk" (Indie). Good \$7,000. Last week, "Treasure of Golden Condor" (20th) and "Gambler and Lady" (Indie), \$8,600.  
**Paramount** (Evergreen) (3,400; 65-90)—"Niagara" (20th) and "Tangier Incident" (Indie). Big \$10,500. Last week, "Outpost Malaya" (UA) and "Tiger Man" (Indie) (6 days), \$4,200.  
**Roxy** (Hamrick) (1,125; 65-90)—"Thunderbirds" (Rep) and "Stars and Guitars" (Rep) (reissue). Okay \$3,500. Last week, "Babes in Bagdad" (UA) and "Dolan AWOL" (Indie), \$3,300.  
**United Artists** (Parker) (890; 65-90)—"The Stooge" (Par). Giant \$13,000. Last week, "Cleopatra" (Par) (reissue), \$4,600.

### 'Devil' Colossal \$37,000, Mpls.; 'Girls in Night' Fine 8G, 'Spur' Big 6G

Minneapolis, Feb. 17.  
 What "The Stooge" did last week in boff turnstile greasing, "Bwana Devil" is accomplishing in current session. As elsewhere, the 3-D film has patrons coming in droves and the local Loop again teems with activity. Such other entries as "The Naked Spur" and "Girls in the Night" also are stirring up real interest. Holdovers are "Cousin Rachel" and "The Stooge" in their third and second weeks, respectively.

#### Estimates for This Week

**Century** (Par) (1,600; 50-76)—"Red Shoes" (UA) (reissue). Fair \$4,000. Last week, "Island Rescue" (U), \$2,700.  
**Gopher** (Berger) (1,026; 50-76)—"Naked Spur" (M-G). Fine \$6,000. Last week, "Clown" (M-G) (2d wk), \$3,000.  
**Lyrie** (Par) (1,000; 50-76)—"No Holds Barred" (AA) and "Bomba Jungle Girl" (AA). Sad \$2,500. Last week, "Great White Hunter" (Lip) and "Captain Kidd" (Lip) (reissues), \$5,200.  
**Radio City** (Par) (4,000; 50-76)—"The Stooge" (Par) (2d wk). This one still making its presence felt impressively. Hefty \$7,000. Last week, \$13,500.  
**RKO-Orpheum** (RKO) (2,800; 40-76)—"Girls in Night" (U). Title and daring advertising helping to bring in patrons. Nice \$8,000. Last week, "Angel Face" (RKO), \$6,500.  
**RKO-Pan** (RKO) (1,600; 40-76)—"Babes in Bagdad" (UA) and "Sword of Venus" (RKO). Fair \$4,000. Last week, "Fuller Brush Girl" (Col) and "Holiday in Havana" (Col) (reissues) split with "Calling Dr. Death" (Indie) and "Vanishing Body" (Indie) (reissues), \$2,000.  
**State** (Par) (2,200; 65-91)—"Bwana Devil" (UA). Slightly advanced admissions no deterrent for this. Catapulting to tremendous \$37,000, house record. Last week, "Thunderbirds" (Rep), \$4,500.  
**World** (Mann) (400; 55-120)—"Cousin Rachel" (20th) (3d wk). Good \$3,000. Last week, \$3,500.

### BALTIMORE

(Continued from page 9)

**200**. Last week, "Four Poster" (Col) (6th wk), \$2,800.  
**Mayfair** (Hicks) (980; 20-70)—"Lawless Breed" (U). Better than average \$5,000. Last week, "Golden Hawk" (Col), \$3,700.  
**New** (Mechanic) (1,800; 20-70)—"Niagara" (20th) (2d wk). Holding okay with \$6,700 after fair \$8,600 first week.  
**Playhouse** (Schwaber) (430; 50-90)—"Happy Time" (Col). Shapes nice \$4,500. Last week, "Promoter" (U) (7th wk), \$2,300.  
**Stanley** (WB) (3,280; 25-75)—"Bwana Devil" (UA) (3d wk). Fair \$8,000 after good \$13,200 in second week.  
**Town** (Rappaport) (1,500; 35-70)—"Never Wave At A Wac" (RKO). Starts tomorrow (Wed.) after second week of "Bad and Beautiful" (M-G) hit good \$8,500 after big \$11,000 opener.

### 'Bad' Wow \$20,500 In Toronto; 'Knot' Fat 14G

Toronto, Feb. 17.

"Bad and Beautiful" is topping the town with smash session at Loew's this week. "Treasure of Golden Condor" is also hefty among newcomers. Top coin on second stanzas is going to "Breaking Sound Barrier," very big, "April in Paris" and "Mississippi Gambler."  
**Estimates for This Week**  
**Crest**, Downtown, Glendale, Scarborough, State (Taylor) (863; 1,059; 955; 470; 698; 694; 35-60)—"Hangman's Knot" (Col) and "Jungle Manhunt" (Col). Nice \$14,000. Last week, "Thunderbirds" (Rep) and "Gambler and Lady" (Indie), \$15,000.  
**Hyland** (Rank) (1,355; 75-85)—"Four Poster" (Col) (4th wk). Nice \$4,000. Last week, \$6,000.  
**Imperial** (FP) (3,373; 40-75)—"Breaking Sound Barrier" (Indie) (2d wk). Lusty \$15,000. Last week, \$19,500.  
**Loew's** (Loew) (2,096; 40-75)—"Bad and Beautiful" (M-G). Smash \$20,500. Last week, "Above and Beyond" (M-G) (4th wk), \$8,000.  
**Odeon** (Rank) (2,390; 50-90)—"Treasure of Golden Condor" (20th). Hefty \$15,000. Last week, "Ruby Gentry" (20th) (2d wk), \$9,000.  
**Shea's** (FP) (2,386; 40-75)—"April in Paris" (WB) (2d wk). Trim \$8,500. Last week, \$12,000.  
**University** (FP) (1,556; 40-75)—"Steel Trap" (20th) (2d wk). Okay \$6,000. Last week, \$8,500.  
**Uptown** (Loew) (2,743; 40-75)—"Mississippi Gambler" (U) (2d wk). Big \$9,000. Last week, \$12,000.

### WASHINGTON

(Continued from page 9)

Very steady \$6,000 after \$7,000 last week. Stays another round.  
**Dupont** (Lopert) (372; 55-91)—"High Noon" (UA) (7th wk). First week after day-dating with Playhouse. Fine \$4,000 after last week's \$3,800. Stays.  
**Keith's** (RKO) (1,939; 90-125)—"Peter Pan" (RKO). Sizzling \$35,000 despite large moppet attendance at 60c. per. Sole pic to top this here was "Best Years" (RKO), which grossed \$40,000 at \$1.80 top. Holds. Last week, "Never Wave at a Wac" (RKO) (2d wk), \$9,000.  
**Metropolitan** (Warner) (1,200; 55-85)—"Torpedo Alley" (AA). Okay \$4,500, best in recent weeks here. Last week, "2 Lost Worlds" (Indie) and "Unknown Island" (Indie), \$3,500.  
**Palace** (Loew's) (2,370; 55-85)—"Mississippi Gambler" (U). Sock \$21,000. Stays on. Last week, "Naked Spur" (M-G) (2d wk), okay \$14,000 in 9 days.  
**Playhouse** (Lopert) (435; 55-91)—"Little Sheba" (Par). Hot \$11,000, with rave press helping. Holds. Last week, "High Noon" (UA) (6th wk), \$5,000.  
**Warner** (WB) (2,174; 90-125)—"Bwana Devil" (UA) (3d-final wk). Steady \$10,000 after solid \$14,000 last week.  
**Trans-Lux** (T-L) (600; 55-91)—"Androcles and Lion" (RKO). Fancy \$8,000, and holding. Last week, "Four Poster" (Col) (5th wk), \$3,000.

### SEATTLE

(Continued from page 8)

**\$5,500**. Last week, "Bluebeard Pirate" (RKO), \$5,300.  
**Liberty** (Hamrick) (1,650; 65-90)—"Girls in Night" (U) and "Mockery" (Indie). Fair \$5,000. Last week, "Redhead Wyoming" (U), \$4,700 in 8 days.  
**Music Box** (Hamrick) (850; 65-90)—"Red Shoes" (UA). Oke \$3,500. Last week, "Babes in Bagdad" (UA), \$2,400.  
**Musie Hall** (Hamrick) (2,263; 65-90)—"Jazz Singer" (WB). Okay \$8,000. Last week, "Bad and Beautiful" (M-G) (2d wk), \$6,800.  
**Orpheum** (Hamrick) (2,600; 65-90)—"Rogue's March" (M-G) and "Stereo Techniques" (Indie) (2d wk). Solid \$10,000 in 5 days. Last week, \$20,000.  
**Paramount** (Evergreen) (3,039; 65-90)—"Stooge" (Par) and "Tropic Zone" (Par) (2d wk). Held at \$10,500 after great \$15,600 last week.

### Uphold 'La Ronde' Ban

Vancouver, B. C., Feb. 17.

The British Columbia censor's ban on French picture, "La Ronde," was upheld last week by the B. C. Motion Picture Appeal Board.  
 Picture, which has already played here once, cannot be shown legally anywhere in the province.

### From Horsehide to Ham

Hollywood, Feb. 17.

Chuck Connors is hanging up his baseball uniform to become a full-time screen actor. L. A. Angels' first baseman, now making his fifth film, applied for voluntary retirement from the club.  
 Currently Connors has a key role in Warners' "The Marines Had a Word For It," and is under option for further film work.

## Closed Sessions For Cannes Picks Draw Italo Rap

Motion Picture Assn. of America has been asked to give its support to a change of rules governing the Cannes International Film Festival. Unless regulations are revamped to put the Cannes awards on a more equitable basis, possibility looms of the Italians and various other nations boycotting the fête.

Pitch for MPAA blessing was made to Eric Johnston, MPAA prexy, by Dr. Renato Gualino in his capacity as prexy of the International Federation of Motion Picture Producers Assns. Following their conversation, it was indicated that American support for the Italian suggestion would be forthcoming.

Issue revolves around the selection of 14 pix by the jury as films eligible for night screenings and awards. It's the Italians' contention that this procedure is not fair, partly because the 14 are picked in closed sessions. Group led by Gualino believes all films should be seen by the jury in a theatre where audience reaction can become part of the picture.

Under present regulations set up by the Federation, it's said, not all pix entered are given a fair chance. According to Gualino, who left New York for Rome Friday (13), the only opposition to the proposed changes comes from the Cannes festival authorities. He added that the Italians, for one, would participate in Cannes unless there was a switch in rules.

### Republic's Net

(Continued from page 7)

loans from banks as of Oct. 25, 1952, totaled \$3,016,962 as compared with indebtedness of \$1,805,546 on Oct. 27, 1951. Increase of \$1,211,416, he explained, is accounted for by a hike in inventories by \$2,161,536.

To take advantage of the trend toward color pictures, Yates disclosed, facilities are being expanded to handle more Trucolor printing. Trucolor, incidentally, is Rep's own tint process. Lab work on this hue is done by company subsid Consolidated Film Industries and Major Film Laboratories. Operations of both were said to continue in a "satisfactory level."

As far as TV is concerned, Yates anticipates that a recent expenditure in excess of \$500,000 for its Hollywood lab will mean augmented income resulting from more lab work in connection with television and 16m films. He also noted that Hollywood Television Service, Inc., a wholly owned sub-sid, expanded its operations in distributing and licensing films to TV.

### Grainger Successor Uncertain

Just who might be named as Republic Pictures' new general sales manager reportedly didn't even come up in the course of the company's board meet in New York Monday. Post of sales chief, of course, has been vacant since exec-veepee James R. Grainger recently resigned to become prez of RKO Pictures.

Presiding at the conclave was Yates. Directors declared a 25c dividend on preferred stock payable April 1 to stockholders of record March 9. Various aspects of 3-D pix were also discussed. It was also decided to postpone a farewell dinner, originally set for Grainger this week, to sometime next month since a number of board members as well as Grainger will be out of town the next few weeks.

Rhonda Fleming signed a femme lead in "Inferno" at Metro.

## Amusement Stock Quotations

(N.Y. Stock Exchange)

For the Week Ending Tuesday (17)

1952-'53	High	Low	Am Br-Par Th	Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net. Change for week
159 1/2	13 1/2	13 1/2	Am Br-Par Th	157	14 1/2	13 1/2	13 1/2	—
42 1/4	33	33	CBS, "A"	24	41 1/2	39 1/2	39 1/2	— 1/8
42	32 1/4	32 1/4	CBS, "B"	21	41 1/2	39 1/2	39 1/2	—
13 1/2	10 1/2	10 1/2	Col. Pic.	95	13 1/2	13 1/2	13 1/2	— 1/2
9 1/2	8	8	Decca	73	9 1/2	9 1/2	9 1/2	— 1/2
48	4 1/2	4 1/2	Eastman Kdk	167	45 1/4	43 1/2	44 1/4	— 1/4
18 1/4	11 1/4	11 1/4	Loew's	681	13 1/2	12 1/2	12 1/2	— 1/2
6 1/4	3 1/4	3 1/4	Nat'l Thea.	445	6 1/4	5	5 1/4	— 1/8
30 1/2	21 1/4	21 1/4	Paramount	182	28 1/2	27 1/2	27 1/2	— 1/8
36 1/2	26 1/2	26 1/2	Philo.	75	33 1/2	32	32 1/2	— 1/4
29 1/2	23 1/4	23 1/4	RCA	256	26 1/4	25 1/2	25 1/2	— 1/8
4 1/2	3 1/4	3 1/4	RKO Pict.	148	4 1/2	3 1/4	3 1/4	—
4 1/4	3 1/2	3 1/2	RKO Theats.	163	4	3 1/2	3 1/2	—
5 1/2	3 1/4	3 1/4	Republic	79	4	3 1/2	3 1/2	—
11 1/2	9 1/4	9 1/4	Rep., pfd.	11	11 1/2	10 1/2	11	— 1/8
17	10 1/2	10 1/2	20th-Fox	477	16 1/2	15 1/2	15 1/2	— 1/8
15 1/2	11	11	Univ. Pic.	80	15	14 1/2	14 1/2	—
65	57	57	Univ., pfd.	9	64 1/2	64	64	—
15 1/4	11 1/2	11 1/2	Warner Bros.	222	14	13	13 1/2	— 1/2
88 1/2	68	68	Zenith	20	79 1/2	75 1/4	76	— 3/8

### American Stock Exchange

19 1/4	15	Du Mont	41	16 1/2	16 1/2	16 1/2	—
3 1/4	2 1/4	Monogram	47	3 1/2	3 1/2	3 1/2	— 1/8
28 1/4	20 1/2	Technicolor	60	27 1/2	23 1/2	26 1/2	— 1 1/2
3 1/4	2 1/4	Trans-Lux	22	3	2 1/2	3	— 1/8

### Over-the-Counter Securities

Cinecolor	13 1/4	2 1/4	—
Cinerama	3 1/4	4 1/4	—
Chesapeake Industries (Pathe)	3 1/2	4 1/2	— 1/4
U. A. Theatres	7 1/2	8 1/2	—
Walt Disney	7 1/2	8 1/2	— 3/8

(Quotations furnished by Dreyfus & Co.)

### Cinerama Defines

(Continued from page 5)

stock dropped to a low of 3 1/4 bid, following the announcement of 20th's CinemaScope, from a high point of 9 reached last year. It's now up slightly from the recent low.

The company's financial condition is disclosed in a registration statement just filed with the Securities & Exchange Commission. Statement covers a proposed public offering of \$2,000,000 in 4% convertible debentures, due in 1958. According to the prospectus, the outfit's only present coin source is its royalty from proceeds of "This Is Cinerama," and the monthly income is less than the overhead and other expenses. Net proceeds of the financing, it states, are to be added to the working capital to expand the company's program for the assembly and supply of equipment for its sole licensee, Cinerama Productions, in producing and exhibiting Cinerama product.

The prospectus discloses that as of Dec. 31, 1952, the company had \$177,000 in cash on hand. An additional \$120,000 is expected upon the exercise of stock options by Cinerama Productions, which expire next Oct. 31, and up to an additional net amount of \$90,000 may be obtained if other options expiring March 3 are exercised.

Bonds are to be offered at 100% of principal amount through an underwriting group headed by Gearhart & Otis and White & Co. Deal also provides that the underwriters will receive common stock purchase warrants entitling the holders to buy up to 80,000 shares of the company common stock, with the exercise price of the warrants to be supplied by amendment.

Prospectus notes that both Cinerama, Inc., and Cinerama Productions Corp., which has the exclusive right to produce and exhibit Cinerama productions, have limited cash reserves at present.

### Limited Audience

(Continued from page 5)

ly. House is set to open in May with Cinerama's first production.

A Chicago outlet appears to be out for the immediate future. Cinerama board, meeting in N. Y. this week, nixed the demand of the Chi projectionists union for a guaranteed showing time for a proposed run, plus extra pay for extra showings. Chi's Palace Theatre, which was slated to get Cinerama, has been shuttered since the first of the year. It reopens Friday (20) with regular releases.

Although the installation of Cinerama in N. Y. cost the company about \$85,000, it's figured that the outlay for the Detroit opening will be brought down to \$40,000. Cinerama technical experts figure that this cost will be further reduced for future installations. Main fac-

tor in bringing down the costs has been the development of a system of pre-fabrication of the three projection booths required for the showing of the Cinerama product. Boston, Cleveland and possibly San Francisco appear next in line for the 3-D illusionary process.

Company, meanwhile, has denied rumors that board chairman Louis B. Mayer has exited the company. Mayer is currently in N. Y. to confer with Cinerama prexy Dudley Roberts, Jr., and other eastern execs. On the Coast, the company is proceeding with production plans. Although no official announcement has been made, it's known that the outfit is working on two productions. One is a travelogue being filmed under the supervision of Cinerama exec Lowell Thomas, while the other is a Cinerama version of the recent Broadway musical, "Paint Your Wagon," to which Mayer held the rights. Officially, the company revealed plans for making 11 pix in its exclusive process, disclosing it had concluded a \$7,000,000 deal with Technicolor for raw stock and lab work.

### H'wood Council

(Continued from page 7)

changes are recommended to accommodate the new, 24-inch reels which the Council has found most suitable.

Larger reel, representing about the limit of capacity for booths and projectors, will hold up to 5,000 feet of color film, or approximately 5,500 feet of black-and-white, requiring a 25-inch magazine on the machines. Limit on reel capacity was set to permit theatres to offer a maximum 110-minute program, with only one intermission for reel changes. The larger reel, loaded with color film, would weigh approximately 30 pounds.

RCA puts out an electric interlock and larger magazine for \$711. Installation would run to about \$150 more, so a complete booth change capable of handling any 3-D system would cost upwards of \$1,000. Council says metallized screens are required and it's testing the suitability of several types now available commercially. Existing mat screens can be sprayed with metallic paints.

The Council's laboratory committee is now preparing changes in the identification leaders on prints so that right and left prints can be separately identified. The two prints will be coded in synchronization and each frame identified as to the right or left. For both filters and viewers the Council is recommending polarization planes of 45 degrees with the vertical, so that the projection and the viewing will harmonize. The right-hand machine will be the machine to the right of the projectionist as he faces the screen. Angle of polarization of this projector filter will be the same as the polarization of the right-eye viewer worn by a patron.

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# **3 DIMENSIONS**

**PRE-RELEASE EXHIBITIONS BEGINNING MAY 20TH**



## Clips From Film Row

### NEW YORK

Emery Austin, assistant to Dan Terrell on Metro exploitation, back Monday (16) from Atlanta. Metro eastern sales manager John P. Byrne has completed a period swing of the six branches under his supervision.

Black screen for showing 3-D pix in houses with rear-projection has been developed in the optical lab of Translux Corp. Translux chain, with rear-projection in all its N.Y. houses, has a particular problem in coping with third-dimensional pix. It's been found that the black screen doesn't depolarize the light and thus permits the stereo effect. Translux has been experimenting with 3-D for some time, according to prexy Richard Brandt. Circuit must virtually re-develop 3-D systems to fit its particular type of projection. So far no way has been found to switch to wide-screen effects via rear-screen units.

Regency Productions Inc., inked a deal with the French Line to make a 20-minute 16mm color short depicting an Atlantic crossing of the *Liberte* and *Ile de France*.

Arthur Davis' presentation of "Sextette," a French import comprising six short stories, prems at 55th St. Playhouse in March. Arian Pictures is distributing.

Charles Boasberg, RKO general sales manager, and Nat Levy, RKO eastern division manager, to Cleveland to attend the first of a series of meetings in preparation for the company's "25th Anniversary Drive." Campaign runs from March 6 to June 25.

Leon Brandt, exploitation director for Samuel Goldwyn, to Washington to prepare for opening there tomorrow (Thurs.) of "Hans Christian Andersen" at the Metropolitan Theatre. Premiere is under the auspices of the American Newspaper Women's Club. From Washington, Brandt will go to Dallas, Oklahoma City, Tulsa, Tucson, Detroit and Cleveland for "Andersen" openings.

### PITTSBURGH

Henry Burger comes back as pub-ad director for WB in tri-state area March 1 to replace Jack Kahn, who resigned to join Dubin-Feldman ad agency as a veep. For last couple of years, Burger, Kahn's predecessor in the post, has been Warners' district manager in Erie territory and will continue to supervise there, with Bob Bowman, manager of Warner Erie, moving up into actual post. Henry Rastetter, manager of WB's Columbia Theatre in Erie, follows Bowman at the Warner.

Freddie Kunkel, with Harris circuit before he went into the

service, joined Bill Elder's Loew managerial staff at Penn and Ritz. Earl Gordon, with 20th Century theatres in Toronto for last four years, named manager of Squirrel Hill, WB nabe art house, replaces Gary McHugh, who resigned job to return to N. Y. and his singing career.

John Dugan, from St. Louis, resigned his sales berth at WB exchange; came here only last month to replace Bob Lynch.

Fayette Theatre in Connellsville, closed since last summer, reopened under its old name, the Paramount. Lease dispute with Fayette Amus. Co. was settled and Mrs. Leona Wagner repossessed the house, formerly the property of her late husband, Chris Wagner.

George Tice, former Col exchange manager, and his wife celebrated their 30th wedding anniversary last week, just a few days before Mrs. Tice's parents observed their golden anniversary. Tice is now an Allied Artists salesman.

Theodore Grance, operator of seven drive-ins in this territory, will open a new ozoner in Philadelphia next summer.

### LOUISVILLE

Fourth Avenue Amus. Co., operators of a string of film houses in Kentucky-Indiana area, is entitled to income tax refunds amounting to \$21,776 for years 1939 and 1940, according to a ruling handed down by Circuit Court of Appeals. Opinion overruled Federal District Judge Roy Shelbourne, who decided suit last year in favor of the Government.

Mary Anderson, People's Theatres downtown first-run, will tee off April 23 with three-dimensional films, using two interchangeable processes. Cliff Buechel, manager, says equipment will be installed for use of both Natural Vision and Tri-Opticon pix.

### MINNEAPOLIS

Bennie Berger, North Central Allied prexy, back from extended West Indies vacation.

Minnesota League of Municipalities preparing bill for introduction in state legislature permitting seven of state's largest cities to impose 20% municipal admission tax. In last two previous legislative sessions exhibitors succeeded in defeating measure.

Chosen by Minneapolis Greater Safety Council as "the week's most courteous auto driver," J. C. Happe gave credit to a film short, "A Day in Court," which he said impressed him.

Ignoring protests from competing fellow exhibitors, group of 16 "privilege book" exhibs, continuing with their "two-for-one" gim-

mick and still advertising it in newspapers.

"Golden Hawk" and "The Pathfinder" had their first St. Paul run on dual bill at four neighborhood theatres day-date.

Current industry development finds more and more local deluxe neighborhood and suburban theatres going from two or more changes weekly to full week playing time for all pictures. And it's proving more profitable for the exhibitors and distributors, according to trade circles. Among the nabe and suburban houses adopting this policy are the Terrace, Riverview and Uptown. They're finding they're money ahead choosing their attractions more discriminately and devoting longer playing time.

### CHICAGO

World Playhouse installing new projection equipment and a new screen which will be ready for 3D films.

Dick Felix and Howard Lambert took over management of the Adelphi, 1,000 seater.

Chicago managerial changes has Victor Fischer as manager of the Northshore; Max Milstein, the Howard; John Leslie, Buckingham; and Harry Rouda, the Shore.

Chicago Theatre undergoing a \$100,000 modernization program but will not shut down during the work.

Illinois Drive-In anti-trust suit case postponed until March 13 before Judge John Barnes in Chi District Court.

"Bwana Devil" goes into subsequent runs March 27 on 50-50 guarantee.

"Salome" has been given an eight-week loop run by Judge Michael Iggo, Chi Federal District Court, with stipulation that if Balaban & Katz is the successful bidder the film can not play in a B&K house before April 3. Juror has ruled that no more than two special-run pix can play in defendant houses downtown at the same time.

Mrs. Eugenia Strassinopoulos, daughter of S. J. Gregory, Alliance Theatres veepee, planned back to Greece after several months visiting here.

### DENVER

Jack R. Peacock and Philip J. Rice bought the Longmont, Longmont, Colo., from Fox Intermountain Theatres. This is one of the houses Fox was required to sell as part of the divorce decree. House, formerly operated only weekends, goes on a fulltime first-run policy.

Joe Vleck, Fox Intermountain Theatres city manager, La Junta, Colo., says seat-cutting damage has ended in La Junta theatres since he started running a slide offering \$25 for evidence leading to arrest and conviction of culprits.

A proposed city ordinance would force new theatres in business zones to provide parking space for patrons, with the ratio running one parking space for each four seats. New theatres downtown would not be affected since most of that area is commercially zoned.

Paramount's "Greatest Show on Earth" placed first in a recent Fox Intermountain theatres audience poll of the "10 Most Enjoyable Pictures of 1952," while John Wayne and Susan Hayward came out on top, respectively, in a side tabulation of favorite actor and actress. Voting was conducted in seven states, by 82 of the circuit's theatres. Returns on the poll, which circuit execs hope to expand and possibly turn into an annual event, totalled 50,786.

### ST. LOUIS

The U City, St. Louis county, and the Uptown here shuttered.

St. Louis Amuse. Co. relighted its Maffitt, a North St. Louis nabe. John Dugan, who resigned as St. Louis salesman for 20th-Fox to join WB in Pittsburgh, returned to his old stint.

The Rio, Edinburgh, Ill., recently damaged by fire, being facilitated for early reopening; owned by Albert Vettors, Springfield, Ill.

George Ware, retired 20th-Fox salesman, discharged from St. Louis hospital after a two-week sojourn.

Eve Wasem, steno for Allied Artists, St. Louis, convalescing from injuries suffered in auto accident near Columbia, Mo.

### OMAHA

Charles Thoenes, Lyons, Neb., Theatre op, donated one-day receipts to polio drive.

Jack Cook, Falls City theatre manager, heads his town's Boy Scout Finance Drive Feb. 25.

World-Herald scribe John Kofend started weekly column on rising Hollywood stars.

Ernie Kassebaum, manager of Rivoli, Seward, Nebr., turned over \$208 to polio campaign.

## Brice Saga

Continued from page 2

felt when she had the distinction of being the first to have her name in lights at the Palace (even Sarah Bernhardt didn't have her name in lights, because for many years there was only one electric sign and that read, "Keith's Vaudeville.")

I would have liked reading about her terrific takeoff on Helen Morgan when she sang "Fanny on the Planny," and about the time she and Florence Moore did a satire on the close harmony singing of the Duncan Sisters at the Friars Frolic (first time that women took part). I'll bet her piano players—Eddie Weber, Leo Edwards and Charlie Seville—could have added an interesting chapter. I wish there was something about the time she was kidded by her co-religionists when they called her a "traitor" because she endorsed Armour Hams! And the time she had her nose bobbed and treated her brother Lew to one, too, and Bugs Baer said, "The cats are following 'em down the street to get all that extra meat!"

It seems funny to me that Fanny will be known and remembered by more people (because of radio) for her Baby Snooks, when her real forte, besides being able to sing any type song, was satires and burlesques like her unforgettable "Camille," "Theda Bara," her famous "fan dance" and her hilarious burlesque ballet doing her "Dying Swan."

"Fabulous Fanny" hasn't the drama of the Ethel Waters book nor the zing of "Tallulah," or the finesse of the Gertrude Lawrence story, but it does have the charm of frankness. (I hear the family is a bit upset about the book's frankness. But they shouldn't be, because the book gives you a good picture of one of the finest, funniest ladies of the stage who only turned philosophical and dramatic when she was making notes of what to tell.)

"Fabulous Fanny" is a natural for a film story, and for people who want to know about a great show gal it's a must!

## Paris Fashions

Continued from page 2

jester dresses with strips of fabric cut like a jester's skirt, and every kind of plunging neckline.

Griffe's "Barely Touching the Body" line stresses day dresses and suits that rest on the hips, passing the waist by. For evening, the ballet inspires him; his flowing "Dilaghilev" dresses are built on a foundation of ballet tights.

The back founcess of the Jean Desses dresses recall the Creole costume.

Schiaparelli's "Revealing" line moulds the body, vamp-like. Her neatly cut dresses and suits have extravagant accessories, and the sensation of her collection is the almost transparent, heavy lace shorts for sports. A natural for Gussie Moran!

Balenciaga shows sack coats with enormous three-quarter sleeves. Collars are larger and stands away from the neck. The packets of his suits are loose, or look like oversize: battle dress jackets. Many belts are placed low on the hips.

De Givenchy's is the gayest collection of all, 75% of it is based on brilliantly colored prints. The sea, shells, tortoise shell, fruits and flowers are the main theme. All his dresses are plain and practical—straight for day, wider for evening. Hats leave one ear quite bare and cover the other completely.

Last of all Dior, who probably showed his best collection yet: feminine and well-balanced. His 1953 silhouette is like a full-blown tulip. The new line completely reverses the present proportions: it emphasizes the bosom and minimizes the hips—a high, full-blown bosom above a moulded

sheath like a slim stem; no belt, no added ornament. Suits, coats, day and evening dresses follow the same trend, with the exception of some pleated dresses with smaller bodices. Prints are the stars of the collection—all the colors of nature, with a strong emphasis on greens. Flower-shaped rhinestones, colored beads and white accessories (gloves and umbrellas); one type of hat repeated in all fabrics has a widow's peak that points between the eyebrows. It gives the face a new accent... and hides possible lines.

The influence of the Dior collection may not be felt at once, but it is the beginning of a revolution in the silhouette.

A buxom American was almost in tears as she walked out: "A slim stem... an open flower... I'll have to throw all my clothes away... except my white umbrella!"

## Cos. Hopeful

Continued from page 3

other executive agencies, rolled over for a comfortable nap until the tolling of the bell Jan. 20."

Sudden spurts of tremble-damage suits at times are due to external reasons. Chicago had a rash of actions in 1952 which tied to the two-year statute of limitations on suits involving penalties in Illinois. It's understood that several exhibs, in order to beat the statute, are considering dropping the treble-damage claims which are considered penalties. Two-year limitation doesn't apply in that case. There's some confusion over whether divorcement should be dated as of the Supreme Court decision or the judgment of the expediting court.

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Have my house in Bel-Air for sale. It is at 265 Strada Corta, phone ARiz. 3-5890. (There is a caretaker on the premises. It is open for inspection.) It's a New England or Pennsylvania type white brick house, about an acre of land, a pool, bath-house, terrace, and overlooks the golf course. I built it and there is no mortgage. (But I'll take one.)

Price \$76,000. That's it.

To my show business friends:

This is the place Norma and I used to call Casa Del South Norwalk. The Spring blossoms are coming out. Take a look.

Elliott Nugent



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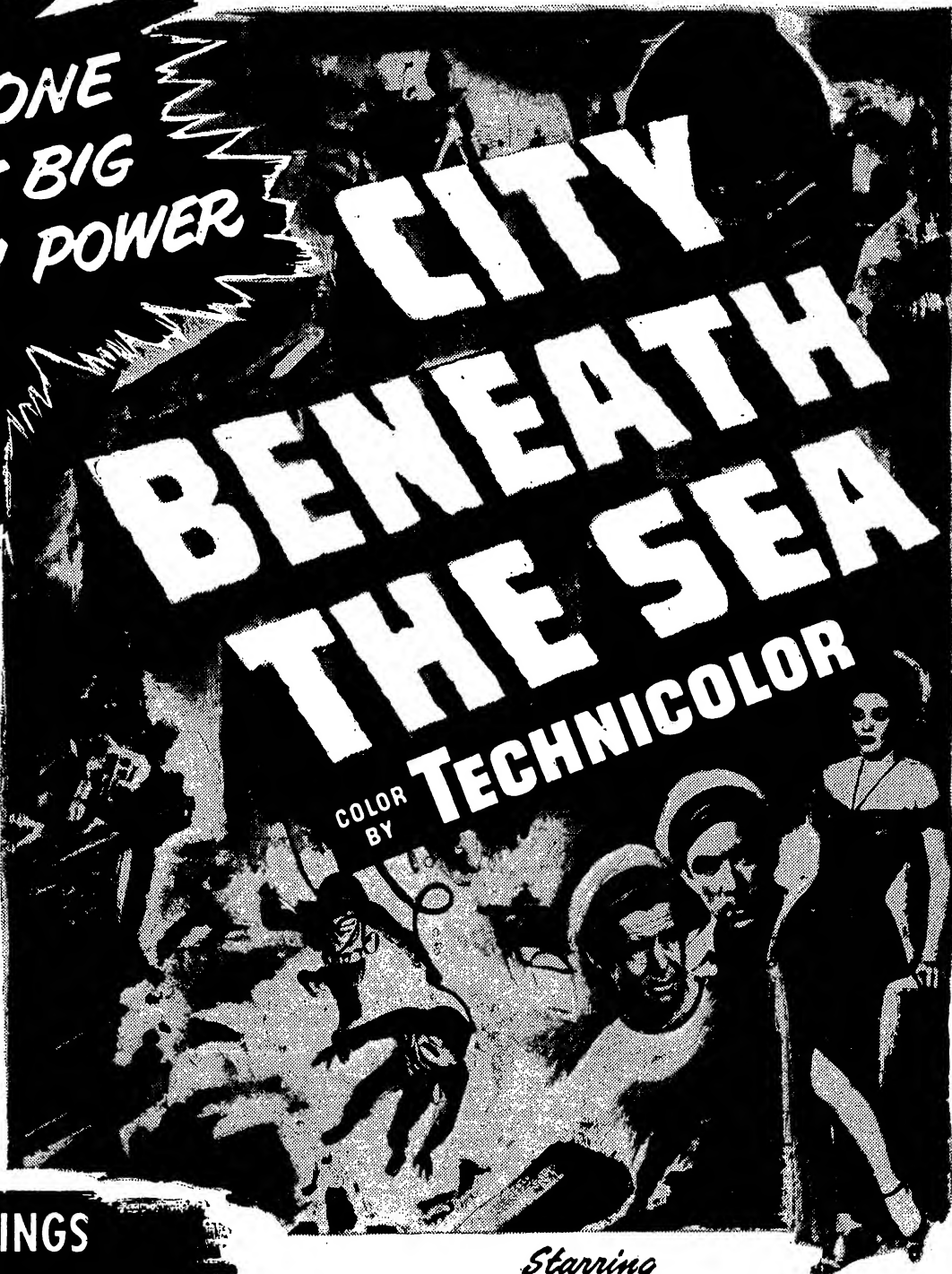
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## Film Clips Clipping Tele Talent: 'Celluloid Fever' as Pix Seek Cuffo Trailers Poses Industry Problem

The prevailing practice of using film-clips from current major releases which is gripping the TV networks and stations has live talent griping. Performers are beefing that more and more celluloid is being used, severely cutting down the employment of in-the-flesh actors.

The pix industry, doing a complete switch from its initial mix of video as an exploitation medium, is now counting TV in its corner as a potent trailering force for top films. Clips from major Hollywood productions are now being spotted more liberally on the key video shows with the idea that these cuffo pix plugs can hit TV's multimillioned audience for maximum returns at the theatre box.

The thespians point to Sunday's (15) programming on two high-budgeted stanzas, CBS-TV's "Toots of the Town" and NBC-TV's "Colgate Comedy Hour," both of which used celluloid inserts. Ed Sullivan ran a piece from Bing Crosby's "Going My Way" and Eddie Cantor used a Danny Kaye excerpt from "Hans Christian Andersen." But it's a problem that goes far beyond these two examples, the performers aver.

They score the growing use at the local station level not only of film made specially for TV but also of antique theatrical features. It's argued by the talent that whenever a vacant time slot opens up, the telecasters think first of throwing in a program on a spool. Not only is it depriving live acts of much-

(Continued on page 38)

## 'Biff' Exits Apr. 2; 'Lux' Switchover

Lever Bros., is moving its "Lux Video Theatre" from its Monday at 8 p.m. niche on CBS-TV to the Thursday at 9 p.m. period on the same web, just ahead of its "Big Town" vidpix series, effective April 2. Putting the two shows back-to-back will earn the lower contiguous rates for the soap sponsor.

Currently ensconced in the Thursday slot is "Biff Baker, USA," vidpix meller backed by American Tobacco. Luckies has been dissatisfied with the series and is canceling out after 21 of the pix have been run. Sponsor had bought 26 of the "Baker" shows from Music Corp. of America, and will use the remaining five as a summer replacement.

Meanwhile, CBS-TV hasn't decided what will go into the Monday at 8 opening, a valuable slot since it precedes the high-rated "Arthur Godfrey Talent Scouts."

## 'Terry' Syndication In Non-Canada Dry Areas

Official Films is syndicating its "Terry and the Pirates" half-hour vidpix series for sale in 25 markets bypassed by Canada Dry, which has prior rights on the series and sponsors it nationally in 54 markets.

Syndication sales are in the relatively new markets. There will be an approximate eight-week lag between national and syndicated showings of the same films. Official produces and distributes the series.

## TV Film Kits For Brotherhood Week

Noteworthy feature of the Brotherhood Week kits sent by radio-TV committee to stations throughout the nation is the amount of filmed material. Kit contains four film shorts, in addition to slides, station identification cards and spot announcements.

Films include two 20-second shorts by Rabbi Louis Finkelstein, president of the Jewish Theological Seminary and Methodist Bishop William C. Martin, president of the National Council of the Churches of Christ. Also included are a one-minute animated short featuring the Weavers and a filmed message by N. Y. Gov. Thomas E. Dewey.

### The Real Stuff

Radio Writers Guild held a housewarming in its new N. Y. headquarters on Feb. 6, at which some old pix were screened and contributions from members were collected. Following morning the union discovered that the place had been burglarized and the cash stolen.

Pix seen by the radio writers—Including some top mystery scripts—were "The Bank Dick" and "The Great Train Robbery."

## Philip Morris To Take No Chances On 'Lucy' Vidpix

A longterm contract for "I Love Lucy," involving \$6,500,000 is being negotiated on the Coast by Harry Chesley, Philip Morris veepee coordinating sales, advertising and promotion. Chesley flew to the Coast Monday night (16) and the new pact is expected shortly. It would tie up the property for several years, with budget raised to over \$40,000 per vidpix.

Move scouts reports that Philip Morris was to scuttle the vidpix series, a rumor which was started by another advertiser wooing the stanza, a spokesman for the ciggie outfit said. Even if the long-term pact doesn't jell immediately, PM has its present contract with Desilu Productions (Lucille Ball and Desi Arnaz) that gives the bankroller additional options on the No. 1 Nielsen-rated ailer.

Meanwhile, PM touted "Lucy" for an important share in the success of the new kingsize version of the cigarette, first announcement of which was made on "Lucy" Jan. 26 to a record commercial TV audience of almost 50,000,000, following the publicity payoff of the Ball-Arnaz baby. Supply of kingsize PM couldn't keep up with the demand in several areas.

Martin Leeds, director of Business Affairs for CBS-TV, is joining Desilu Productions as exec veepee in charge of production, effective March 15. He's been with CBS since 1947.

## Wright, Rabbi Finkelstein Set for 'Wise Old Men'

NBC-TV "Wise Old Men" series has wrapped up two more of its vidpix conversations with distinguished thinkers—architect Frank Lloyd Wright and Rabbi Louis Finkelstein.

Interview with Dr. Finkelstein was shot in N. Y. by Ed Stanley and produced by Doris Ann. Wright pic was done in Chicago by Ben Park. Davidson Taylor, NBC veepee for news, special events and public affairs, who oversees the series, hasn't yet set dates for the pix.

## Liberace Vidpix Series Sold in 21 Markets

Liberace half-hour vidpix series, which kicks off this week, has been sold in 21 markets, according to Guild Films, which owns a piece of the series and distributes it. Musical stanza is set to preem in 17 markets this week, with the other four starting within the next two weeks.

Unusual method of selling the films was employed by Guild prexy Reub Kaufman. Show has been broadcasting live at KLAC, L.A., for some time, and is only now being filmed for national syndication. Kaufman used kinnies of the live show to sell his films, prints of which were not finished until early last week. There are nine shows now in the can.

Pix were bought by Breast of Chicken Tuna Fish via Foote, Cone & Belding for six major markets.

## WPIX Religioso Vidpix

WPIX, N. Y. Daily News station, is instituting a Sunday school schedule via 15-minute religioso films. Nine week series kicked off Sunday (15) at noon.

Films, which have Mabel Beaton's puppets acting out stories from the scriptures, were produced in 1952 by the Broadcasting and Film Commission of the National Council of Churches. WPIX is telecasting the series as a public service in cooperation with the Protestant Council of N. Y.

## Fairbanks Vidpix For Brit. Theatres

London, Feb. 17. The series of telepix which Douglas Fairbanks, Jr., is lensing in London for NBC is being offered for theatrical distribution in Britain. Fairbanks told VARIETY that it would be a straight deal between his company and the British distrib in which NBC would participate.

Negotiations are proceeding with British Lion, but Fairbanks is mulling offers from other companies. The deal will involve all the 39 films in his current program and they would all be released through one organization.

Various aspects arising out of the current discussions are now being considered. One is a proposal that the distributor should blend some of the films and make them into feature length subjects. Fairbanks said this was entirely a matter for the other party to the deal and his commitment would be restricted to handing over the negative of the 30-minute films.

## 'China Smith' Takes Fast Fast Boat Back to U.S. In Foreign Vidpix Ban

Hollywood, Feb. 17. As a result of the Hollywood AFL Film Council's campaign against vidpix filmed abroad, the makers of the "China Smith" series agreed to shoot no more films outside the U. S. without sanction of the council. Meanwhile East Side Beer announced it would not renew the "Foreign Intrigue" series.

Previous "Smith" vidfilms, sponsored by Thrifty Drug, were made in Mexico. "Intrigue" films are shot in Europe.

## AZZATO EXITS WPIX AS FILM DIRECTOR

Tony Azzato last week ankled his post as director of films for WPIX, N. Y. Daily News station, to set up his own TV film consultant office. Station is moving Carol Levine, assistant to publicity chief Les Hollingsworth, into the film director's slot.

Azzato joined WPIX in 1948, moving into the film department immediately. He helped set station policy on its emphasis feature films and also on newsreels and recurring film features.

## Screen Gems Preps Disk Series of Silent Pantos

Screen Gems, Columbia Pictures television subsid, has entered the musical library field via a group of 60 silent pantomimes to pop records. Films are synchronized to the records and are both live and animated. Records are furnished with the films.

Major recording companies co-operated in the production and distribution of the library, which is titled "TV Disk Jockey Films."

## 'Ellery' to Telepix

Hollywood, Feb. 17. And still another live N. Y. show is going to film.

Norman and Irving Pincus, producers of "Ellery Queen," which has been briganting live from Gotham, finalized a deal with the Hal Roach studios for a half-hour pilot vidpix, to roll Feb. 23. Brothers inked the deal with Sidney S. Van Keuren, v.p. in charge of studio operation.

Roach lot also set deal to film pilot of CBS' "Wanted by Washington," rolling March 2.

## Hinterland TV Ops on Shopping Spree Around N.Y. Vidpix Marts

### Tidewater Giving Hawaii Spread to DuMont Sports

Tidewater Oil Co. has picked up DuMont's "Madison Square Garden" for 13 weeks in Honolulu via KGNB-TV. Half-hour film is a recap of sporting events at the N. Y. arena.

Films are produced by Wink Films and distributed by DuMont's film syndication department.

## Blumberg, Fox's UHF Aspirations In Conn. TV Buy

Bridgeport, Feb. 17. First entry of top film industry operators in Connecticut TV on local level is due at WSJL-TV (Ch. 49-UHF) here if FCC okays revamping of stock setup proposed by present owners, Harry and Mitchell Liftig of nearby Ansonia.

Lewis F. Blumberg, formerly TV boss at Universal-International (of which his father Nate is head) and recently at United World Television; Matthew Fox, president of Motion Pictures for Television and United Artists trustee; and Basil Estreich, former Dept. of Justice anti-trust lawyer now associated with Fox, have arranged a deal with the Liftigs to take over control of WSJL.

Fox is to be chairman of the board, Blumberg production head and Estreich resident manager. Understood Liftigs will retain substantial interest and be on board. Pending Washington blessing, the proposed new set-up is skedded for operational preeming by midsummer. Among innovations plotted is a latenight film show aimed at the many Bridgeport area defense workers as they come home from the last shift.

Coming of such film-bred principals into video in a medium-sized industrial community will be watched closely in Connecticut, where all TV to date is an outgrowth of former radio enterprises.

Meanwhile, WICC-TV (Ch. 43-UHF) readies for test pattern showing the first week of March, with initial programming immediately after. This station had expected to be first UHF in Connecticut, but equipment delays necessitated bow to WKBN-TV in New Britain, now on the air. WICC-TV will be affiliated with ABC.

## MOSS, GERVASI SET ROME VIDPIX SERIES

London, Feb. 10.

Paul Moss, who has been in London for the past week setting up a picture deal, planned back to New York last weekend after finalizing arrangements to make a telepix series in Rome. He plans to return to Europe in April and then to make an immediate start on production.

Associated with Moss in the telepix series is Frank Gervasi, former Colliers' writer who has been in Italy since 1949 operating shorts and documentary production company in Rome.

It is planned to make a series of 13 half-hour adventure yarns and scripts are being readied by Marvin Albert. They will each be lensed on a nine-day shooting schedule and either Richard Basehart or John Ireland is to be pacted for the lead. Moss will direct the series.

## Enos' Vidpix Consultancy

Brandt Enos, formerly business manager for the March of Time, has resigned from Transfilm, Inc., where he held a like post, to form a management consultant firm specializing in motion pictures and TV films.

The new firm, Brandt Enos Associates, opened N. Y. offices on Feb. 16.

Vidpix distributors are currently experiencing a marked business upbeat, as owners and execs of the newly-approved television stations are flocking to New York in search of program material. Distributors report that within the past two weeks, they've had an average of a dozen visitors each from the hinterlands, looking for film product for their local time.

Despite their favorable position in being able to get the cream of network programming, especially in the single-station markets, the new operators are experiencing difficulty in filling in local time, and they've come to Gotham in search of films as the answer. And they've been buying too.

Among those in N. Y. within the past week have been Bob Tinchur, KVVU, Sioux City; Hugh Smith, WCOV-TV, Montgomery; D. B. Crouch, KDZA-TV, Pueblo; Joe Floyd, KELO, Sioux Falls; Tim Greenwood, KFOR-TV, Lincoln and Sy Goldman, WJTM-TV, Jamestown. And that's only part of the list.

Staple item in current sales picture is musical libraries. Station execs are buying vidpix of just about every other description too, from 15-minute shorts through half-hour drama series to full-length feature films.

There's something of a paradox, though, in that they're buying in spite of a cost pattern under which they may actually lose money. Syndicated film prices vary with the size of the market to which they're sold, but as an average they're high, and in many cases, may cost the station even more than it can get back from a local sponsor.

Distributors believe the reason lies in the fact that the stations, at least at the beginning of operations, want to get the best program material they can, while their local talent and programming properties are still in the developmental stage. Later, as they develop local programming, the stations can ease off on the film shows.

Meanwhile, as one network's film syndication chief put it, "They come in, ask what we've got, and say 'We'll take it' before we can even tell them."

## Interstate Hiatus On Foreign Vidpix

Interstate Television will not buy any more foreign-made vidpix "at this time," prexy G. Ralph Branton declared in New York this week. But whether his company will actively oppose the stand recently taken by the Hollywood AFL Film Council against pix lensed abroad was left unclarified by the exec, who insisted "I don't know enough about it to comment."

A subsidiary of Allied Artists, Interstate has been placed on the Council's "unfair list" for distributing "Tales of Hans Christian Andersen," which Scandinavian-American Productions turned out in Denmark. AFL group requested networks and prospective sponsors not to purchase the series. However, the belief has been expressed that the request might well amount to a secondary boycott in violation of the Taft-Hartley Act.

Branton, who returns to the Coast the end of the week, has been in town for the past 10 days to discuss sale of Interstate product with agencies and potential sponsors. He disclosed that a series of 26 half-hour films starring Ethel Barrymore will be completed by July. These will be made available in segments of 13 apiece. Also in distribution besides the "Andersen" pix is a series with a Hawaiian background.

## Revlon's Vidpix Buy

Revlon Products has bought into "First Show," the N.Y. Daily News station's Monday through Friday repeat showings of motion picture films.

Revlon will participate on the Monday, Wednesday and Friday evening segments. William H. Weintraub agented.

# CBS' \$15,000,000 JITTERS

## Pabst's Blue-Ribbon 'Boner'

The fact that the Pabst brewery people have blacked out radio in its TV-only pickup of the Wednesday night boxing matches may resolve into one of the prize boners of the year. That the disregard for the non-TV areas around the country—which number millions of listeners—may have the effect of boomeranging back on the sponsor and his product, was highlighted in last week's televising of the championship Gavilan-Davey fight. It marked the first major bout to get a TV spread without the supplementary AM coverage for the large portion of the non-TV sections of the U. S. It also marked the first major bout restricted to veteran hospitals with TV sets, but bypassing those that are completely dependent on radio.

Since Pabst owns the radio and TV rights to the fights, CBS Radio was prevented from selling the championship bout on AM to another sponsor, or from picking it up as a public service sustaining feature. CBS had expressed a willingness to do the latter, but Pabst laid down the stipulation that it would be necessary to cut a restrictive product identification, throwing in opening and closing Pabst courtesies. CBS execs balked at the idea. Net couldn't see why it should hand out commercials for-free, with the result that radio was completely blacked out.

Pabst has dropped out of the radio picture since Dec. 16. Since then, it's known, the agency, Warwick & Legler, has received complaints from Pabst dealers in the non-TV areas of the country wanting to know "what gives?", and expressing consumer reaction in those sections. As result, the agency has been discussing with the webs the possibility of doing a radio-only sports show (but not fights) for the non-video sections of the country, but the dealers insist it's the Wednesday fights the people want.

Pabst dropped the AM fights because of the high TV costs and feels it's getting the desired saturation, now that more TV stations are opening up. But Gillette, which sponsors the Madison Square Garden, N. Y., fights on Friday nights, still sticks to AM coverage as well as TV. So does the World Series in baseball.

## Atlanta 'Booster Book' Plan May Be Key to TV's Baseball Dilemma

Atlanta, Feb. 17.

Earl Mann, prez of the Atlanta Crackers, local entry in the Southern Baseball Assn., in co-operation with the Atlanta Junior Chamber of Commerce, may have come up with what could be the solution of the Television vs. Baseball dilemma.

Announced Sunday (15) was the plan whereby Atlanta fans would get to see four home games per week on video, providing 25,000 of them are willing to buy what are called "TV Booster Books" at \$5 per throw. Each of these books will contain tickets good for any four home games played by the Crackers during the 1953 season.

All BB games in Southern are played at nights, except Sunday contests (doubleheaders), which are p.m. affairs. Under setup proposed by Mann and Jaycees, Monday and Wednesday night home games would be telecast as well as Sunday two-throw. Whole scheme was contingent upon ability of WSB-TV to clear time for games, which has been worked out. All games will be telecast in foto.

Jaycees kicked off their campaign to sell the 25,000 booster books with a full-page ad in Sunday Journal-Constitution. They will skim

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## 85G To Writers In Wage Control Lift

The 71 staff dramatic, continuity and news writers employed by ABC, CBS and NBC in N.Y. will collect \$85,000 in back pay as a result of the removal of wage controls by the White House.

Coin stems from a Radio Writers Guild strike last year in which the scripters won base pay rises of \$15 per week for the period from Oct. 1, 1951-Oct. 1, '52 and hikes of \$20 per week after Oct. 1, '52. Each writer will get a pay check of at least \$1,100 and in some cases, where commercial fee increases are due, the back pay will total almost \$2,000, according to RWG national prez Hector Chevigny.

RWG strike, which lasted three weeks and came at the time of the GOP Presidential convention in Chi., established the principle of commercial fees for network news programs and a "commercial writing ability differential" for local news writers, concepts for which the RWG had fought almost 10 years.

### The DD's

Now that the Procter & Gamble-Colgate, et al., annual detergent production is almost even with the soap output, they're calling those radio soap operas with a new name.

Now they're "detergent dramas."

## Beirn, Biow Shift Accents End Of 1-Man Agcy. Rule

Succession of R. Kenneth Beirn to the presidency of the Biow agency with Milton Biow becoming board chairman underlines the passing of the one-man-agency era. It's part of a shift in agency operations demanding more specialized services and skills and, consequently, giving the agency officers and department heads a financial stake in the business.

Reflection of that trend is Biow's making available to some 24 of his execs 25% of the common stock, little over a year ago, for a nominal sum. (Previously it was 100% owned by Biow). Since buying the stock, the execs have gotten dividends which, before taxes, amount to eight times what they paid for it.

Changes also presage a more intensive push on AM and TV. At present the agency derives about 60% of its over \$50,000,000 in billings from the broadcast media, a higher proportion than obtains at other top ad outfits, and the firm has prospered largely as a result of

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## Tobey Given Carte-Blanche For CBS Radio Show

Sen. Charles W. Tobey (R., N. H.) has been offered a 15-minute radio series by WCBN, N. Y., and is still mulling the proposition.

Columbia key has given the senator carte-blanche to discuss anything that pleases him. Spot offered is Saturday at 6:15 p.m. Offer grew out of Tobey's guest shot kicking off the outlet's "Let's Find Out" Feb. 8. Series would start soon after the Tobey subcommittee launches its probe of the waterfront situation in N. Y., if the solon gives the nod.

## GODFREY GOING TO PENTAGON?

CBS is currently encountering the jitters—\$15,000,000 worth of 'em—over the possibility that its No. 1 radio-TV salesman, Arthur Godfrey, may succumb to reported D. C. blandishments and move into the Pentagon as a chief aide of his longtime pal, Sec. of Defense Charles E. Wilson.

Godfrey is now on leave from the network while making a global tour of military bases under Pentagon auspices, and it's no secret that the Columbia high command has a nightly addenda to its prayers in supplication for a safe homecoming. (Amount of insurance the network carries on its champ personality is described as bordering on the fantastic. This becomes understandable when it's recognized that Godfrey not only accounts for approximately \$15,000,000 in annual gross radio-TV revenue for the web, but with only two nighttime shows carries off three of the Top 10 half-hour segments in the Nielsen rating sweepstakes.)

Whether or not Godfrey moves into the Washington arena is conjectural. If he does, it obviously would mean abandoning his multiplicity of network shows for the duration of his allegiance to Wilson. His flock of sponsors, it's conceded, would certainly cancel, for it's an accepted fact that what they've bought is a personality—in fact, one of the major phenomena in broadcasting—and while they've stuck around for the short-term intervals in which Godfrey, as in the present instance, has deserted the airplanes either for vacation or, as a Naval Reserve officer, for military reconnaissance, it's figured a cinch that they wouldn't play around any long-range substitution in the radio-TV time.

### Public Reaction

Public reaction on the other hand, may be one of the decisive factors in determining Godfrey's future in the "Ike Era." For although the reports of Wilson's overtures to Godfrey haven't reached much beyond the rumor stage, it's understood that sentiment, questioning the wisdom of moving a performer into Pentagon authority, has been reaching Washington at an accelerated pace.

Meanwhile, CBS, banking on the fact that nothing will come of it, has already moved for an expansion of Godfrey's Sunday afternoon half-hour "Digest" radio show to a full hour, taking the overall Godfrey's AM-TV billings over the \$15,000,000 mark.

At stake in the decision is the full-hour Wednesday night "Godfrey & His Friends" TV show; the Monday night half-hour Lipton Tea-sponsored "Talent Scouts" on both radio and television; the Sunday afternoon "Digest" program; the 90-minute of cross-the-board morning radio programming, and the full-hour of morning TV. (Godfrey's combined morning sponsorship alone accounts for about \$10,000,000 of annual gross biz for the network.)

## Chi City Council To Tee Off Hearings On TV Blood & Thunder

Chicago, Feb. 17.

The Chi City Council plans to hold its first public hearings on TV blood and thunder shows next week. Chairman of the subcommittee is preparing a list of persons, including station and advertising execs, who will be asked to testify.

Chi's corporation counsel has formally ruled that the City Fathers have no censoring authority over TV fare but that they do have the "right and duty" to study the situation and if necessary to report to the FCC on any abuses.

Probe is an outgrowth of a series of Daily News articles listing the number of killings, muggings, etc., viewed on Chi tele screens during a week's monitoring.

## WOR-TV Cross-the-Board Repeats Now a Full Evening Entertainment

### TV & Geography

Madison Sq. Garden and the Yankee Stadium in New York used to be the home of the big time gate in boxing. No more. Tele apparently has changed all that. The promoters want to black out in the immediate drawing area of a championship fight. Nor do the sponsors want the biggest TV audience blacked out—namely N. Y. and vicinity—with their tremendous number of home receivers.

That's why the big fights today are originating from the hinterlands. The Gavilan-Davey championship came from Chicago; the Marciano-Walcott title bout will also beam from there. Madison Sq. Garden today is reduced to club fight-TV studio status.

## CBS-TV Gets Nod; Colgate 'Payoff' Switch From NBC

Colgate has tossed the decision CBS-TV's way, with the latter web hitting the daytime billings jackpot in acquiring the "Big Payoff" cross-the-board show from NBC-TV. Move permits Colgate to slot "Payoff" back-to-back with its "Strike It Rich" and achieve a reduction amounting to approximately \$1,000,000 a year on the same basis as the contiguous rate formula. It's a parallel moveover giving "Payoff" the same slot at 3 p.m. All told, both shows represent a TV investment running into several million dollars.

Both networks had been sitting tight the past couple of weeks awaiting the Colgate verdict of whether to switch "Rich" from CBS to NBC or (as it finally decided to do) go the other way. Thus far 59 of the 63 stations are packed for the show, with the NBC single-stations market standing pat for the CBS ride.

Switchover takes effect next month. Both are Walt Frammer packages and two of the most valuable rating-wise shows in the daytime television sweepstakes.

## CAMPBELL IN A SOUP ON 'ALDRICH FAMILY'

There are grave doubts as to the continuance of Campbell Soups' continued sponsorship of the "Aldrich Family" TV show, when the current season winds up in May, with the sponsor currently asking the networks for program recommendations.

In view of the fact, however, that the stanza has been given a considerable hypo since the pacting of Alex Segal as producer-director, there's possibility the client may stick with it for another season.

William Morris agency, which packages the show, has been mulling the idea of filming the program on the Coast next season, but decision one way or the other by Campbell will have a bearing on its live vs. film status for '53-'54.

### Two for the Show

Two indie packagers have come up with the same title for a show, "Trick or Treat," with different formats, of course. Outfits are Barry & Enright and Walt Frammer, which came to a gentleman's agreement that the first one to get the show on the air would have right to the tag.

Barry-Enright has cut an audition record and is peddling the idea from the disk, while Frammer is pitching it from a presentation.

A new technique in television programming—devoting the cream weekday nightly time to repeated performances daily of the same shows—has been developed by WOR-TV, N. Y., and will go into effect by the end of the month. Station will devote three hours—7:30 to 10:30 p.m., Monday through Friday, to two live drama programs, each of them repeating the same play throughout the week.

Effect of the move will be to make the station a one-night-a-week listening post for N. Y. audiences. Audience for the station will be a different one each night, designed for maximum weekly saturation.

Station's efforts in that direction to date have been centered in the "Broadway TV Theatre," which presents televised versions of old Broadway legions, repeating the same play every weeknight and presenting a new play each week.

Cued by the success of the "Broadway" show, the station will now add a "Mystery TV Theatre," to follow the original "Broadway" drama. "Broadway" runs nightly from 7:30 to 9; "Mystery" will run from 9 to 10:30, also doing one play a week, scripts from which will be drawn largely from previous radio mysteries broadcast on Mutual whose president, Tom O'Neil, controls WOR-TV.

"Broadway Theatre" will also move into the weekends via Saturday and Sunday matinees from 3 to 4:30 p.m. Matinees will present the same play performed during the week.

Effect of the new program scheme will tend to make the station a once-a-week channel for N. Y. viewers during the evenings. This was the effect aimed at in the "Broadway Theatre" series—to get a different audience each night. But the new setup will occupy all of the cream evening time.

### 'Broadway's' New Sponsor

"Broadway" telecast, begun in September, has done well both from the critical and the sales standpoint. Beacon Wax is set to take over sponsorship of one-fourth of the show, the others being Piel's Beer, the Mennen Co. and General

(Continued on page 38)

## Camel News Finds Christine 'Format'

In its regular line of daily camera reportage duty, NBC-TV's lensmen assigned to the Camel News show came back from Idlewild Airport, N. Y., last week with some shots of Christine Jorgensen's return to the U. S. from Copenhagen. The Camel continuity acceptance boys, however, went into some huddling with NBC execs and were all for vetoing the film clips, fearing home audience sensitivities and embarrassment.

It was conceded that with an appropriate peg and "format," they could be used. Solution was found by contrasting the arrival at Idlewild of Presidential aspirant Adlai Stevenson the day previous, when he alighted practically unnoticed, and the thousands on hand to witness the boy-turned-girl homecoming.

## CBS-TV KID-SLANTED SPACE SHIP STANZA

CBS-TV is making its first major bid for the kid audience via the space ship programming technique. New program tabbed "Rod Brown, Rocket Ranger" is being prepped as a live presentation and is being scheduled for the Saturday afternoon 1 o'clock segment (following "Big Top").

Producer of the stanza is John Haggott, who has had his science fiction innings in the past via the ill-fated "Out There" series, which was slanted, however, for a more adult audience.



## Chi's 'I'm-In-You're-Out' Hectic Sequel to AB-PT Merger Okay

Chicago, Feb. 17.

Although the ABC-UPT merger had been on the fire for nearly two years before it was blessed by the FCC last week it apparently caught the involved Chi execs involved with their plans down. The long-awaited decision had a three-pronged impact here, involving three station operations. And the confusion that resulted indicated an almost complete lack of preparation and spotlighted the absence of any communication between the interested parties.

Obviously all concerned observed to the strict letter the advice of their attorneys to make no overt plans for the merger until the Commission acted. However, considering the bigtime business structures, to say nothing of the several hundred staffers and advertisers, effected, it's now recognized that some, at least, informal advance discussions on the mechanics of the three-way Chi move-over might have saved time and money and a lot of bewilderment.

Here's what happened within 48 hours after the decision came through: WBKB, the town's oldest TV station, went out of business on Channel 4 with Chi CBS veeep, H. Leslie Atlass, taking over to launch WBBM-TV, the town's newest station, as part of the subsidiary deal which had the web getting the frequency for \$6,000,000. Simultaneously, ABC's WENR-TV's call letters on Channel 7 were dropped and the WBKB call for the new AB-PT operation took over.

It's plain the arrangements for the transfer of WBKB to WBBM-TV on Channel 4 were worked out between Atlass and WBKB general manager John Mitchell for the first time during those hectic hours shortly after the okay came through. The amenities, it's understood, were practically limited to the "I'm in and you're out" stage. Meanwhile, the pre-merger liaison between Mitchell, who moves over as general manager of the new WBKB on AB-PT's Channel 7, and the web's central division veeep John H. Norton was even more sketchy. The two former competitors who now find themselves colleagues held their first huddle Friday (13) after Norton's return from New York.

(Mitchell is in New York this  
(Continued on page 38)

## Tobey Still Wants To Probe Merger

Chicago, Feb. 17.

Sen. Charles Tobey, chairman of the potent Commerce Committee, continues to take a dim view of the ABC-United Paramount merger okayed last week by the FCC. The Senate's No. 1 TV star and self-appointed authority on the medium indicated here last week that he plans to go through with his threat to investigate the now-consummated consolidation of the two firms.

Calling the FCC's decision a "grievous mistake" resulting in "too much concentration of power," Tobey said he's thinking strongly of asking a full Department of Justice probe for possible violations of the anti-trust laws.

Tobey had dispatched a warning to the Commission when it was studying the case that his committee would hold hearings on the legality of the merger.

## Curtis Co. Co-Bankrolls DuMont 'Down You Go'

Helene Curtis Co. has signed for alternate week sponsorship of DuMont's "Down You Go" paneller for 26 weeks via Ruthrauff & Ryan. Telecast is now SRO, with Carter Products bankrolling the other week.

Web has shown solid sales this year, with every major advertiser renewing. Sales chief Ted Bergmann said the expected year-end slump didn't materialize, and together with Inauguration billings, the renewals have put the web ahead of expectations for the first month.

## HAL HACKETT EXITS MCA AFTER 20 YRS.

Hal Hackett, Music Corp. of America veepee in the radio and television department, has resigned the firm. Resignation is effective as of March 1, but Hackett left Saturday for a month's rest in Nassau. Although Hackett's future plans are indefinite, he'll look for an ad agency or network connection upon his return.

Hackett, who was with MCA for 20 years, is generally credited with having put the firm in the radio business. For many years, he headed that sector, and lately had been assigned selling AM and tele to NBC.

No plans are being made to replace him. Duties will be split among several others in the office. Herb Rosenthal will take over the bulk of them.

## WBBM-TV's New Personnel Format As a CBS 'Baby'

Chicago, Feb. 17.

WBBM-TV, newest member of CBS-TV's o.k.o. family, is off and running under a new management setup that's a combination of Chi veepee H. Leslie Atlass' radio team and holdovers from the former WBKB regime which operated the Channel 4 prior to its sale of the web.

Atlass will run the show as general manager of both WBBM and WBBM-TV. Working directly under him at the tele station as is the case at the radio operation will be Ken Craig as his exec assistant and E. H. (Ernie) Shomo as his assistant g.m. George Arkedis has moved over from his berth as CBS network TV sales manager to become the WBBM-TV sales chief.

Bill Ryan, former WBKB production manager during John H. Mitchell's administration, has been inked by Atlass to a two-year pact as WBBM-TV program director. He will work closely with WBBM program topper Al Bland, especially in the conversion of the AM talent to video.

John Alexander, vet WBKB director-producer, remains on Channel 4 as exec producer. Also staying over are Don Dillion and Ed Leahy as production managers. Joe Novy, WBBM chief engineer, assumes the same post at WBBM-TV.

## Minderman Sees Lotsa Program Material For Educ'l Video Stations

Gainesville, Fla., Feb. 17.

Plans are taking shape to provide plenty of program material for educational TV stations, the Governor's Conference on Educational TV was told here last week by Earl Minderman, field liaison officer of the National Citizens Committee for Educational Television.

Minderman, who recently resigned from the FCC as administrative assistant to Chairman Paul A. Walker, reported that the Educational TV and Radio Center getting under way in Chicago will aid in clearance and leasing of "an abundant supply" of motion picture film for the educational stations.

The Center, which will be financed by the Ford Foundation, is also planning a half-hour newsreel designed to provide the background of major news events, said Minderman.

The National Citizens Committee, Minderman revealed, will soon announce an Advisory Council to be composed of representative citizens from coast to coast. The Committee, he said, will soon begin issuance of a twice-monthly news letter on developments in educational TV.

## Spike's 10G Echo

Chicago, Feb. 17.

The slambang tele debut here on NBC-TV of Spike Jones and his roistering musical aggregation two years ago is still echoing. The web and Colgate, sponsor of the "Comedy Hour" on which the Jones crew appeared, were plastered with a \$10,000 damage suit last week by a Chi housewife.

She's asking the damages for injuries she claims she suffered when struck in the face by a hunk of a bass violin while watching the Jones' telecasts from NBC's Studebaker Theatre Feb. 11, 1951.

## ABC Rolling, Inks 2 MCA Properties

In its first programming deal since the AB-PT merger was okayed, ABC-TV has signed up two TV properties, to be leased by Music Corp. of America's Revue Productions.

First stanza is "Pride of the Family," which will star Paul Hartman, the dance-satirist and comic. He'll be central figure in a situation comedy, cast as a frustrated, harassed citizen. Second show, as yet untitled, will be an adventure melodrama with a film name starred.

Deals were wrapped up by ABC-TV v.p. Alexander Stronach, Jr. Each of the half-hour pilot films will cost about \$18,000 and will be ready for showing to clients in late April.

## NEW OVERTURES TO END KSTP STRIKE

Minneapolis, Feb. 17.

NRLB this week is conducting a representation election among KSTP's 36 radio and television technicians and if the AFL union is victorious a major step will have been taken to end the NBC affiliate's labor dispute which started April 5, 1950, and which has caused picketing of the station and various disorders.

Union technicians walked out when their wage demands were refused. The station countered the next day by employing a number of non-union employees. When the strikers consented to return the station refused to discharge all of their replacements and the union since then has been charging a "lockout."

Despite the fact that the dispute has stayed active for nearly three years and picketing has continued, the station has continued to operate without interruption.

## This, Too, Could Happen

Gainesville, Fla., Feb. 17.

In addition to its potential in bringing the schools and parents closer together, "there might even be disciplinary values in educational television," Earl Minderman of the National Citizens Committee for Educational TV, told the Governor's Conference on Educational TV here last week. As Minderman visualized it:

"Let us picture father and mother—40 or 50 miles away from the college campus—watching the college TV station. Suddenly, the screen brings them a remote control, on-the-spot broadcast of one of those famous, extra-curricular activities of higher education at a co-ed dormitory known as 'a panty raid'."

"As the camera sweeps the scene, there, as one of the ringleaders in this raid, the parents see their darling son, John. Shortly thereafter, as I envision the event, this student would receive a telegram from his father reading something like this:

"Your mother and I have just watched you over television, leading that panty raid. We wish to remind you that we are sacrificing to send you to college for learning, not lingerie; understanding, not underwear; a foundation in education, not a foundation garment; courses, not corsets; a sheepskin, not a chemise. Take the next train home. You have a date with me in the woodshed."

## Scorecard on AB-PT Regime

ABC, on the heels of the AB-PT merger, is advancing some of its plans for strengthening operations vis-a-vis the other webs with the following developments:

- (1) Awarding of veepee stripes to John Mitchell, former WBKB (Chi) manager;
- (2) Allocation of \$2,000,000 to provide superpower for its five o-and-o TV stations;
- (3) Promotion of Charles R. (Chick) Abry as national sales manager for ABC-TV, vice Ed Friendly, Jr.;
- (4) Skedding of a radio affiliates advisory committee meeting on Feb. 27 and TV meeting on March 6, both in N. Y.;
- (5) Alteration of buildings on W. 66 St. and W. 70 St., N. Y., so that ABC staffers and execs currently in the RCA Building can move out by April 1.

Promotion for Mitchell is seen as a big vote of confidence from the United Paramount organization for his stewardship of WBKB under Balaban & Katz ownership, having projected the indie into one of the top grossers in the country. Station netted over \$2,000,000 before taxes in '52.

It also clarifies the AB-PT's central division organization, giving Mitchell autonomy in operating AB-PT's Chi TV adjunct, the old WENR-TV (now wearing the WBKB call letters).

## Rival Radio Interests in Macon Get UHF Nod in Precedental Move

Washington, Feb. 17.

In the first departure from its so-called "duopoly" policy which prohibits a licensee from owning two broadcast stations in the same city, the FCC last week granted a TV permit to two radio competitors in Macon, Ga., who formed a partnership to apply for a UHF channel. The authorization was granted over the dissent of Comrs. Rosel Hyde and Edward Webber.

The applicants—a company established by radio stations WNEX and WBML—joined forces to avoid hearings for the only commercial UHF channel allocated to Macon and to prevent an applicant for the only VHF channel from getting a head start. It was because of its desire to give UHF a break in a new TV area and to protect the public against putting in UHF converters at some later date that the Commission was largely motivated in granting the permit.

The Commission also felt that it was not encouraging monopoly in view of assurances from the applicant that its TV station would be operated as a completely separate

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## Why TV Costs More Than Radio

Jack L. Van Volkenburg, president of CBS-TV, in a recent address on "Television's Impact on American Business," before the Marketing Club of the Harvard Business School, recited some revealing figures on AM vs. TV costs, contrasting the breakdown on two of the major CBS radio-television news programs to illustrate why TV is so much more costly.

On the Edward R. Murrow cross-the-board radio stanza, said Van Volkenburg, it takes, in addition to Murrow, a staff of six to put the show on the air. (Two assistant editors, a secretary, director, studio technician and commercial announcer).

A similar 15-minute, five-nights-a-week program in TV, the Doug Edwards news show, requires exactly four times as many people. In addition to the reporter, there must be secretary, writer, director, assistant director, film editor, copy editor, three cameramen film-cutters, two artists, two program assistants, desk assistant and a 13-man technical crew—28 people.

## Akerberg's 'TV Only' CBS Status; Schudt on Radio

CBS is completing the AM-TV split-down-the-middle in its station relations setup. Herbert V. Akerberg, veepee for station relations in both radio and tele for the past 18 months, will now spend full time in the TV sphere and also take a more active part in the planning-management activities in video.

William A. Schudt, Jr., who has been national director of station relations in AM, gets his v.p. stripes. Clarke (Fritz) Snyder continues as director of station relations for CBS-TV.

## Buttons' TV Citation

Baltimore, Feb. 17.

At banquet held here last Sat. (14), Red Buttons received the annual award of the Advertising Club of Baltimore, naming him the "outstanding television-radio personality of 1952."

In former years, group has similarly honored Sam Levenson, Milton Berle, Faye Emerson and others.

## 17 Tele Station Okays Set Record For Single Week

Washington, Feb. 17.

The FCC hung up a record in TV application processing last week by issuing construction permits for 17 new stations. These actions brought to 247 the number of video outlets authorized since lifting of the freeze.

The first stations for Portland, Me., and Wheeling, W. Va., were among last week's authorizations. Also included were permits for the second and third outlets for Oklahoma City, the third outlet for St. Louis and the fourth for Dallas.

The agency set something of a record also by granting two authorizations for Minot, N. D., a town of only 22,000 population and about 6,000 radio homes. This is the smallest locality in the nation to receive two TV authorizations.

The week's permits went to radio station KJEM in Eureka, Calif.; Macon TV Co., Macon, Ga.; WROM in Rome, Ga.; Portland Telecasting Co. in Portland, Me.; WGCM in Gulfport, Miss.; WIL in St. Louis, Mo.; Rudman TV Co. and KCJB in Minot, N. D.; Oklahoma County Tele. & Broadcasting Co. and KLPR in Oklahoma City, Okla.; W. Gordon Allen in Eugene, Ore.; WIS in Columbia, S. C.; KLIF in Dallas, Permian Basin Tele Co. in Midland, Tex.; West Virginia Enterprises, Inc. in Parkersburg, W. Va.; Polan Industries in Wheeling, W. Va., and WBEL in Beloit, Wis.

Including the 108 stations in operation before the freeze-lift, the Commission has now authorized 355 outlets of which approximately 140 are on the air.

## DeGroot at WWJ Helm

Detroit, Feb. 17.

Do DeGroot, station manager of WWJ-AM-FM, has been appointed assistant general manager of WWJ-AM-FM-TV, it was announced by Edwin K. Wheeler, general manager of the Detroit News stations.

DeGroot will expand his duties to cover both radio and television. This move follows the resignation of Willard Walbridge as television station manager. Walbridge resigned to join WJIM, Inc., in Lansing.

# NBC MAGAZINE CONCEPT FOR TV

## Symphs' Sweet Music to Webs

Although the networks haven't explored the whys and wherefores, they're considerably heartened these days over the upbeat in audience interest in symphonic programs. For years they were the "problem child" of the webs, drawing negligible ratings, but this season the longhair radio audiences have been on the ascendency. Fact that radio ratings in general have declined, with the symph sessions more than holding their own, is believed a factor in the closing of the gap.

CBS Radio points to the fact that the N. Y. Philharmonic concerts now command the highest Sunday afternoon rating (between noon and 5:30 p.m.) among attractions on all the networks. Concerts this season are being sponsored by Willys Overland, marking the first time in some years that the symph ensemble has lured a bankroller.

N. Y. Pulse ratings for the Saturday evening NBC Symphony Orchestra broadcasts reveal a steady climb, and in some of the quarter-hour segments outdistancing the pop recording session of Martin Block on WNEW, for years one of the fave attractions among Gotham dialers.

## TV, Sponsors, Gabbers on Receiving End of Sports Columnists Raps

New York's sports columnists took a solid swipe at television, sponsors, sportscasters and the International Boxing Club following Kid Gavilan's resounding victory over Chuck Davey last Wednesday (11) night at Chicago Stadium. While the articles were to some extent a retaliation for the outbursts against the writers who picked Gavilan to successfully defend his welterweight crown, they also had some harsh words about the use of the medium as a buildup for "house fighters."

The Daily Mirror's Dan Parker called television's buildup of Davey "the most consummate buildup in ring history." The Journal-American's Frank Graham, who called his previous teevee appearances "rigged matches," said he had achieved fame "not as a fighter but as a television hero." And the Herald Tribune's Red Smith, irked at the televiewers, said: "Taught by cowboy films that the goodie on the white horse always triumphs over the baddies who stuck up the stagecoach, the great unseen (but not unheard) audience jeered at the warnings of fist-fight students that Davey couldn't fight well enough to lick one side of Gavilan."

**Williams: 'Fistie Trash'**  
By far, the most virulent attack came from Joe Williams, of the World-Telegram & Sun, who wondered whether the TV audience "will continue to accept without protest or discernment all the fistie trash promoters and sponsors send

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## Summer Edition As Gleason Sub

With the Jackie Gleason show now one of the more successful items on the CBS-TV variety roster, the network is formulating plans for a summer semester in a bid to retain the Saturday night 8 to 9 audience.

The network is blueprinting a variation of the Gleason variety show, utilizing the talents of a comic or a personality who is on the way up. It will be given full production trappings, similar to the Gleason show, but will be geared for a weekly budget considerably lower than the Gleason show.

## CBS Assigns Solomon To Storch TV Show

New Larry Storch show, which will be auditioned in about three weeks by CBS-TV, has been assigned to Leo Solomon as producer-creator. Mario Lewis, web's exec producer, is supervising preparations. Solomon and Will Glickman will script.

Series will be a half-hour evening stanza, although no time slot has been allocated as yet. There will be some sketches developing the characters Storch has used in vaude, niteries and TV (DuMont). Guests will also be used.

## 'So. Pacific' on BBC

London, Feb. 17.

A special radio version of "South Pacific," condensed to 90 minutes, will be featured by the BBC Home Service on Saturday, Feb. 28. The full Drury Lane cast and orchestra will record the show at the BBC Playhouse theatre in front of an invited audience.

The radio adaptation is by Rhoderick Walker and production will be by Tom Ronald. Walker was recently in America playing in "Tonight at 8:30" and "The Cocktail Party."

## Duggan Facing Chi Court Rap For IBC Blast

Chicago, Feb. 17.

Tom Duggan, WGNQ's no-holds-barred sports commentator, is facing possible legal action threatened by the International Boxing Club as a result of his steamheated tirade last week against IBC Prexy Jim Norris. Attorneys for IBC and Cameo Restaurant have asked the station for a transcript of Duggan's televised blast, but Chi NBC vee Harry Kopf is sitting tight pending the return of web's lawyer, Tom Compere, currently out of city.

Duggan, who for some time has been conducting a campaign against the hoodlum element in boxing circles, claims he has witnesses to back up the charges he leveled against Norris and that he welcomes the suit. On his regular 10:30 p.m. TV show last Wednesday (11), Duggan accused Norris of threatening to rough him up during a square-off meeting of the two the night before in the Cameo Restaurant. Televised blowoff was trimmed with other references to the IBC chieftain, which practically had the cameras quivering. Station reported nearly 370 calls hit the switchboard after the program, with only a half-dozen critical of Duggan's highly personal attack on Norris.

## Dinah's Chevy Deal Heartens Radio Boys

In one of the major recent moves in nighttime radio, Chevrolet is inserting Dinah Shore into the Monday and Friday at 10 p.m. niche on NBC. It's understood that the bankroller will invest well over \$1,000,000 in network radio, a development that has heartened the AM boys.

Chevy is using Miss Shore in a joint AM-TV spread to "cover the uncovered" areas which have existed with a video-only sponsorship. The package gives Chevy a four-times-weekly exposure on the NBC networks, since NBC-TV beams the thrush on Tuesday and Thursday at 7:30 p.m. Agency for the account is Campbell-Ewald.

## 'TODAY' PATTERN FOR TOMORROW

On special assignment from John K. Herbert, NBC's veepee in charge of radio and television, Tom McAvity, one of the network's key TV production execs, leaves for the Coast this week to set in motion plans for a unique project that is expected to have a far-reaching effect on establishing the TV sales pattern of the future.

McAvity's special assignment is to set up a Coast edition of the two-hour early-morning "Today" show, which will originate out of Hollywood and be channeled into Pacific Coast stations. It will get an airing in the same 7 to 9 a.m. time periods as the "Today" show emanating from New York. In place of Dave Garroway, however, there will be a new personality to coordinate the Coast stanza. While the Hollywood-originating program will have its own live production, distinct from the one in the east, though patterned along the same lines, there will be an interchange of filmed and kinescoped sequences.

Thus, NBC will hurdle the three-hour time differential permitting for simultaneous showcasing—with east and west Coast live variations—a major attraction designed to give sponsors national coverage without resorting to kinescopes or disrupting the time sequence.

### Double Significance

While NBC recognizes the two-fold production costs involved, the network is gambling on its eventual success, thus paving the way for other east-west simultaneous live productions. It takes on double significance to NBC, because the network is putting its chips on the "Today" formula in setting the "magazine" sales pattern of tomorrow for TV.

This is the concept evolved by Sylvester L. (Fat) Weaver, vice chairman of the NBC board, which occupies No. 1 status in the network sales thinking for the future. In adhering to the same principle as magazines by inviting advertiser "insertions" on programs, with a flexible cost chart allowing for any given number of exposures, be it a week, month or year, and with guaranteed circulation, NBC feels it's got the answer to practically any national advertiser's pocket-book and needs.

Whereas a participating sponsor-ship in a major TV show, such as "All Star Revue" or "Show of Shows," requires a seasonal budgetary outlay of perhaps \$1,000,000, and commits a client to a minimum of 13 weeks, the "magazine" concept invites all comers, either as regular customers or on a hit-and-run basis similar to the mags.

NBC sees "Today" as merely the forerunner to an ambitious roster of programming designed for "insertion" selling.

## Taylor to Colgate As Adv. Veepee; McConnell Prexy Status Finalized

Coincident with the official announcement of former NBC prexy Joseph H. McConnell's assuming the presidency of Colgate, the soap outfit revealed that Rolland W. Taylor will join Colgate March 16 as advertising v.p. Taylor has been a veepee-director of Foote, Cone & Belding and before that was veepee for Esty agency. FC&B is moving Roy Campbell, Jr., v.p.-director and chairman of the Chi Plans Board into N. Y. to solidify its structure.

Edward H. Little, prexy of the company since 1938, was elected chairman of the board. Under an amendment to the by-laws he continues to serve as chief executive officer.

Colgate realignment includes election of McConnell to the board and executive committee. James A. Reilly, exec veepee in charge of soap sales, was also elected a director.

## 'White List' to Counter 'Blacklist'; Both Sides Tangle at ACLU Meet

### Milking Laughs

Personnel at CBS' new television production centre, which is burgeoning in the old Sheffield Milk plant on N. Y.'s West 57th St., were thrown into a laugh-panic last week.

Amid the milk bottling equipment there suddenly emerged a loud mooing, and CBS-ers flocked out of their offices to see the cows. There were none—just a playful sound effects man with a disk of bovine calls.

## 'Voice' Wastage Seen; \$31,000,000 'Into Thin Air'

Washington, Feb. 17.

Question of "sabotage" in the location of two major "Voice of America" transmitters was raised yesterday (16) before Sen. Joe McCarthy's Senate Investigating Committee.

Construction has finally been halted on the two projected transmitters—one near Seattle and the other at Wilmington, N. C. Lewis J. McKesson, onetime RCA engineer and recently an electrical engineer with "Voice," told the committee there couldn't have been so many mistakes unless things had been planned that way. He stated that upwards of \$31,000,000 of the cost of all new broadcast facilities would be unnecessary waste, and added the site locations of the two big transmitters were such that it would be especially easy for the Russians to jam the stations.

McCarthy inquired whether "the mislocation and waste has not been entirely incompetence but that some of it may have been planned that way."

McKesson replied, "That is the conclusion that I was forced to reach several times. Everybody is entitled to some mistakes but nobody is entitled to all mistakes." McKesson explained to the Senate Committee that, if the stations were otherwise located, they would be able to reach their relay points in Manila and Munich with much greater strength. What is more, the different locations would permit the stations to be built at one-tenth the cost and to operate with one-tenth the power, he continued.

## GILLETTE'S RACECASTS SET FOR ABC RADIO

Gillette is buying a weekly spring racing series on ABC radio, Saturdays at 4:43 p. m., starting April 8 and running through June. Each racecast comprises the feature event of the day at one track. Circuits to be picked up are Jamaica, Belmont and Aqueduct.

In past seasons Gillette had bankrolled aircasts of the "Triple Crown," trio of top spring events (Derby, Preakness and Belmont Stakes). However, rights to those events were deemed too stiff for the razor outfit, and it decided instead to spread the dough over a weekly series. Agency is Maxon.

## WOR-TV's 'Back to God'

"Back to God," religious aler heard on radio via WOR, N. Y., is moving over to television with a Sunday afternoon program on WOR-TV. Program will originate from Paterson, N. J., and will feature Rev. Peter Eldersveld and a choir from various churches in Paterson.

Radio version continues on Sunday nights. Both are sponsored by the Christian Reformed Church.

Defenders and opponents of "blacklists" in radio, television and films tangled at a conference sponsored by the N. Y. American Civil Liberties Union last week.

Olive Pilat, feature writer of the N. Y. Post, said that "perhaps 400 to 500 artists are directly affected" in AM and TV, and that "indirectly all artists and all those in the field are affected." He said, "Networks, agencies and sponsors all use blacklists, with varying severity. One well-known producer in the industry uses a 'white list' of 83 names, persons of guaranteed political sterility, from which all employment is made." He added, "The worst part of the situation is that a person accused, secretly or indirectly, may not know of the accusation, or if he receives a hint of it, may be unable to face it, or win clearance on factual grounds."

Vincent Hartnett, co-author of "Red Channels," said, "There is 'blacklisting' in the entertainment industry today, in that many hundreds of individuals have had their names placed on various lists of those deserving censure or adverse discrimination because of their membership in the Communist Party or their notable support of Communist fronts causes."

"Anti-Communist sponsors and patrons of the 'commercial theatre' have understandably and rightly reacted to Communist tactics of exploitation by refusing to hire or patronize Communists and those who notably support them."

Hartnett added, "I personally am decisively opposed to any private, unofficial 'hearing boards' in the entertainment industry. It is understandable that many in good faith should seek for a uniform, effective procedure for determining precisely who are, and who are not, Communists and notable supporters. It is also a fact that much, perhaps most, of the pressure for

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## Siegel Gets Coast Nod for CBS-TV

Hollywood, Feb. 17.

Norman Siegel, former publicity topper on the Coast for Paramount, has been appointed as director of exploitation and publicity for the West Coast CBS-TV. He succeeds Robert Meyer, who resigned a couple of months ago. Siegel's job is comparable to that of Irving A. Fein, in the Coast CBS Radio set-up.

Siegel was appointed today (Tues.) by Dave Jacobson, CBS-TV Director of Public Relations, who has been here the past two weeks reorganizing the setup. He has also upped Pat McDermott to post of manager of Press Information for the Coast.

Siegel, onetime Cleveland radio-TV editor and columnist, has been handling the publicity for the Howie Mayer office here since exiting Paramount. He joins CBS-TV on March 19 after winding up his publicity chores for the Motion Picture Academy's Oscar awards.

## John Reed King To WJZ-TV for Daytimer

WJZ-TV, N. Y., is taking John Reed King, currently on "There's One in Every Family" on CBS-TV, for a cross-the-board daytime show. "Family" is moving to the Coast. Paul Mowrey, WJZ-TV manager, is building a new stanza for the emcee.

ABC-TV key is also launching March 2 a new kid show, cross-the-board at 6:15 p.m., starring Skipper Dawes, "Filbert the Flea." Dawes, who produces "Paul Whiteman TV Teen Club" for ABC-TV, will originate his show from studios of WFIL-TV, although ainer won't be carried by the Philly outlet.

## UNIVERSITY FORUM OF THE AIR

(What's New In Birth Control)  
With Dr. Abraham Stone, Helen Burke; Solomon Portnow, moderator; David Niles, announcer  
Director: Portnow  
30 Mins., Fri. (13), 10 p.m.  
WEVD, N. Y.

This WEVD forum, on the air fortnightly for 18 years, with N. Y. attorney Solomon Portnow as moderator, host and director, rates continued plaudits for forthright, adult discussions on important civic or social problems. Especially does it deserve credit for the courage, restraint and intelligence it showed last Friday (13) in discussing birth control as honestly and openly as it did. Program proved a highly interesting confab on a major, if slightly touchy and inflammable subject, even if the session wasn't completely satisfying.

Portnow had as guests Dr. Abraham Stone, veepee of Planned Parenthood Federation of America, and Mrs. Helen Burke, exec director of the Committee of Mothers' Health Centres in N. Y. Dr. Stone, who established a family planning program for India under UN and Indian government auspices, talked of his recent world trip on behalf of planned parenthood, with emphasis on conditions in India and Japan. Mrs. Burke discussed the brushoff her committee got recently, in being rejected from N. Y. Welfare & Health Council membership due to religious pressure. Both subjects are important, and worth a half-hour session each.

By jumping back and forth from one subject to the other, one moment on the international problem, the next minute on the local rubarb, Portnow unfortunately made for some confusion, as well as dissipating some of the airer's force. But otherwise there was a good deal of meat on the program.

On his recent world trek, Dr. Stone saw a growing awareness of the need of family and population planning, especially in Japan and India. He saw significance in the fact that birth control was accepted as part of the health problems of countries in Asia, while tabus and religious factors prevented such acceptance, even after 30 years, here. The most important problem facing the world today, he said, was what methods were to be used for birth control in over-populated areas. Under Portnow's prodding, Dr. Stone also discussed contraceptive devices frankly, and said he foresaw within five or 10 years a biological method developed to eliminate the mechanical methods now in use.

Mrs. Burke's contribution mainly concerned the work of her committee in distributing literature, giving aid through its medical advisory setup, getting support from clergy and the press, etc. The N. Y. Council membership rejection was gone into briefly.

Bron.

## SCHOOL TIME

With Josephine Wetzler, Howard Peterson  
Producer: William Nelson  
Director-Writer: Mrs. Wetzler  
15 Mins.; Mon.-thru-Fri., 1:15 p.m.  
Sustaining  
WLS, Chicago

Now into its 16th year as a top-grade public - servicer, WLS' "School Time" has turned over its Monday segment to the kindergarten set. (Other daily shows in the series are targeted at the higher school grades). New venture is a yarnspinning session helmed by education director Josephine Wetzler that adds up to a neat tidbit for the tots. Show pays off with a quickie "educational" message tied in with the story.

Chapter heard (9) was a little fairy tale telling how a brownie got himself a moniker and was the peg on which the lecture for the day was hung. The point made by Mrs. Wetzler was that youngsters too often unthinkingly tag unfair nicknames on the associates. For the moppets it was an effective combination of entertainment and education.

Some clever sound effects provided by Howard Peterson on the Hammond added spice to the reading.  
Dave.

## Mutual Country Music

## Gets Sat. Expansion

Mutual expands its country music programming to a full hour Saturday nights with the addition of the "Virginia Barn Dance" originating from Danville, Va. Program will go on the air from 8:30 to 9, preceding the half-hour "New England Barn Dance Jamboree," from Worcester, Mass.

New England show has been on for some time and is sponsored co-op throughout the country. R123

## PETE &amp; HARRY DIGEST

With Peter Clark, Harry Zimmerman  
Producers-directors-writers: Clark, Zimmerman  
Sustaining  
WLOL, Minneapolis

A disk jockey show in this instance is given a new twist locally by interjecting WLOL staffers Peter Clark and Harry Zimmerman's spoofing, a la Bob & Ray, into recorded music. It adds up to a pleasant musical and foolishness session calculated to attract sponsorship.

Duo sounds like Bob & Ray and their lampooning is patterned after that purveyed by the NBC network pair over another Twin Cities station the previous half-hour. They cleverly burlesque commercials, unload some gags and indulge in other nonsense generally before and after each platter spinning which is the bulk and mainstay of the entertainment. The local contributions are agreeable, if not devastatingly funny or original in conception. Incidentally, one of the commercials evidently was genuine (Star Kosher Wine) and, tossed in with the phoney ones, might have lost its intended impact with dialers.

Tunes played are those selected by WLOL's music department as the top eight for the week in the Twin Cities area. Pair tees off with No. 8 and work down to the champ.

For pop music lovers show stacks up as an ear delight which gains value from the wit and humor peppering.  
Rees.

## DON AND BEULAH BESTOR

With guests  
45 Mins., Mon.-thru-Fri., 10 a.m.  
Participating  
WICC, Bridgeport

In Fairfield County, Conn., where celebs are a dime a dozen even in these inflated times, the resources of local radio chatter shows have been remarkably unexploited. A pair of able people, operating as a Mr. & Mrs. Combo, should be potential, and WICC will probably be proved right in slotting Don and Beulah Bestor across the board in a key ayem period.

Bestor, of course, is best known for his "Play, Don" years on the Jack Benny bandstand and is therefore a musician who handles himself easily and affably at the mike. The bigger surprise is the emerging of Mrs. Bestor, a successful mag cover model, as a sure gabber and distinct personality. With WICC swinging into TV soon, Beulah can be one of the station's top properties.

The 45 minutes caught featured a taped visit to the nearby home of Dick Liebert, the Radio City organist, an informal parlor crisscross of compliments and some logical cues of Liebert at the console, Bestor's pianistics and platters fill out the rest of the session.

The duo's conversation topics are ordinary and, perhaps intentionally, avert timely affairs. Such a long broadcast (it's interrupted by five Mutual network minutes of news) would suggest more variety.

Only two commercials this time: Monastery Wine and a recorded plug for "Hans Christian Andersen."  
Elem.

## WNYC American Music Festival Gains Kudos In 11-Day Cultural Spree

The great wealth of American music is again being tapped in the current Feb. 12-22 span on WNYC's 14th annual American Music Festival. The municipal station's unique venture focusses attention on the fact that our musical culture is vaster and more vital than the confines of Tin Pan Alley. In the 11-day period, over 150 hours of special programming underline the versatility and productivity of our composers and musicians, giving them recognition which is generally denied them in the traditional atmosphere of "let's stick to the classics" or "let's stick to the hits."

An innovation in the project this year is the 33 programs turned out on tape by the music departments of universities from Yale to U. of Southern California, utilizing the talents of college composers and instrumentalists. Another new feature is the recording of American music performed by top orchestras of Europe. It's a policy of cultural interchange which can further international understanding.

The music fest., one of several annual WNYC features such as the opera, Shakespeare and book festivals, has become such an institution that it is getting regular coverage on the music pages of the

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## BRUNCH AT FRANKS

With Ruth Ellington James  
30 Mins., Sat., 10:30 a.m.  
Participating

WLJB, N. Y. (transcribed)  
WLJB, New York indie, has a fair gab session in "Brunch At Franks." Stanza is pegged primarily for the Negro audience but femcee Ruth Ellington James and her flock of guests give it a wider range with their bright commentary.

Show is taped at Frank's, Harlem eatery, where Miss James apparently table-hops for her interviews. She nabs prominent Harlem citizens for a spiel-sesh and gives them ample time to sound off. She keeps it lively and well paced by never letting the guests fall into a pedantic groove and holding them to the mike when they've got something interesting to say.

Guests come from varied fields which helps hold dialer throughout the 30 minutes. Guests on show caught Saturday (14), for example, ranged from a women's page editor of a Harlem newspaper to the owner of a school for domestic servants in the Bahamas.

Gros.

## T.N.T.

With Howard Tupper, Tony Carvell  
60 Mins.; Mon.-thru-Fri., 1:15 p.m.  
Participating  
WGTV, Schenectady

Catchy title attaches to a new program of recorded music chatter and telephoned "shut-in" calls, handled by Howard Tupper and Tony Carvell. In basic format, it is a two-man disk jockey show, although dressed up. A tendency to verbosity is inherent; introductions to some numbers run overlength. Only light humor and of dextrous projection can camouflage this facet. As veteran announcers, Tupper and Carvell possess poise and sureness, if not unusual sense of the comic. They carry off the assignment here reasonably well.

One caught block featured a "Moon" theme in selections. The pair seemed to be working from a script with occasional multi-syllabled words to which ad libbing was added. Highlight of that hour was a touching phone interview with a blind woman, the wife of a sightless man.

Tupper registers as the breezier and brisker of the two, albeit his air style is sometimes jerky. He read a poem nicely. Carvell's deep voice and quieter manner provide good contrast.  
Jaco.

## MASTERWORKS OF MUSIC

With Raymond Morin, narrator, guest  
30 Mins., Mon.-thru-Fri., 10:30 p.m., Sun., 4 p.m.  
WTAG, Worcester, Mass.

WTAG's "Masterworks of Music" series, aired cross-the-board, is pegged for the longhair dialer. Program offers disked symphonies, opera and light concert works with colorful program notes by Raymond Morin, music ed. of the Worcester Telegram. It's a high level series that's playing to a selective mob and it doesn't let them down.

Morin's meecings is a definite plus. His background info and bagful of musical anecdotes are easy-flowing and never pedantic. It gives the show a sock pull. Gab with guests also is top level and aboveboard.

On program caught Morin played excerpts from Moussorgsky's "Boris Godunov" with Ezio Pinza and the Metropolitan Assn. Orchestra & Chorus and discussed the work with guest Joan Moynor, Worcester soprano who recently returned from musical studies in Italy. It was lively and interesting gabbing that excellently rounded out the airer.

## READINGS FROM NEGRO POETRY

With William Marshall  
Producer: Nat Rudich  
Sustaining  
WLJB, N.Y.

Tieing in with the current nationwide pitch for brotherhood, WLJB teed off a four-week series of readings from the works of Negro poets Saturday (14). Show, which will be aired once weekly, spotlights verse that falls into line with the brotherhood concept. Recitations on preem were delivered effectively by film-legit actor William Marshall. Intro to program stated that poems to be delivered were written by poets who have been fighting bigotry through the ages.

Included among the six or seven recitations given on opener was "Blues For Bessie," a forceful going over of the racial prejudice that resulted in singer Bessie Smith's untimely death. Lorenzo Fuller's organ background helped sustain a dramatic mood.  
Jesse.

## From the Production Centres

## IN NEW YORK CITY . . .

Ed Fitzgerald still doing his AM shows over WJZ from their Hotel Pierre apartment, but Pegeen has been solo on their afternoon 5-a-week TVer while the Mr. part of the team is bedded with virus.

Grace Meehan, ex-WHOM, joins WWRL, Woodside, as a continuity writer, while Romulada Quic, formerly with J. Walter Thompson agency, moves into the station's accounting department . . . Fred Barr, WWRL program director, named to radio committee of Crusade for Freedom annual campaign.

Seymour Seigel, director of WNYC, receives the Order of Orange Nassau, Netherlands' highest citation, at ceremonies this week with the Consul General representing Queen Juliana. It's in recognition of Seigel's furtherance of international understanding via programming . . . NBC's Mike Dann to Palm Beach for two weeks' vacation . . . Marie McWilliams upped to personnel director for ABC . . . Don Blauhut, ex-Peck agency, named AM-TV topper for Raymond Spector agency . . . News gabber Pauline Frederick leaves tomorrow (Thurs.) on two-week hospital-ship trip to Hawaii . . . Bernard Lubar upped to AM-TV continuity chief for Ruthrauff & Ryan . . . Storer Broadcasting Co. has inked a long-term lease on five-story building at 118 E. 57 St., tagging it "Storer House" . . . Mort Fieischel, WMCA veepee and general manager, took a quickie vacation in Nassau last week . . . Hal Davis, veepee and promotion director of Kenyon & Eckhardt, addresses the Publicity Club of N. Y. on "The New Age of Publicity" today (Wed.) . . . WWRL, Woodside, airing a month-long series of spots on social security information . . . Norman Weinstein, formerly with the Far East Network of Armed Forces Radio Service, joins WWLI, Hempstead.

Mary Shipp, radio-tale actress, in Santa Barbara on location, doing a featured part in "Jennifer," Ida Lupino-Howard Duff starrer . . . Bob Haymes, Mary Osborne and Jack Sterling entertain at Bridgeport girls club rally today (Wed.) . . . WCBs general manager Carl Ward, sales manager, Henry Untermeyer and account exec Howard Lalley off to Chi today (Wed) to attend Brokers and Cannors convention . . . Edgar Bergen in town Friday (13) en route to emcee Pres. Eisenhower's cabinet dinner in D. C., Saturday (14) . . . WCBs thrush Joan Edwards back from two weeks in Florida . . . Robert Merrill returns to NBC's "Encore" Monday (23) after month tour . . . Patsy Campbell tapped for role of Tyrone Power's secretary on Ziv feature, "Freedom, USA" . . . NBC's "Theatre Guild" originates from D. C. March 1 to kick off Red Cross campaign . . . Dorothy Moran, secretary to ABC's Charles Ayres, on leave until May 1 . . . CBS Radio v.p. John Karol to address Media Buyers Assn. of N. Y. on "who listens to radio" tonight (Wed.) at Hotel Shelton . . . Ben Grauer will narrate the National Conference of Christians and Jews pageant at the Waldorf tomorrow (Thurs.), highlighting Brotherhood Week and honoring David Sarnoff, John Golden, Jack R. Howard, Danny Kaye and Spyros Skouras . . . George Fadiman substituting for the vacationing Art Linkletter on "House Party" over CBS radio and television. Linkletter flew to New Orleans to board a fruit boat for the Caribbean.

Charles (Bud) Barry, NBC program veepee, and John K. Herbert, veepee in charge of networks, fly to the Coast today (Wed.) . . . CBS Radio's Jo Stafford tapped by the Advertising Council to distribute its booklet, "Miracle of America," through her show . . . Carol Ohmart finished 18 spots for radio as Marilyn Monroe's voice . . . Lynn Loring into "Grand Central Station" Saturday (2.) . . . Bert Cowlan, of NBC's "Stella Dallas," back from five-week trip to the Coast . . . NBC to mark Negro Newspaper Week with a special show March 14.

## IN HOLLYWOOD . . .

NBC's prexy, Frank White, taking in the town for a week under convoy by John K. West, the division's veepee. He inspected the Burbank plant and socialized with the network's star talent . . . Arnold Marquis had such success with the Will Rogers re-do's that he's repeating the process with Bob Burns' tall tales of his Arkansas kinkfolk. Has enough material to run for three years in five-minute stanzas . . . Hal Styles, long a figure in Coast radio and now conducting a school, has been converted to metaphysical science and is organizing Church of Peace in Beverly Hills . . . Bob Kennedy delecting night at Los Feliz Brown Derby for remote to KFWB. He's one of few shellac spinners who can do more than gab. In between platterings he moves over to the piano and starts pounding.

## IN CHICAGO . . .

Eugene Meyers added to the CBS spot sales staff. Formerly sales manager at WTAM, Cleveland, Meyers had been with the Edward Lamb Enterprises prior to taking the CBS assignment . . . Tom Compere, Chi NBC attorney, in Arkansas this week on personal biz . . . Singer Bill Snary off to Manhattan for a whirl at the Big Time. Kyle Kimbrough has taken over his two WIND strips . . . Bob Cunningham, co-host with Tommy Bartlett on NBC's "Welcome Travelers," conked out with the flu, missing his first WT call in 1,346 broadcasts. Ken Nordine is pinchhitting . . . Bor Hurleigh's 6:15 p.m. WGN newscast now bankrolled by the Chi Motor Club . . . News and sportscaster John Harrington into his 17th year on WBBM and due shortly to make his TV debut via WBBM-TV . . . WLS's "Feature Foods" being showcased this week and next at the Wholesale Grocers Assn. convention at the Morrison Hotel . . . Paul Fogarty has completed the circle with his "Your Figure, Ladies" calisthenics show. Show started back in the 30's on WGN, then in 1950 was converted to WGN-TV where it had a two-year run. It's back now on radio via WGN with the Pure Milk Assn. picking up the tab . . . Robert Hussey has been named media veepee at Foote, Cone & Belding . . . Milt Brown of the N. Y. NBC press staff on a "good will" tour of 15 cities stopping off in Chi for three days . . . Esther Rauch has replaced Patricia McMullen as manager of the CBS spot sales availabilities department.

## IN PITTSBURGH . . .

Janet Ross back doing KDKA's "Home Forum program after a month in Dade City, Fla., where she was called by the death of her father. Evelyn Gardiner subbed in the show . . . Dick Fortune, WDTV publicity director, up to Watertown, N. Y., for his parents' golden wedding anniversary celebration . . . Ken Kenfield, manager of WPGH, and that station have parted company and Howard Lazarus is back in top spot again . . . Gloria (Dusty) Brown has left the Westernaires on the E-Z Credit Ranch daily half-hour on Channel 2 and Ginny Wilson is replacing her on guitar. Another newcomer to the group is Arlene Wright, yodeler, who won first prize last June on an Arthur Godfrey "Talent Scouts" program . . . Joe Tucker, WWSW sportscaster, off for Florida and Cuba to look over several of the major league clubs in spring training . . . Roy Jenkins, formerly with WMCK in McKeesport, and the Heinz Co., has joined the KQV sales staff . . . Ray Schneider, chief announcer and news editor at WWSW, just began his 20th year at that station's mikes.

## IN BOSTON . . .

Mrs. Nona Kirby, WLAW national sales manager, was presented a "Citation of Honor" by local committee of Bonds of Israel Government, last week. Citation revealed that due to Mrs. Kirby's efforts, local

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## Tele Follow-Up Comment

Eddie Cantor's convalescence routine has transformed the comic into a confederer of film clips and a liberal employer of outside talent. Such diminution of activity for a guy who has given so much of himself on his video shows as well as any other endeavor he applied himself to, was particularly evident on his "Colgate Comedy Hour" effort on NBC-TV, Sunday (15).

Cantor had the assistance of a small boy, Danny Richards, a likeable moppet, who evidenced a lot of talent, with his ability to handle his lines and do impressions.

Cantor's top comedy opus was his "Maxie the Taxi" with Sara Berner as his passenger. There were some good lines in this filmed bit, but it didn't seem politic to devote the major portion of the stanza to gabbing about Jack Benny. Miss Berner, of course, has been one of the telephone operators on the Benny stanza for years.

One of the major sequences in film was the finale in which a medley of Frank Loesser songs were performed. In this segment, Connie Russell substantiated an earlier impression that she's a top songstress. She can deliver with warmth and vigor and her terping is sufficient to pass muster. Miss Russell's "Anywhere I Wander" had a deal of fragility to it. Earlier Miss Russell and Billy Daniel terped out a lively "Fancy Free." Loesser and Cantor did okay on "Baby, It's Cold Outside." Another film clip had Danny Kaye doing "Ugly Duckling" in a film clip from "Hans Christian Andersen." Cantor and the moppet gave the appropriate plugs fore and aft.

Tom D'Andrea and Hal March seem to be an essentially funny pair. In this sketch in which they depicted a pair of GIs, they stretched a few funny lines over a long course. For the time involved, it wasn't worth it. Jose.

Fred Waring's Pennsylvanians, now on a nationwide tour, celebrated the 36th anniversary of their founding with a humdinger of a music program Sunday (15), as they originated the "Fred Waring Show" from CBS Television City in Hollywood. The half-hour was fast, breezy, tuneful and high-class as Waring led his band, chorus, soloists and specialists through a variety of song numbers, from jazz to opera, in swiftly-changing mood and style.

First segment moved briskly from the intro, which had the cast cutely singing the praises of California but wishing they were back in Manhattan; through Nadine Gae and Marc Breaux's excellent stepping in "Curtain Time," Keith and Sylvia Textor's comic song duet in "No Two People" and Daisy Bernier and Joe Marine's snappy "Vampin'"; and to the duet from "La Boheme," ably handled by Bob Sands and Frances Wyatt.

Final portion was given over to a highly effective and moving, though slightly overlong production number, "God's Trombones," which featured Frank Davis in a stirring delivery of a sermon, Maddy Norman assisting, and the chorus singing spiritual snatches as support. Fine camera and lighting effects enhanced the religious appeal of the number.

Show closed with the troupe singing "No Man Is An Island," in tribute to Brotherhood Week. It was grade-A Waring throughout, than which there's no better.

Bron.

With Perry Como heading up the "All Star Review" Saturday (14) on NBC-TV, stanza was heavy on song and weak on comedy. Como is an amiable tele personality and a tonight crooner but the 60-minute load was too much for him to carry. Even with neat assists from guests, Patti Page, Joan Blondell and Ben Blue, show added up to an erratic hour that hit some high points in between the lulls.

Standout entries were the Como and Miss Page songalogs. Como scored easily with workovers of his discclips, "Don't Let The Stars Get In Your Eyes" and "Wild Horses" and also was effective on the oldies, "You'll Never Walk Alone" and "When Day Is Done." Miss Page socked her current novelty, "Doggie In The Window," and dueted with Como on a socko "Side by Side." They worked into the latter number via a cute sketch set in a record shop.

Miss Blondell was wasted in a sketch with Como that lacked humor or point. Duo, however, got a first-rate assist from Stanley Prager who managed to pull out the few "hecks." Miss Blondell redeemed herself later in a trans-dance

bit with Como and Blue. It was good for some laughs. Blue's pantomimic terp sequence, in a Montmartre setting, was a mild affair which was heightened in spots by exciting work of Hootor & Byrd. Commercials were cleverly interlarded and session displayed top production values. Gros.

"Omnibus" appears at times to operate under the theory that if it keeps some of the people interested some of the time, it can keep all (or most, anyway) of the audience listening all of the time. At least that was the impression left by Sunday's (15) session on CBS-TV.

The 15th volume of the show featured a one-act play by William Saroyan, starring Paul Douglas; a time-lapse film demonstrating the life-cycle of wheat; another of the Jacques Benoit-Levy ballets; a lecture on a gold cup smithed by Benvenuto Cellini; a film on industrial preparedness for defense and a preview of next week's attraction, the Metopera's video version of "La Boheme."

While a couple of the segments had universal appeal, interest in the others were largely confined to devotees of the various arts. That popular entertainment can't be too specialized seemed to have been forgotten on this stanza.

Best portion of the show was the film demonstrating how wheat grows. Pic used the time-lapse technique, thereby showing with actual motion the bursting of the seed, the spreading of roots, and the eventual growth and ripening of the grains. It was a fascinating study that solidly demonstrated that plants are living, growing things.

Saroyan's "The Oyster and the Pearl" was an affirmation of the author's belief that people must retain their romanticism and mysticism to remain happy. Set in "Okay-by-the-Sea," a fictitious California town, story develops through the conflict between the town barber, who wants the residents to live in their aura of half-dream, and a new teacher who wants both the kids and the adults to face reality.

Saroyan says his plays are about people. The question is whether they are people as they are or people as Saroyan imagines they are or would like them to be. In this instance it's a case of the latter holding true. Paul Douglas did well in the role of the barber, making him credible most of the time. Hildy Parks as the teacher didn't quite fit into the teacher's coldly realistic character.

Emcee Alistair Cooke and John Phillips, Renaissance curator of the N. Y. Metropolitan Museum of Art went into a lot of details—some of them unnecessary—in their demonstration of a 400-year-old Cellini gold cup. This segment was enlarged beyond its worth, and if it was felt that all that time was necessary, they might have departed from the straight lecture style with some film clips or stills depicting some of the facets of Renaissance life. The business of the armed guard could have been dispensed with.

Discussion of the forthcoming "Boheme" production with members of the cast and production staff was interesting, especially that portion dwelling on translation difficulties, in which Howard Dietz expounded on his new English translation of the Puccini opera. The filmed ballet offering from Paris, "Under the Bridges of Paris," was little more than a charade. The pic on defense preparedness amounted to little more than a free ad for American Machine and Foundry Co., one of the show's sponsors. It was filmed at AMF's plant, showed several of its machines and mentioned its name. Chan.

Ed Sullivan's "Toast of the Town" nod to the disk industry on CBS-TV Sunday night (15) was similar in type to this show's kudos to the American Society of Composers, Authors & Publishers last fall. It was another conglomeration of musical sequences loosely strung together, without any special showmanship values to point up the contribution of disks to show business.

Sullivan pegged the show on the industry's 75th anni (which happened last year) but the historical angle was lost in the procession of contemporary vocalists delivering their current hits. At one point in the show, Sullivan focussed his comments on the early days of the recording industry, with references to Caruso, but this was all a build-

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### WHAT'S YOUR BID?

With Leonard Rosen, John Reed King,  
Producer: RKR Productions  
Director: Bob Doyle  
30 Mins.: Sat., 7:30 p.m.

CHARLES ANTELL  
ABC-TV, from New York  
(TV Advertising Associates)

Charles Antell, hair preparation outfit that cracked into the big time via saturation use of pitchmen on TV, has again wooed the pitch technique, this time translating it into auction terms. New stanza, which replaces "Live Like a Millionaire" for the sponsor, is a clambake on which auctioneer Leonard Rosen, tagged "Liberal Bill," dispenses the largesse to the studio audience.

Emcee opened the airer Saturday (14) by tossing into the crowd several packs of cigarets, socks and similar items. Then he asked for bids on a blind item, giving the successful bidder four extra wrist watches. To get around the problem that only the well-heeled in the studio will win the plums, he got a man who paid \$250 for a freezer to give it to a woman who said she needed it, then awarded a duplicate freezer and other gifts to the man for his generosity. He took a \$2,500 quote on a car selling for less than that, but added a year's supply of gas and oil and other items. One couple was allowed to keep all the packages they could carry across the stage in 20 seconds.

In short, the bankroller is identifying himself with giving away loads of loot and with helping worthy causes (all the coin taken from bids goes to a charity, with Damon Runyon fund benefiting on the initiative). The overall impression, however, is that there's little point in coming to the show unless you bring money. The bidding is confused and lacks the quality of entertainment. "Liberal Bill," while having some personable traits, overworks the "I want you to say thanks" routine, which tends to insult the participants. And his Joe Miller gags don't help.

An audience-pulling gimmick is provided by flashing a half-dozen names (selected at random) and giving them until midnight to call in for a "bonus prize."

John Reed King handles announcing chores and touts the merchandise. Antell commercials were somewhat more restrained than on past entries. Bril.

### GIRL ALONE

With Dottie Mack  
Producer: James P. McGuire  
Director: Abe Cowan  
10 Mins., Mon., 10:50 p.m.

Sustaining  
DUMONT, from Cincinnati

On the premise that a good looking gal can hold a male audience in a post-boxing segment better than a mere sports summary, Dumont has slotted Dottie Mack in an offbeat show to follow the web's Monday night boxing program. At first glance, it looks as if the formula should pay off.

This is the female counterpart to "The Continental," only it's far more subtle and there's no direct pitch to the males. Miss Mack, a tall, sultry brunet, does pantomime, in this case to torchy ballads.

Camera showed her at the door to her apartment, saying good-night to an unseen date. She then segued into the apartment, sat down at a telephone to mime a ballad the lyrics of which suited the action. Rest of the program had her moving about the apartment, miming a ballad while looking at a man's picture and reading his letters.

A slight affair, but Miss Mack has the ability to create quite a mood. She's poised, knows how to move, how to sit, and definitely how to pantomime. Aided by a couple of good records (by Rosemary Clooney and Jeanne Seale—credits are given), Miss Mack emits an aura of subtle but distinct s.a.

Producer James P. McGuire has furnished a plush modern apartment to fit the mood. Miss Mack's well costumed. And whoever selected the records deserves a nod. Program's a property worth watching. Chan.

### INTERNATIONAL TOWN

With Dr. Victor A. Rapport, Prof. Harry H. Josselson, James Jidov, John Canteloni, guests.  
Writer-producer: Jack McBride  
Director: Gene Holowak  
30 Mins.: Sat., 7 p.m.

WWJ-TV, Detroit  
This is a well planned half-hour program designed to show metropolitan Detroiters the international character of their city. Leaders of the Chinese, Mexican, Moslem, Hungarian, Greek, Italian, Polish, Ukrainian, Belgian and Canadian communities in Detroit will appear to describe their peoples' lives here. Documentary films will show the areas in the cities where the

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### Here We Go Again

The Democrats will never learn. All during the recent Presidential campaign, when money was so hard to come by (for the Dems) for the vital half-hour TV shows to carry Adlai Stevenson and his message to voters, five or more minutes of each precious half-hour before Stevenson spoke was taken up by introductions of the man to the live audience he was addressing. Invariably his speech would be lopped off at end of the half-hour, with from one to 10 paragraphs of his speech still unsaid, and a feeling of frustration and annoyance left with TV viewers.

Last Saturday night (14) was no different. Stevenson was to speak over CBS-TV, from 9:30 to 10, at the Jefferson-Jackson Day dinner from N. Y.'s Waldorf. At 9:30 Averell Harriman was introduced to present Stevenson in turn, and Harriman spent five valuable minutes doing it. It was 9:35 when Stevenson started to talk, and at airtime close he still had two paragraphs to go.

When will the politicians learn to start the intro five minutes before air time; and have the head speaker on the air at the start of the allotted time, instead of five to 10 minutes late? Bron.

### DIG DOBSON

With Charlie Dobson  
Director: Dennis Kane  
180 Mins.: Sat., 2 p.m.  
WPTZ, Philadelphia

Charlie Dobson, latest addition to afternoon deejays, has avowed purpose of "doing nothing but eating and playing records." TV disk has no studio audience for rug-cutting visual gimmicks, thereby departing from his local predecessors Bob Horn and team of Grady & Hurst. But, in addition to being newer in the field, he is also much younger and his boyish looks, sweater and bow-tie garb should keep the gush-type crowd glued to receiver. Dobson has a casual, throwaway style and gives no evidence of "taking it big."

Cameras work principally while platters spin, making use of gadgets, mobiles of notes and musical markings, etc., to get abstract effects. Cameras play upon diverse array of objects riding upon turntables. Studio-lensmen also provide some trick lighting fireworks of their own. Fans would probably rather watch Dobson.

In addition to flock of request numbers, VARIETY's Top 10 disks of the week are featured.

In contrast with other local deejay segments, which transferred from radio and hooked on TV assets, "Dig Dobson" starts cold in television and uses primarily radio values. Saturday afternoon gives Dobson a time spot when he doesn't have to play for listening audience only, and his show can stand more sight factors. Gag.

### LET'S HAVE PUN

With Jack Gwyn, Walter Hendl, Natalie Goldberg, Jack Saunders, Patricia Swank, Bill Nye, announcer

Producer: Larry DuPont  
Writers: DuPont, Gwyn  
Director: Ben January  
30 Mins.: Mon., 9:30 p.m.

Sustaining  
WFAX-TV, Dallas

This new fun show, contrived by Larry DuPont, who knows his way around in radio-TV, may find a niche with viewers and rack up a local rating that will entice sponsorship. At first glance, its appeal is to the literati, although the humorous vein is sufficient to snare a loyal, weekly audience. Format involves situations read by emcee Jack Gwyn to a four-member "punel" board, "Punelists" derive answers by slight twists to w. k. puns and phrases. Midshow stunt uses a cartoon, only, termed a "punograph," with a hidden pun. Useful prizes are awarded viewers submitting puns that are used on the show, with better gifts when contributions stump the experts.

Stanza viewed had affable Gwyn quizzing members for mirthful answers, in seeking punned phrases such as "I'm Putting All My Legs In One Casket," "I've Got Gnus for Ewe," and "The Gnat Has 1,000 Eyes." Punograph cartoon of two ghosts was missed; answer was "No Ghoul Like an Old Ghoul."

"Punel" members work hard throughout, and laughs result from consistent throwaway lines edging to correct answers. Walter Hendl, Dallas Symphony maestro, on show caught drew yocks with ad libbed punning during the stump sessions. Experts came up with a big 75% for correct answers.

### ALAN YOUNG SHOW

With Dawn Addams, Mabel Paige, David Alpert, Russell Gaige, others

Producers: Bob Mosher, Joe Connolly

Writers: Lew Derman, Phil Sharp, Young

Director: Bob Finkel

30 Mins., Sun., 9:30 p.m. (alternate weeks)

BRISTOL-MYERS

CBS-TV, from Hollywood

(Doherty, Clifford, Steers & Shenfield)

The filmed "Alan Young Show" is the alternate-week attraction for Bristol-Myers (companion piece to the Ken Murray program, in the CBS-TV Sunday night 9:30 segment. As the latest attempt to integrate Young into the TV comedic pattern, it's strictly a lightweight effort that's short on imaginative treatment. The combined writer-production credits, with a cumulative impressive track record in the commercial radio-TV logs, belie the feebleness of this newest TV entry.

This one's strictly a followup treatment of one of the most venerable, cliched formulas in show biz books, dating back to early Buster Keaton, with Walter Mitty thrown in for good measure.

On Sunday's (15) teeoff stanza (there will not necessarily be a continuing story line and later shows will revert to a live basis), Young is depicted as a bank clerk who slaps his way through his first day at the bank; projects himself into some fanciful sprees of imagination; a la Mitty, and gets involved with the Hiawatha-spouting bank prexy's daughter who believes he's "on the street."

Practically every situation in the belabored script is telescoped.

There's a niche in TV for Young and his distinctive talents. This isn't it. Rose.

### STATE OF THE NATION

With Doug Edwards, Oveta Culp Hobby

Producers: Charles von Fremd, Larry Warick

Director: Charles Hill

30 Mins.: Sun., 4 p.m.

Sustaining

CBS-TV, from Washington

Oveta Culp Hobby, new head of the Federal Security Administration, sketched the various jobs of the agency on CBS-TV's fourth edition of "State of the Nation" Sunday (15). She was interviewed for Doug Edwards, pinchhitting for flu-bedded Eric Sevareid (it was noted in passing that the FSA is fighting against the current epidemic).

"State" is an informative program which blends the interview and documentary report formats. After a hello to Mrs. Hobby, Edwards presented a brief blog, using film clips, and then gave a capsule picture of how the FSA affects the lives of people, first through the effect on an average family, then its help for the handicapped, etc.

For a public service sustainer, "State" is well done, although there can be improvement in the lensing of some film inserts and the canned musical background. Edwards did an effective narration job over the celluloid and handled the tete-a-tete with the wartime head of the WACs in a topflight, sober manner. Mrs. Hobby, while somewhat restrained, registered well. Her reports on "butter-luggers," who repackaged oleo as butter, and the exhibit of a jar of water for which consumers paid 70c a pound (it had been injected into frozen turkeys which the FSA took off the market) were interesting. Show wound with the dramatic statistics that one-third of the nation's school children are without adequate facilities and that the school populations is rapidly outstripping the number of teachers. Bril.

### ACROSS THE BOARD

With George Grim

Producer-director: Tracy Lounsberry

Writer: George Grim

15 Mins.: Sat., 10:15 p.m.

KOOL VENT

KSTP, Minneapolis-St. Paul

Ingenuous George Grim, one of the ace Twin Cities ether personalities, has devised a fresh and novel method to sell the news on this successful TV show. A 30-foot set, a supermarket shopping cart and other gimmicks are employed during a crisp and interesting review of the past week's most arresting occurrences and developments.

Eight panels with various headings and decorations are spread across the stage to lend visual enhancement to the gabbing. Moving from one to another, the well traveled and authoritative Grim utilizes still pictures, blackboards, and various other props to emphasize points during his recital and commentary.

Grim reveals a good camera presence and personality. Rose.

## Parlez Vous Francais? NAEB Web To Air French Classics for 1st Time

A unique venture will see American stations broadcasting French classics, enacted by the Comedie Francaise, along with contemporary French music with introductions by the composers in their native tongue, is set to tee off in March. Series, arranged by the National Assn. of Educational Broadcasters, starts in New York over WNYC March 7 and will run concurrently on six other NAEB stations. Series is also available to the other 85 stations in the NAEB.

According to Seymour Siegel, WNYC director and NAEB chairman, who arranged the programs in a visit abroad last summer, the French programs will find a large audience in some 1,700,000 students and 25,000 teachers of French in the U. S. He also feels that the 1,000,000 American tourists who visit France every summer and the 2,000,000 former GIs who were in France will listen. A further audience is looked for in those listeners exposed to the Gallic tongue through broadcasts of United Nations proceedings.

Each play will be accompanied by an English translation of a commentary by Pierre-Aime Touchard, director of the Comedie Francaise. In addition to the full-length classic plays, WNYC will do a series of half-hour discussions of the lives and works of French novelists, including Balzac and Hugo.

French composers' works will have commentaries by the composers themselves, including Darius Milhaud, Arthur Honegger and Jacques Ibert. Composers will introduce their works and their commentary will fade into a dubbed English translation of their remarks.

## Pabst, Edwards' Battle of Sexes

Intensified slugfest between NBC-TV's "This Is Your Life" and CBS-TV's "Blue Ribbon Boule" reveals the Ralph Edwards aler gaining strongly against the fight-casts. Latest Nielsen report, for first half of January, shows "TIYL" with a 50% increase over its pre-rating three months earlier and the gap between the two programs closing. When Pabst comes up with a championship fight, of course, it's something else again, usually sweeping the rating sweepstakes.

In large measure, it's a battle of the sexes, since the Pabst-sponsored bouts are aimed at men and the Hazel Bishop-backed "TIYL" shoots for femmes. Pabst, which has 60 markets, hits a 39.1, while Edwards has climbed to a 31.5 (with a 56-market coverage). Audience composition figures, according to American Research Bureau, are 58% women, 28% men and 14% children for "TIYL," and 54% men, 39% women and 7% children for Pabst.

In New York City, "TIYL" has zoomed from an 11.8 to 25.5, while the leather-pushers are down to 18.3. In L. A., where the show originates, Edwards is top dog in the time period.

Edwards show, which two weeks ago did the life of Lillian Roth, has received a request from the warden of the U.S. penitentiary at Atlanta, asking for a screening of the kinescope for the prison's Alcoholics Anonymous group.

## CR Buys CBS-TV Show

Columbia Records has bought 10 five-minute periods weekly on CBS-TV's "There's One in Every Family" for a two-week ride.

Sponsorship on the cross-the-board daytime stanza starts Monday (23).

## DuMont Still Has Ballcast Gleam Despite Johnson

DuMont network will continue its efforts toward eventually televising a major league "Game of the Week," despite efforts by Sen. Edwin C. Johnson (Dem., Colo.) to stymie the plan. Network officials said that while no major league club had indicated a willingness to go along with the idea at present, all of them agreed that it would eventually become a reality.

DuMont's role in seeking to get the majors to televise network one game each Saturday was brought out into the open by Sen. Johnson over the weekend. Previously, in his attack on video policies of the majors, he had mentioned a network's attempt to enlist interest in a game of the week, but had failed to mention the web. However, in a statement made Friday (13), he identified the web as DuMont and said they had been slowing down their campaign because of his threat of possible court or Congressional action. Sen. Johnson is president of the Class A Western League, and claims that television policies of the major league clubs is hurting the minors financially.

DuMont spokesmen said they would maintain their efforts to get the majors to agree to the once-a-

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## Jim Woods (Ex-Cracker Gabber) Gets Yankees Nod as Mel Allen Aide

N. Y. Yankees last week hired Jim Woods, Atlanta announcer, as assistant to Mel Allen for airing of the Bomber games on radio (WINS) and TV (WPIX). Club has not yet made a choice for a TV color announcer to fill the vacancy left by Joe DiMaggio, who held down the spot last year. Among those most prominently mentioned for the pre- and post-game spot is comedian Joe E. Brown, but choice of Brown is said to be contingent on the club's picking up a sponsor for the fore and aft peeks.

Woods broadcast the Atlanta Crackers games on WAGA from 1949 until last year, and started telecasting of the Cracker tilts in 1950. He was picked out among a reported list of 50 applicants.

Meanwhile, WPIX, which also telecasts the N. Y. Giants games, announced that Lorraine Day will be back with her pre-game clubhouse session this year. It had previously been reported that the actress wife of Giant manager Leo Durocher had decided to forego the telecasts this year.

## St. Louis Sudsmaker In Middle on Browns Tiff With Indians, Yankees

St. Louis, Feb. 17.

The Falstaff Brewing Co., sponsor of play-by-play of all St. Louis Browns games, is in the middle of a hassle between Bill Veck, prexy of the local club, and execs of the N. Y. Yankees and Cleveland Indians, and unless the big brass reconcile their differences, local fans will be denied broadcasts of 44 games during the season.

The row started when Veck demanded a cut in the broadcast take enjoyed by the other two clubs in their own back yards. It was thumbed down, even though Veck said the Browns had offered the usual customary reciprocal radio agreements — permission to air their road games in exchange for permission for visiting clubs to broadcast from here. Veck considers radio and TV vastly different. "It has been proved," he said, "than radio helps attendance, while TV hurts it."

The Boston Red Sox, who previously has joined the Yankees and Indians in the taboo, have reconsidered and will permit the games with the Browns to be aired. In the meantime, the sudsmakers are wondering how much of their coin will be returned if there is no broadcast of the games involved.

The Griesedieck Bros. Brewing Co., sponsors of broadcasts of Cardinals games, seems to have the upper hand at the present time, as its midwest radio network continues to expand during the past few years, and now has more than 70 stations in seven midwest states carrying the play-by-play of the National League local entry.

## Philly Video Fans Get Ballcast Break

Philadelphia, Feb. 17.

Despite all the confusion attendant upon television and broadcasting of baseball, Philadelphians will see more games this year on video than ever before. Last year's limitations on televising of night games and second games of double headers have largely been lifted, with the result that nearly all the home schedules of the Phillies and Athletics will be televised.

Philadelphia's three tele stations, WFIL-TV, WPTZ and WCAU-TV, will handle the games on a rotating basis, with Atlantic Refining, Chesterfield ciggies and Valley Forge Beer bankrolling. N. W. Ayer agented.

Stations this year will televise both home opening day games, all Saturday afternoon tilts, both games of Sunday double headers and the first games of holiday twin bills. In addition, the stations will telecast a limited number of night games of both clubs.

Radio remains the same, with WIBG broadcasting all home games and those road games not conflicting with the home frays. Games will also be carried over a baseball network in Pennsylvania, New Jersey, Maryland and Delaware.

Gene Kelly and George Walsh will handle Philly games, while Byrum Saam and Claude Haring cover the Athletic tilts. Kelly and Saam will travel with the clubs on the road, while Walsh and Haring stay at home with the home contests.

## Watered-Down Ratings

Detroit, Feb. 17.

Water pressure may become an important adjunct in the rating of radio and television shows. So, the ad agency boys and the sponsors had better figure on stationing a couple of good men at the various city water department works throughout the country.

How television and radio shows affect water pressure was revealed by Lawrence G. Lenhart, general manager of the Dept. of Water Supply. The department keeps graphs to index the periods of demand for water. When the faucets are opened in homes throughout the city, the pressure goes down. Thus, you know the people are in their bathrooms or kitchens and not in their living rooms watching television.

When the water pressure remains constant over a period of time, it is apparent that viewers are being faithful, according to Lenhart.

A careful study of the graphs, however, reveals widespread and sudden spurts of low pressure when the commercials come on, Lenhart said.

## From the Production Centres

Continued from page 28

campaign received extensive publicity resulting in Hub leading nation in sales of bonds . . . "Symphony" Sid Torin, whose daily two-hour sesh of progressive music is beamed via WBMS, has broadened his activities to include a similar stint from WCOP each night from midnight to 1:30 a.m. Unusual arrangement will allow deejay to continue his (WBMS) chores . . . Carl Moore, emcee of WEEI's, "Top of the Morning" and "Beantown Varieties," began his annual winter vacation riding to New York in the cab of a New York Central Diesel locomotive . . . Roderick MacLeish, WLAW news director, flew to Holland as special courier of Massachusetts' Lt. Gov. Sumner Whittier, to personally convey to Queen Juliana the sympathy and pledge of assistance of local citizens to Dutch flood victims . . . WHDH scripter Bill Shea and staff pianist Bill Green, clefted the original music played at Boston Herald's annual "Fashion Parade" at Sheraton Plaza . . . Arthur King, WEEI director of public affairs, has skedded a new series of defense discussion programs with local civic leaders . . . WNAC-TV is currently in process of adjusting its transmitter preliminary to increasing the power from present 26,000 w. to an estimated 200,000.

## IN MINNEAPOLIS . . .

Jim Bormann, WCCO news head, attended radio newswriters' dinner in Washington . . . State Legislature's university committees held hearings on resolution to request University of Minnesota to permit telecasts of its home athletic contests, including football . . . Swanee Hagman, WDCY manager, recuperating from pneumonia attack which hospitalized him . . . Bob De Haven, WCCO personality, assigned to be in charge for World Wide Anglican Conference in Minneapolis in 1954. Roy Larson Co. renewed De Haven for another year . . . Jim McTiche resigned as vicepres and radio manager of Clasted-Foley agency to move to California . . . Harpo Horton, WCCO announcer, and the wife celebrating a child's arrival . . . Stan Dyer, WCCO radio cowboy, an auto hit-gun driver victim and hospitalized with broken leg and collar bone . . . Myndal Cain Beauty Salon a new WCCO radio account . . . Minneapolis and St. Paul American Association baseball clubs negotiating to have one of their night home games a week televised. They've been entirely off TV past three seasons . . . WCCO-TV tossed annual dinner in Washington for Minnesota Senators and Representatives and took bevy of staffers to the affair . . . Gregg Jensen, WCCO news staff writer, assigned to state capitol for legislative session and doing a half-hour feature on air Saturday nights.

## IN PHILADELPHIA . . .

Donald W. Thornburgh, president and general manager of the WCAU stations, has been named chairman of the radio-TV committee of the Crusade for Freedom in Pennsylvania . . . Mac McGuire, WIP disk jockey, has added three new Mutual Broadcasting shows to his schedule on Monday, Wednesday and Friday, an addition to his Saturday matinee program for the net . . . Charles Vanda, WCAU-TV, v.p., has asked Buster Crabbe to join the cast of his "live" Western daily serial, "Action in the Afternoon" . . . Roger W. Clipp, general manager of the Philadelphia Inquirer stations (WFIL, WFIL-TV) has been named chairman of the nominating committee for the Philadelphia Council, Boy Scouts of America . . . Marge Greene, who played character roles with Ernie Kovacs and Rex Trailer, at WPTZ, has joined Fred Bennett, WPNB deejay, in a daily off-the-cuff situation comedy . . . WIP snagged four awards in the annual "Radio Gets Results" contest sponsored by Broadcast Advertising Bureau.

## IN CLEVELAND . . .

Jockey Phil McLean, WERE, turned over three tons of Christmas cards to the Cleveland Welfare Federation for use in that social agency's therapy program . . . WERE's diskier, Bill Randle, is sponsoring a Leroy Anderson appearance for a benefit for the Beryle Rubenstein Fund, a scholarship pitch for music students . . . Television sets now in this area total 725,000 . . . Moloney Combination Door has picked up the tab for Sidney Adorn's "Celebrity Corner" Mon.-Wed.-Fri. 10-minute pitch at 6:30 p.m. over WEL . . . Jimmy Dudge, freelance sportscaster, following the Indians on grapefruit league tour . . . Marsh Samuels, former flack for Cleveland Indians, made TV debut as emcee for Heart Fund program . . . Norman Fox, Leisy Advertising manager, back after long siege with medicos . . . Ellen Eggleston, Lakewood Little Theatre, now with McCann-Erickson . . . Ed Maxwell, AFTRA prexy, reports more than 100 entries received in local Oscar contests to be announced at March 3 luncheon . . . Nancy Ferry, formerly Jane Stevens of WJW, back from San Francisco and Chicago trip . . . Joe Mulvihill, WTAM-WNEB, Bill Gordon, WHK, and Howard Lund, WJW, are diskers named to select Case Tech prom queen . . . Jack Chilton, WJW diskier, is now tolling in two more radio communities, WCOL, and WCUE.

## HUB'S WHDH PACTS FULL RED SOX SKED

Boston, Feb. 17.

WHDH, Boston indie, will carry the full Red Sox baseball schedule this summer. Season's 154 games will be bankrolled by Atlantic Refining Co., Narragansett Brewing Co. and Chesterfield ciggies.

Curt Gowdy, Bob DeLaney and Tom Hussey will handle announcing. Games will be fed to a New England Red Sox network, currently comprising 32 stations, with more expected to sign before the season's start.

## No Crime in St. Paul When TV Fights Are On

Minneapolis, Feb. 17.

Crime apparently takes a holiday in St. Paul when TV offers a sufficiently arresting show of a type calculated to appeal to those who might be lawbreaking inclined.

At least during the hour-long telecast of the Gavilan-Davey fight last week the St. Paul police department had only three calls.

Ordinarily the calls come to the police department at the rate of one a minute.

It was a gauge of the local interest in the particular telecast, police officials concluded, expressing the hope that TV may eventually prove to be a factor in lessening disorder and wrongdoing.

## Ted Lewis Tops Off Kate Smith NBC Week; Band's B'way Return

High-powered talent lineup has been set for "Kate Smith Week," Feb. 26 to March 3, in which NBC-TV is tying in with some 15,000 grocers to honor the singer. Lineup will include Wally Cox, Ezio Pinza, Margaret Truman, Paul Douglas, Kukla, Fran & Ollie, Senor Wences and Ted Lewis and his unit in the order of their appearance on the daytimer, with one top name appearing each day during the period.

Lewis, incidentally, opens March 8 at the Latin Quarter with his own unit (band and acts) for the first time since August, 1948. It's his first Westside nitery appearance since that date too. He played the Eastside Copa in 1951.

## Charge NABET 'Raiding'

Hollywood, Feb. 17.

Nine press agents at NBC and six at ABC requested formal separation from the Publicists Guild, thereby causing a hassle. PG is accusing the National Assn. of Broadcast Engineers and Technicians of raiding its ranks.

PG executive board has called a general membership meeting on March 2 to discuss and vote on the question.

## Jackson's Month Swing In Europe for CBS

Allan Jackson is taking a month-long swing through Western Europe for CBS Radio, interviewing such figures as Anthony Eden, Tito, French premier Rene Mayer and Generalissimo Francisco Franco. He'll originate a segment of his 6 p. m. strip from abroad, with Charles Collingwood handling the major part of the show until Jackson's return March 16.

For his WCBS-TV, N. Y., local show, he'll film several interviews with political figures and have them flown back for screening here. Local TV'er is being taken over by Larry LeSueur.

## CIRCLING THE KILOCYCLES

**Baltimore**—In connection with "Music In Industry Week," a locally created and sponsored institution, WCAO has programmed a series of broadcasts featuring the employee choruses of five local industries. Working with the municipal Department of Recreation and the Maryland Federation of Music Clubs, the station will sponsor four concerts throughout the week.

**Little Falls, N. Y.**—Albert L. Scheibel took over as general manager of WLFH, Mutual affiliate here. He's former general manager of WENT, Gloversville, N. Y.

**Greensboro**—FCC has granted approval for WFMY-TV here to increase its power to 100,000 watts, six times its previous strength. Station will make the changeover late this summer. Gaines Kelley, WFMY-TV general manager, estimates the new power will bring coverage to an additional 500,000 viewers.

**Bridgeport**—What's happened to Sunday night radio is pointed up by WICC's scheduling of an 8-11 classical music session jockeyed by Edward Latham. Will be straight longhair platters, except for current affairs comment by Latham in intermission spot.

**New York**—La Rosa spaghetti and macaroni firm is starting a local saturation spot campaign via radio that will run through the Lenten season. La Rosa will use over 70 spots a week on WNBC, WCBS, WOR and possibly WJZ, all in N. Y.

**Albany**—Howard W. Maschmeier has been promoted from assistant manager and program manager of WPTR to manager, succeeding Orrin R. (Jim) Bellamy, now upstate for Ziv.

**Ann Arbor**—The second semester of "The University of Michigan Television Hour" will feature man's development through the ages, backstage glimpses of artists at work and a discussion of food

and nutrition. "The Progress of Mankind" will be a 15-week series under the direction of Dr. Richard K. Beardsley, assistant professor of anthropology and research associate in the Museum of Anthropology.

**Omaha**—Howard O. Peterson, vice president of the May Broadcasting Co., has resigned to accept general managership of KTVH, Hutchinson, Kans., scheduled to be operating by mid-summer. Peterson, in charge of sales at KMTV here since 1949, is a 28-year radio vet.

**Cleveland**—Jimmy Dudley will do a series of direct 15-minute sport pickups on the Cleveland Indians' pre-season training period over WTAM for Warner & Swasey Co. The Monday-thru-Friday 6 p.m. stanza will highlight the "human side" of the news.

**Cincinnati**—Third annual "Aria Auditions" series on WLW starts March 21 and offers winning contestant a contract to sing with Cincinnati Summer Opera Co. this year. Competition is open to singers between 18 and 28 who live in the Crosley station's four-state prime area.

**San Antonio**—S. C. Johnson & Son has ordered the 1:45 p.m. news on WOAI for sponsorship on Monday, Wednesday and Friday for a 26-week period, effective March 2. Don Kelly will handle the newscasts.

**Providence**—Dody Sinclair has been named merchandising and public relations chief for WJAR-TV, following his release from 21 months' active duty with the Navy. Appointment marks the creation of a new department, in that merchandising and publicity formerly were merged with sales and promotion.

**Detroit**—William E. Sheehan, formerly of WDRG, Hartford, has been appointed to the WJR news staff. It was announced by Worth Kramer, veepee and general manager of The Goodwill Station.

Maizlish L.A.-N.Y. Shuttle  
On Al Jarvis Campaign

Morton Sidley, newly appointed sales exec for KFVB, Hollywood, is in N. Y. to confer with Branham Co. execs on an exploitation and sales campaign for Al Jarvis, who is returning to the station with his "Make Believe Ballroom." Program was originally aired on KFVB.

Sidley, who for 12 years repped Lincoln Dellar's stations in Southern California, will spend about three weeks here drawing up plans with the Branham Co., which repps KFVB. Station is planning a big campaign around Jarvis.

Harry Maizlish, station prexy and general manager, will also be in N. Y. within a few weeks to confer with the station repps and take care of other business.

BMI, BAB to Merge Local  
Clinics in One Series As  
Sales, Programming Tie

Increasingly close relationship between sales and programming in radio is underlined by the decision of Broadcast Music, Inc., and Broadcast Advertising Bureau to merge their respective local clinics into one series of shirtsleeve meetings in which top program and selling brains interchange ideas.

Last year BAB and BMI operating independently, each held 43 meetings across the country. This year 42 combined two-day sessions will cut in half the number of times broadcasters will be requested to participate in this type of industry function. Move has the backing of various state broadcasters' associations and has the support of the National Assn. of Radio & TV Broadcasters.

The joint sales-program powwows will be held in a seven-week span, starting May 25, according to BMI prexy Carl Haverlin and BAB prexy William B. Ryan.

One day of each confab will be on sales and one day on programming. Those attending the sales sessions will be invited to the program meets, and vice versa.

## Television Reviews

Continued from page 29

people live and their culture and language will be discussed by Wayne University faculty members.

In show caught, life of the Mexicans in Detroit was described by the special guests, George Menendez and Nicholas Mares. Menendez, a lawyer, was articulate and contributed a great deal to the program, while Mares was extremely nervous and had a very difficult time making himself understood.

The work of Dr. Rapport, dean of the College of Liberal Arts at Wayne, in describing the history and the culture from which Detroit's Mexicans sprang was good. Prof. Josselson, of Wayne's department of Slavic languages, did a good job in showing the many American words which have been taken from the Mexican.

Miss Gloria Chavez, a Wayne student, was used effectively in showing native Mexican costumes and in working with Prof. Josselson in giving the correct pronunciation of Mexican words which have been assimilated into the American language.

James Jidov, narrator, and John Cantelon, announcer—both Wayne students—gave near professional performances. The writing of Jack McBride was excellent, as was Holochak's direction.

"International Town" is an entertaining and informative show which should pick up a good following in this time slot. *Tew.*

TALL CORN JAMBOREE  
With John Harvey; musicians, amateurs.

Producer: John Harvey  
Director: Jim Baker  
30 Mins.; Wednesdays, 11 p.m.  
16TH AND MISSION FURNITURE  
KGO-TV, San Francisco

Here's an acorn that could become a mighty oak.

John Harvey had never done a local TV western before, but he's had good trouper experience on the barn-storming circuit. He's well known here for his KGO "Home Digest" and "Home Institute" radiations and his commercial spicing, earlier, on "Science in Action."

Harvey has a showmanship flair

unrivaled locally since Dude Martin and Rusty Draper migrated to the big time. He's big, handsome and free-wheeling with the words. He spices his emcee chores with colorful contributions on the guitar, the vocal chords and the footwork.

Program is keynoted by non-professional amateurs showing their wares, if any. On his second outing (4) Harvey dug up a brace of singers, an accordionist, a fiddler and a leggy lass who made fascinating rhythms with her footsies. Youngsters were fair-to-middlin' but quality should improve as better talent crawls from out of the western woodwork to join the fun.

Show excels average amateur hoedown because of smooth, professional backing kids receive from Harvey's musicians—Paul Miller, Ozark Red, John Derrning and Bud Sigherie.

But Harvey's own personality sparks the thing into its happy viewing, even with the commercials. He has a gift of making them as exciting as the spels of a circus barker booming something you want to buy anyway.

Show hits a late viewing hour but has possibilities for an "A" time slot, certainly more promising than other western gimmicks essayed here in the last couple of years. *Dwitt.*

## WJZ-TV New Biz

New business at WJZ-TV, N. Y., includes Thom McAn Shoes and Air Line Products.

McAn bought the second third of the Tuesday night fightcasts (Pie's already is on the WJZ-TV show). Agency is Anderson & Cairns. The fights from Ridgewood Grove, originally beamed only over WJZ-TV, are now an ABC-TV co-op program.

Air Line has been inked for the Tuesday evening edition of the "Rootie Kazootie" 6 p.m. strip.

Gordon Baking, which has Wednesday and Friday editions, has added the Monday period and Weston Biscuit has Thursday. Air Line agency is Harry B. Cohen.

LUBBOCK, TEX.  
-NO "SLIPPERY ROCK"

VARIETY Wednesday, January 28, 1953

What If TV Clients Don't Want  
East Slippery Rock?; Webs Up Tree.

The hazards of participating in the "Show of the Week" (the "Show of the Week" is a series of shows, etc.) are pointed up anew in the current dilemma confronting networks and advertisers as new TV studios begin to open up. The show sponsors on these major 10 blank check, with orders to the network to "include me in" on all additional markets. On the other hand, some participating sponsors are working on limited budgets or "little if any desire to power Lubbock, Tex., or such remote areas that are opening up to handle for the network's but an answer as new TV affiliations are being signed up. One care to give away free advertising black out a commercial in our market and retain it in another. It's considered possible that the additional markets, the others will be obliged to take all the availability. Or vice versa.

To: Variety Inc.

Dear Sirs,  
We cordially invite you to fly a representative-at our expense—to Lubbock, Texas. He will be warmly received, adequately informed of Lubbock and will return to New York with the astonishing news of 20th century West Texas.

Sincerely,  
W.D. "Bud" Rogers  
President  
TEXAS TELECASTING INC.



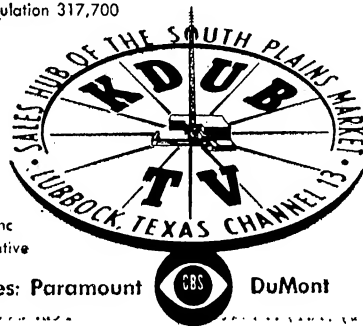
Lubbock, Texas, with a metropolitan population of 126,596 and a retail sales area of \$389,756,000, is currently the COTTON-OIL CAPITAL OF THE WORLD!

RANKING THIRD NATIONALLY IN INCOME AND BUYING POWER per family and per capita, Lubbock is first in total bank deposits over all other West Texas metropolitan areas!

Percentagewise, 27% of Texas' cotton and 11% OF THE ENTIRE NATIONS' COTTON OUTPUT is produced in the Lubbock area

As for oil, the Lubbock trade area, with 28,000 producing oil wells, 31 gasoline plants, 7 carbon black plants, and 6 oil refineries, has the GREATEST KNOWN OIL RESERVES IN THE NATION!

KDUB-TV coverage population 317,700

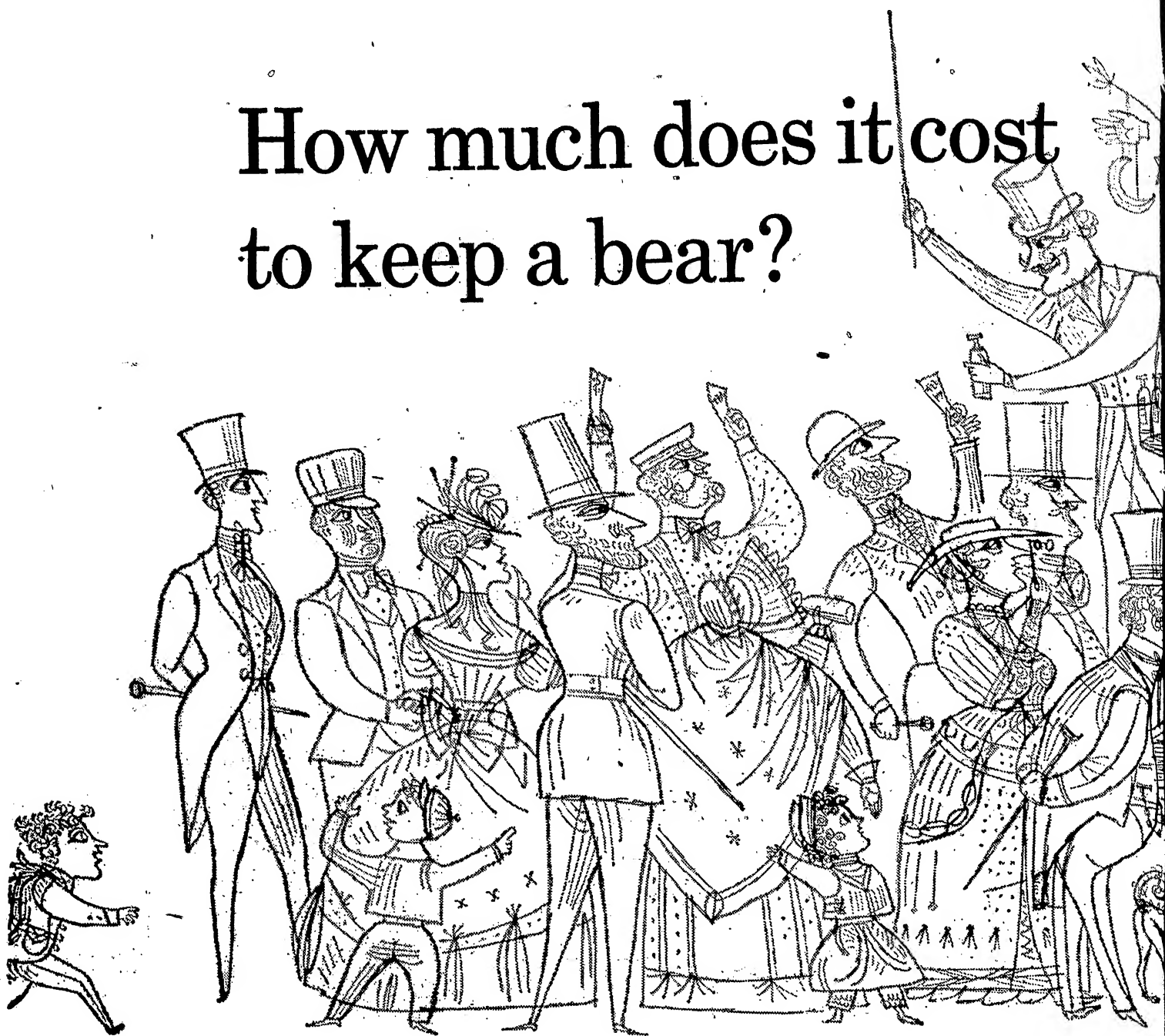


AVERY KNODEL Inc  
National Representative

affiliates: Paramount CBS DuMont



# How much does it cost to keep a bear?



**I**F he draws a big enough crowd, a bear can earn every last berry you feed him. And the trick with a bear—or with any kind of entertainment, in person, in print, or on the air—is always the same: *to find a balance between how much an attraction costs and how much it attracts.* A way that is gaining new conviction among America's leading advertisers is network radio. For it continues to draw more people at less cost, prospect for prospect, than any other medium. It permits a rounded advertising program, with



frequency that keeps impressions fresh. And it leaves ample funds for merchandising and dealer promotion. In radio, the costs of attractions, for the numbers they attract, are lowest on CBS Radio. It has more of the traffic-building top shows than all other networks combined...and its sponsors invest 24 to 178 per cent more than on the other networks. So draw the crowds on CBS Radio—where entertainment is like a bear that performs on a birdlike appetite.

**CBS RADIO NETWORK**

*Where America Listens Most*

## Tele Followup Comment

Continued from page 29

up for, of all people, the 14-year old country singer Jimmy Boyd singing an innocuous ditty, "Early Bird."

It was, moreover, far from a well-balanced show. The first five disk names to go on were females, namely Joni James, Toni Arden, Sunny Gale, Eileen Barton and Teresa Brewer. Not a single male vocalist in the current pop field was spotlighted live except for the moppet Boyd. Western singer, Gene Autry, accompanied by the Cass County Boys, was accorded the unique privilege of doing two numbers, "Down Yonder" and "Silver Haired Daddy of Mine," neither of which are precisely in the pop genre, especially as vocalized by Autry.

Bing Crosby was showcased via a film clip in a scene from the picture, "Going My Way," singing "Silent Night" with a boys' choir. This sequence was followed immediately by a nine-minute portion of "Amahl and the Night Visitors," an Gian Carlo Menotti's video opera written for NBC but which was okayed by the latter network for this CBS show. The back-to-back slotting of the "Going My Way" and "Amahl" scenes gave this show an unaccountable religious flavor which was unrelated to the disk industry occasion.

In the longhair field, Roberta Peters expertly sang an aria from "Traviata," but this was a plug for the 20th-Fox pic, "Tonight We Sing," rather than for the wax works.

Sullivan also rounded up a couple of oldtimers for this show and they were solid. Helen Kane reprised her boop-boop-a-doop mannerisms on her 1920s click, "I Wanna Be Loved By You" and compared favorably with the 1953 femme vocalists as a novelty performer. Vet Will Oakland also registered strongly with his Irish tenoring of "Danny Boy," despite his 70 years.

George M. Cohan, Jr., was framed in a snappy song-and-dance production of "Yankee Doodle Dandy" for the finale. *Herm.*

The Burns & Allen Show on CBS-TV last Thursday (12) was up to its usual high-grade zany level, for a half-hour of solid gags and laughs. When Gracie Allen wasn't pulling her nitwit comments or actions, George (Burns) was giv-

ing out with wisecracking monolog. Duo also wisely didn't hog the spotlight, letting a couple of other comics work for their modicum of laughs. If this was gag show, straight out of the joke books, it was nevertheless a slick one, and humor bubbled constantly.

A filmed program makes for a lot of activity. Gracie was first seen on a train rolling in from Frisco to L. A., getting off some zany chatter while setting the plot line of nonchalantly accusing a man of planning his wife's murder. The misunderstandings piled off from there, as first one chap, then another, was arrested as result of Gracie's well-meant bunglings, and even husband Burns finally landed in the clink.

Group situations made for more laughs than Burns' several monologs, although these were pretty funny too. But Gracie ran off with the chief honors, as usual. Film, in spots (not the closeups), had a fuzzy, oldhat quality. Carnation Milk commercials were worked in neatly, especially the bit about Gracie trying to hide a file in a cake (made with the milk, natch) which was being sent off to the boys in prison. But couldn't George find a more respectable place to read his VARIETY than in jail? *Bron.*

An exceedingly noisy history lesson was dished up by "You Are There" last Sunday (15) in the attempt to reenact a phase of The Boston Tea Party, third of the new CBS-TV series of great events underwritten by the Electric Light & Power Cos. The half-hour dramatization by Arnold Schulman came out an unwieldy, hocus-opus, jumpy affair in which the main crowd scenes, enveloping the rebellious Sons of Liberty in Boston's Old South Hall, received footnote direction under Sidney Lumet.

These minutes weighted down a pro cast that included E. G. Marshall (as Sam Adams), Robert Pastene (as John Hancock), Anthony Kemble Cooper (as Governor Hutchinson) and others who tried valiantly but without any visible success to lift the historic pre-Revolutionary event from the depths of its mediocrity in its make-believe shape. To top it off, some of the

cast were halting in their lines. Show's present tense approach fell considerably short of its intentions in this regard, though hardly any fault could be found with the lineup of CBS newsmen, headed by Walter Cronkite and with "spot" vidcasters Harry Marble, Charles Collingwood and Winston Burdette at their stations—the South Hall, the meeting place at the printer's, and the governor's office. When the stealthy Mohawks had emptied 342 chests of British tea into the bay, it meant that the time had come for the station to segue into Ed Murrow's "See It Now," the program that is really making history—today's history. *Trau.*

## CBS Radio Campaign In Ad-Promotion Link With Grocers, Druggists

CBS Radio is launching an unusual advertising-promotion campaign aimed at reaching the local grocer and druggist and giving the web's food and drug bankrollers an extra merchandising ride.

Idea of George Bristol, director of advertising and sales promotion for the web, is to sell the thousands of grocers and druggists on (1) the value of radio as a selling force, and (2) the pre-selling which some sponsors are doing via CBS Radio.

Ads are being placed monthly in Food Topics, Drug Topics, Chain Store Age and Super Market Merchandising. Two-page spreads will plug the fact that there are 20,000,000 radios outside the living room (in bedrooms, kitchens, etc.), that the average family listens to radio 20 hours a week, and that radio is selling dialers on food and drug brands even before the customer comes into a store. Each ad also lists the food and drug products which are pitched on CBS-AM. Strategy is that the local food outlet or pharmacy is more interested in stocking brands which are pre-sold by radio than in carrying lines which don't have the force of radio behind them.

### Galen Drake Sponsor

Hunt Dog Food has bought a quarter-hour of Galen Drake on CBS Radio, starting March 14. Sponsor will take the Saturday 10-10:15 a. m. segment. Agency is Moser & Cotins.

## Inside Stuff—Radio

As part of radio's attempt to find new package formulas, WCBS, N. Y., has come up with two packages.

A "fixed position" weather group consists of three one-minute spots a day at 9 a. m., 6 and 11 p. m. Spots will be broadcast Monday-through-Saturday and are built on a singing commercial format with a 20-second jingle intro, 10 seconds of live weather forecast and 30-second commercial. Tunes will be clefted by Mayo Burke with lyrics by Ernie Hartman. Package is priced to hit dialers at a cost of 90c per thousand homes.

Second plan is a weekend package of minute spots. For 12 spots on Friday and Saturday or Saturday and Sunday, a 15% discount will be earned. For 21 spots on Friday, Saturday and Sunday a 10% day-per-week discount plan an additional 25% discount. Cost of a two-day 12-spot plan would be \$1,232, while a three-day 21-spot deal would cost \$2,192.

Former Postmaster General James A. Farley last week was named chairman of the Crusade for Freedom and will head the organization's annual campaign for funds for Radio Free Europe and Radio Free Asia, which are supported by the Crusade.

Accepting the post, Farley stated that "in the world-wide struggle against Communism Radio Free Europe and Radio Free Asia are our most potent weapons."

Campaign kicked off yesterday (Tues.) with a luncheon at the Waldorf-Astoria, N. Y.

## Co-op Conscious DuMont Sparks Lyford Activity

In an effort to make more use of potential co-op telecasting, DuMont web has placed Elmore "Buck" Lyford in charge of co-op programs. Lyford will consolidate co-ops into his station relations department. He also heads up the web's film syndication department.

DuMont currently has only two shows televising co-op, the Monday night boxing program from Brooklyn's Eastern Parkway arena and the Saturday night wrestling matches. Bouts are carried by over a dozen sponsors on the network.

According to network director Chris J. Witting, Lyford will concentrate on current sustaining programs which could be turned into cooperative deals. Appointment won't necessarily expand the network's cooperative programming, but will result in a general reevaluation of the web's programming with an eye to developing "co-op consciousness" for those situations which could be turned into profitable ventures.

Lyford is currently prepping a survey which he'll send to all the web's affiliates, asking what kind of co-ops they want, and when they want them.

## THIS ST. LOUIS QUIZZER BOASTS A BOTTLENECK

St. Louis, Feb. 17. A new TV quizzer tagged "First's" has been launched over KSD-TV, bankrolled by the Griesedieck-Western Brewing Co. New twist has been added by furnishing a clue to the right answer by reading the back of neck labels on every bottle distributed.

Famous "firsts," such as when the Indians brewed their own suds, when beer was first made in America and by whom, etc., are to be found on the neck labels. To enter the contest a person simply writes his name, age, address and phone number and mails it in. The entry is placed in a barrel and each Saturday night several are drawn.

The station calls the entrant and propounds the question. A correct answer cops a cash prize. Rules of the contest require that an entrant be over 21. To make room for the new quizzer, which will be telecast between wrestling bouts at the Chicago Marigold Gardens, sudsmaker is dropping a telecast news program.

Jonesboro, Ark.—Promotions at KNEA here include Paul Barnett to program director and sales promotion and Dave Banks to news-special events-farm director.

Straight from the shoulder . . . . .

# thanks again!

KGA—Spokane, Wash.

CBG—Vancouver, B. C.

KJR—Seattle, Wash.

KEX—Portland, Ore.

KGO—San Francisco, Calif.

KECA—Los Angeles, Calif.

SWIFT & CO., PHILCO CORP., O-CEDAR,

BOBBI-WHITE RAIN, AMERICAN BROADCASTING CO.

for your cooperation in making

BREAKFAST CLUB'S Pacific Northwest and

California tour so successful!

And thanks to PETER DONALD for carrying

on until I return to

Chicago, Feb. 23



*Don McNeill*



# en-core

(äng · kōr'; -kô'r'), *interj.* (F.)



**“an exclamation meaning, once more! again!”**

Encore is the perfect title for a gay new addition to NBC's traditional Monday night of music. It stars Robert Merrill, Marguerite Piazza and Meredith Willson.

Encore offers some really special advantages to an advertiser. At 10:00 p. m., EST, it follows four of the most popular musical programs in broadcasting, programs which have maintained their ratings more consistently than any others in evening radio; programs with sponsorship histories running from 4 to 27 years. Encore has three of the most popular musical stars in America. It has a ready-made audience of music lovers—more than 4,000,000 listeners each week. And it costs much less than its quality indicates.

Listen to ENCORE Monday and think about it seriously for your spring and summer season.

**NBC** *radio network*

## Television Chatter

### New York

Bob Elliott and Ray Goulding joined Jack Lescoulie and Jim Fleming, subbing for Dave Garroway on NBC-TV's "Today". Rob-in Chandler pinchhits for vacationing Margaret Arlen on WGBS-TV next week. Jane Pickens set for a guest spot on the Jackie Gleason TV-er. Ritz Bros. do their first stint for "Colgate Comedy Hour" Sunday (22). Robert Montgomery off on vacation Feb. 24-March 8. Ezio Pinza guests on NBC-TV's Kate Smith show Feb. 27. John-nay Pavek doing a lead on "Man Against Crime" Wednesday (25). Martin Ashe on "Hollywood Screen Test" with Arlene Francis Monday (23). Irving Trager, supervisor of film library at NBC announced his engagement to Elaine Hart. Jack Gregson, announcer on ABC-TV's Saturday night boxing bouts, to speak on TV announcing at City College. Dumont's Al Hodge (Captain Video) was presented a citation of merit from the Muscular Dystrophy Assn. William Moynieux, NBC-TV scene designer, is doing the sets for Marc Blitzstein's one-act opera, "The Harpies," which preems in May at the Metropolitan Music School. Jack Bachem, Dumont assistant sales chief, out last week with siege of flu.

Dumont sportscaster Bob Smith celebrates his 12th year in radio and television Feb. 20. Ann Thomas will do the monolog in Ibsen's "The Doll's House" and Sydney Smith will star in "The Great Lilliput" on WABD's "Mono-Drama Theatre," with "Doll's House" in the evening slot and "Lilliput" in the afternoon series.

Bud Lane, ex-Transfilm v.p., named exec producer of TV film commercials for Ruthrauff & Ryan. Hope Miller featured on Dumont's "Plainclothesman" Sunday (22). Dehl Berti into "Gang-busters." Sunny Gale guests on Jackie Gleason's show Saturday (21). Now that ABC has a new emblem, the American eagle, the web patriotically points out it has a John Paul Jones (assistant director) and an Alexander Hamilton (engineer). Mary Lou Foster signed for "Polly Pigtales" (TV spots). Bill Kahn and Bill Conlan, both formerly associated with

Dumont, have formed a talent agency. Duo have signed Frank Bunetta, Dumont tele director, and Jack Manning, of "Mono Drama Theatre."

Frank Harms, former WGBS-TV director, doing a five-minute film series, "Quiz About Town," which has been optioned by WOR-TV. Steve Allen to emcee the "Ban-shees" luncheon at the Waldorf-Astoria Feb. 26.

Cpl. Dick Auerbach, formerly with the Louis Cowan office, is radio broadcast specialist for the 25th Division in Korea. Princeton Film Center has completed 52 of the Norman Brokenshire "The Handyman" five-minute vidpix for distribution via United Artists Television.

### Hollywood

Norma Gilchrist tees off cross-the-board show, "Helpfully Yours," on KTTV this week. Molly Bee skied to N.Y. for guest shot on Ed Sullivan's TV show. McDaniel's Markets bankrolling Old Movie on KLAS-TV Wednesday nights. Helen Parrish launched "It's a Good Idea" on KNBH. City of Cars picking up tab on two of KLAS-TV's feature films each week. Edgar Bergen to Washington. Arthur A. Engel named assistant to Martin Lewis, coast rep of TV Guide, Walter Annenberg publication. Jimmy Boyd to Gotham for two guest shots on Ed Sullivan shows. Mikesider Ed Reimers anking "You Asked for It" on ABC-TV due to additional assignments on KTTV. Stan Freberg and Daws Butler of "Time for Beany" on KTLA down with flu, Walker Edmiston subbing for both. Hideo Shiotsugu, prexy of Eiga Haikuo Co. of Tokyo, ogled KECA-TV operation here preparatory to launching first TV station in Japan.

### Chicago

Ed Sherwood has anked his TV promotion assignment at Admiral Corp. to join Kling Studios as TV production and sales coordinator. John Ott, WNBQ's gardening and time lapse photography expert, guesting on NBC-TV's "Today" next Tuesday (24) via Chi cutins. Zenith Radio set an all-time sales high during '52 with a total of \$137,462,000. With TV set sales the big factor, Zenith's fourth quarter sales were 35.5% over any other three months period in firm's history. Lynwood King gets the directorial nod on the first stanza of "Curtain Time" which preems tomorrow night (Wed.) on WNBQ for the Chicago-land Dodge dealers. Harry Holcombe of the Grant agency is producing and Mary David is TV adapting the Irene Colvin script used on the dramatic show's radio series. Illness has forced U of Chicago Chancellor Lawrence Kimpton to resign as chairman of the Chi educational TV committee set up to launch an educational station of Channel 11 here. Chi-Krank shave cream distribs have latched onto the Tuesday segment of Tom Duggan's nightly WNBQ sports show. North Side Nash has ordered a Sunday morning feature film on WGN-TV. WNBQ has launched a daily half-hour live moppet show hosted by John Conrad to replace its "Cactus Jim" Western film series.

## WKNB-TV (UHF) Preems

Hartford, Feb. 17.

Sans a home or studio facilities, New England's first UHF'r, WKNB-TV of nearby New Britain, hit the ether late Friday afternoon (13) after a series of technical difficulties held up the station's opening for nearly two weeks.

TV station is currently operating on network (CBS) fare, utilizing facilities of its sister station, WKNB-AM. Studios — which will house AM'r also — are planned for this spring. Local programming is planned to begin with the opening of studios.

Station is operating on a 4:30 p.m. to midnight sked.

## 'White List'

Continued from page 27

such private hearing boards comes from those who are still Marxists of one type or another, though they are no longer Leninist-Stalinists."

Arthur Garfield Hays, ACLU general counsel, said that the result of the blacklist "is that people will hesitate to say what they think, will not join organizations formed for decent or humanitarian purposes, will not subscribe to the defense of those accused unjustly."

Hays added, "When a man like (Laurence) Johnson, of Syracuse, becomes prominent by developing a smear organization that will threaten people on the radio or TV, others will follow his lead; they will write threatening letters. But those disgusted with the whole thing are not likely to do anything about it. The result is that the private emotions of some people seems to sponsors to represent a public movement."

Others booked for the panel included Victor Lasky, co-author of "Seeds of Treason"; Louis Berg, film editor of This Week mag; and R. Lawrence Siegel, NYCLU vice-chairman.

## Sports Rap

Continued from page 27

their way." Williams continued: "It (Davey's defeat) demonstrated how simple it is to give the color of authenticity to the spurious. This is known as the buildup, a procedure . . . which TV fight commentators never venture to expose. To do so would knock the show and impugn the sponsor's integrity. As I watched the screen . . . I found myself wondering if Gavi-lan wasn't involved in the conspiracy too. He did little fighting over the first six rounds except for a late surge in the third. A sponsor can't sell a great quantity of beer or razor blades on a quick knock-out. The longer the fight the more the commercial."

Williams had something to say about the commentators too. "The commentators are selected more for their ability as hucksters than their competence as critics." Parker echoed this with "its (television's) commentators are required to be press agents rather than reporters or critics."

## Du Mont

Continued from page 30.

week idea. They said that the project has been slowed temporarily by the unwillingness to go along with the scheme. But they also pointed out that the clubowners had agreed that the game of the week eventually would have to happen, just as it's happened similarly on radio with baseball and in television with other sports. DuMont feels that the only thing that's holding the project back is unwillingness by any one club to be the first to stick its foot in the door.

DuMont has been pressing the idea for the past two years. Web would pact either a national or local sponsor to telecast one game each Saturday afternoon. Web feels that Saturday is an ideal time in that it's the only free time most of the single-station markets have free. Spokesmen point out that in many of the minor league cities where Sen. Johnson says the clubs are suffering, the stations won't and can't telecast baseball regularly because they can't clear the time, particularly in the single-station markets, where the networks compete for prime time.

## Inside Stuff—Television

WOR-TV, N. Y., will move its transmitter to the Empire State Building by early summer if approval can be obtained from the FCC. Move will place transmitters of all N. Y. tele stations on the Empire State tower, giving them approximate equal coverage, with variations proportionate to their power.

Arrangements were completed this week between toppers of General Teleradio, which owns the station, and Empire State Building execs. Application will be submitted to the FCC later this week. WOR-TV transmitter is currently located at its initial site, in North Bergen, N. J.

Meanwhile, WATV, Newark, which has already received approval on its application to move to the world's tallest building, is experiencing a delay in receiving its equipment. Switchover from the Newark site was to have been made early this year, but probably won't take place till April. WATV move, plus WOR-TV's, will bring the total number of transmitters atop the Empire State to eight.

Closed circuit television is playing an important part as the American Assn. of School Administrators is meeting in convention with some 16,000 in attendance at Atlantic City this week.

A complete television studio is in operation on the lower level of the exhibit hall in Convention Hall to show the educators how easy it is to put an educational program before the cameras.

Sixteen programs are being seen on receivers in the exhibit part of that hall. All scheduled by the Television Research Project of the New Jersey Department of Education at the invitation of the Joint Committee on Educational Television. The telecasts include classes ranging from primary arithmetic to high school French lessons.

John Cameron Swayze, who started his fifth year on NBC-TV's "Camel News Caravan," demonstrated the speed with which the stanza can work at a press luncheon Monday (16). Cameras lensed the guests as they arrived and at the conclusion of the meal the footage was screened. It was developed and printed in less than an hour.

Program, which started with 10 camera crews and booked on four stations is now using 60 newsreel crews and is beamed on 54 stations.

A new type of news program, using journalism students as reporters and feature writers, will premiere March 2 on WPIX, N. Y. Daily News station. Students at Columbia University's Graduate School of Journalism will participate.

Half-hour show, titled "News-O-Rama," will use the students as on-the-street interviewers, commentators and feature writers and announcers. Visual aids and newsreels will also be used on the program.

Dumont is prepping a big sales push for its "Paul Dixon Show," following pacting of the one-hour daytime's first participating sponsor. Show had been sustaining since its inception last October until River Brand Rice Mills signed, via Donahue & Co., for 10 minutes cross-the-board last week.

Ted Bergmann, web's sales chief, is pitching comparative low cost of the show to potential sponsors. It's being sold in 10-minute strips, at a time and talent price of \$2,300 for eight key stations. Bergmann says there are several potential bankrollers.

Show is aired from WCPO-TV, Cincinnati, from 3 to 4 p.m. daily, and features Dixon's chatter and record spinning, with pantomime and drawings to the music.

An election to determine whether set decorators at CBS-TV wish to be affiliated with United Scenic Artists of the Brotherhood of Painters, Decorators and Paperhangers of America (AFL) or by IATSE or with neither was ordered last week by the National Labor Relations Board.

## WNYC

Continued from page 28

dailies. That, too, is a help in publicizing the new composers and their works showcased on WNYC.

Importance of the undertaking has won support from Broadcast Music, Inc. prexy Carl Haverlin, with BMI this year printing 30,000 copies of the AFM program and telling stations across the country about it. Many of the latter have expressed interest in staging the same kind of festival locally and have requested info on arrangements from WNYC.

The opening program on Thursday (12) came from Town Hall, with an address by Mayor Vincent Impellitteri, and marked by several first performances. The closing concert on Sunday (22), coming from the Museum of Modern Art, will be conducted by Leopold Stokowski. In between those two concerts there is an impressive collection of talent, including American Negro artists, the West Point band, the Juilliard School orch, the Philharmonic Symphony, the Local 802 American Federation of Musicians orch, chamber music groups, folk singers, and representatives of the broad scale of American music.

Last year WNYC won a Koussevitzky Foundation award for its efforts. This year it has earned the Laurel Leaf of the American Composers Alliance. It has also won the thanks of the dialers of New York and music lovers across the land. *Bril.*

## DuMont's New Stations

DuMont network last week signed two primary affiliates and is virtually set to sign a third. Stations signed are WNOW-TV, York, Pa., and WTVI-TV, Belleville, Ill., which is across the river from St. Louis and covers the metropolitan area. Pact with WBUR-TV, Buffalo, is about to be inked.

With DuMont's three owned-and-operated stations, plus WGN-TV in Chicago, the new affiliates will bring to seven the number of primary affiliates in the DuMont chain.

### Grapplers' Client

Sunset Appliance stores are picking up WOR-TV's (N. Y.) "Wrestling from Ridgewood Grove" on Thursdays. Station will replace the vacated Monday night time with wrestling films.



## JOE SILVER

Featured Weekly on "Red Buttons' Show"

CBS-TV Network Monday, 9:30 P.M., EST. Sponsored by Instant Maxwell House Coffee



Now starring on NBC's ALL STAR REVUE Saturdays, 8-9 p.m., EST Mgt.: William Morris Agency

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## Eileen BARTON

Opening Feb. 20 CHICAGO THEATRE U.S. COAST GUARD SHOW EVERY SUNDAY, ABC, RADIO Dir.: MCA

## America's Most Powerful Channel 4 Station

Covers virtually all of Utah's population, plus

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OVER A BILLION DOLLAR MARKET

KDYL-TV CHANNEL 4 • NBC NETWORK

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National Rep Blair-TV, Inc.



## MEET THE TWIN CITIES' GREATEST LOAFERS!

But *LAZY*? Don't you believe it!

"Loaf" means something very different to the Holsum Bread Bakery of Minneapolis-St. Paul. Thanks to a *precedent-setting series of 26 brand-new half-hour films, created expressly for television*, these two hilarious fellows are busily selling bread all over this great Northwest market.

What's more... they're also selling Fords in San Francisco, Chevrolets in New York, Hoffman television sets out on the Coast, Pfeiffer Beer in the Midwest... to mention only a few of the different local and regional advertisers already sponsoring this exclusive MCA-TV series in key television markets.

### the ABBOTT & COSTELLO show

**PRECEDENT-SETTING** because...

for the **FIRST TIME** in television history, *you*—as a local or regional advertiser—can now display your products within the framework of powerful entertainment. Here's a caliber show with super audience pull and an effectiveness hitherto enjoyed *only* by the largest nationwide advertisers. **NOW** it can work for *you*—under *your* exclusive sponsorship in your *own* market!

For complete details about the TV-tailored Abbott & Costello films... including availability in your market, cost, and audition screenings... contact the nearest of these MCA-TV offices—

another advertising **SHOWCASE** by

NEW YORK: 598 Madison Avenue—PLaza 9-7500  
CHICAGO: 430 North Michigan Ave.—DELaure 7-1100  
BEVERLY HILLS: 9370 Santa Monica Blvd.—CResview 6-2001  
SAN FRANCISCO: 105 Montgomery Street—EXbrook 2-8922  
CLEVELAND: Union Commerce Bldg.—CHerry 1-6010  
DALLAS: 2102 North Akard Street—PROspect 7536  
DETROIT: 1612 Book Tower—WOodward 2-2604  
BOSTON: 45 Newbury Street—COpley 7-5830  
MINNEAPOLIS: Northwestern Bank Bldg.—LINcoln 7863





## Atlanta Baseball Plan

Continued from page 25

10% off the top of the \$125,000 is their share.

Mann declared:

"Our fans have asked us to televise our games and we want to accommodate them. However, we must be insured of enough attendance to warrant our taking the tremendous risk of putting our games on the air."

Mann and the Crackers have had their TV ups and downs since he acquired the Atlanta Franchise from the Coca-Cola Co.

Cracker games were televised for the first time in 1949, when there were comparatively few sets in this area. The telecasts hyped attendance, especially from out-of-town.

The following year, 1950, with all home games being telecast, and the Crackers with an all-the-way front-running club, attracted 250,000 cash customers to the ball orchard on Ponce de Leon Ave. during the first half of the season. Airing of these games undoubtedly was the biggest single factor in set sales in this area during 1949 and 1950.

By mid-season in 1950 attendance fell off sharply, especially among out-of-town BB devotees, from whom the club depended upon for some 40% of its paying fans.

With this in mind, Prexy Mann cut down the number of games televised in 1951 to two per week—on Ladies' Nights. Attendance on these bargain occasions slumped to half of normal for the previous year.

So, there were no telecasts of Cracker games during 1952. Give-aways, stunts and other gimmicks were tried and the Crackers, with a poor club, almost broke even on last year's operations.

Meanwhile, there is talk in the Southern Assn. of switching their April 10 opening games to daytime instead of under the stars. The reason: That's the night Rocky Marciano and Jersey Joe Walcott are

scheduled for their championship heavyweight match and, of course, the fight is to be telecast. The Texas League already has scheduled three of its four opening games a day earlier because of the bout.

## WOR-TV

Continued from page 25

Tire & Rubber (which owns the station through its General Tele-radio subsid). It's got a high cumulative rating for the entire week, and while it's daily audience is no larger than the average show facing it, it's sponsored on the basis that it reaches a new audience every night. For the advertiser it's a saturation campaign, based on overall coverage rather than frequency, although there's impact on the audience once a week, each time a new play is presented.

Show, produced by Warren Wade, WOR-TV program chief, has been going in for top names in recent weeks, with Basil Rathbone and Judith Evelyn among the better-known of the players. Production nut isn't too high for drama show of this type, since same sets and costumes are used each night, and after the initial rehearsals, the only ones necessary are those to iron out the kinks.

Repeat performance idea has been copied for film showings by WPIX, N. Y. Daily News station. According to J. Bennett Larson, WPIX general manager, "Broadway Theatre" was hurting WPIX biz until he got the idea of repeating film showings at the same time every day for a week, using some of his better quality films. Larson is using the same sales philosophy—that of a new audience each night—with considerable success.

But extending the principle to cover all of the top nightly viewing time, as WOR-TV is doing, is something new in television, and it's results should prove of immense interest to the industry, especially local independent stations.

## Film Clips

Continued from page 24

needed work, but it's also curbing program experimentation and innovation, the artists allege.

The problem is expected to become even more aggravated this summer, when it's anticipated that hiatuses in many cases will be filled by sprocketed shows. Spurring the increased screening of celluloid product are the economic reasons: savings on talent, studio space, technicians and other production elements.

The networks are going in more heavily for their own vidpic production. NBC-TV at present is surveying its big library of old footage for shows that can be created out of clips.

## AFTRA Helpless to Act

The ascendance of the filmophiles and the tougher employment situation for actors has been brought to the attention of the American Federation of Television & Radio Artists, but there's little that the union can do to stem the

celluloid tide. The thespians claim that today it's difficult to get steady work in TV, and that an actor with a running part in radio nets more than many of their video brethren.

Sponsors and networks are free to use as much film as they want, providing they meet Screen Actors Guild requirements. On films over five years old, in most cases, no payments to talent are necessary. SAC's current contracts call for re-use payments for the third and subsequent screenings, but these fees call for only a percentage of the original scale.

Sullivan stanza has used film on several occasions, such as on the Sam Goldwyn and Walt Disney tributes. While it's admitted that the Hollywood footage is an audience lure, the vaude talent and other acts usually booked on the show feel that they're losing some coin.

Cantor's use of film was primarily to ease the physical strain. Some of the segments were kinescoped in advance, and thus don't represent a loss of income to the performers who were paid the live fees.

Some network execs feel that the boom in film for TV is not too healthy a development because the spontaneous quality is lacking and the projection problem hasn't been completely solved. But the flicker juggernaut rolls on, with audience acceptance improving.

One possibility foreseen in the trade is that film production in the east will be increased. Availability of certain kinds of talent and writers, nearness of the clients and agencies, and some cost considerations may cue more lensing in N.Y., thus providing new job outlets to replace those lost to live performers.

## 'Show of Shows'

Continued from page 1

Godfrey's total annual billings from sponsors approximates the \$15,000,000 mark, the latter income for CBS represents a multiplicity of radio and TV programs.

Contracts of the Caesar-Coca-Liebman triumvirate are expiring and the network is currently engaged in negotiating a new deal. If, as is understood, Caesar will walk off with a \$14,000 weekly pay check for next season with the combined salary check of the three—some approximating some \$25,000, NBC still figures it's playing around with the most economically-sound show business unit on the TV rosters.

## A Good Buy

Camel cigarettes, which sponsors the first 30 minutes on a weekly basis, has a one-third sponsorship investment—of nearly \$250,000 per season—in the participating show. The ciggie client considers it a good buy, in view of the show's consistent batting average in the rating sweepstakes. The Camel cost is based on \$30,000 a week time charges and another approximate \$30,000 for the show. Benrus, SOS and Griffin shoe polish have a three-way sponsorship stake in the second half-hour, dividing up among them another \$250,000 in annual billings, while Prudential and Lehn & Pink alternate in sponsoring the third half-hour.

Although there have been recurring reports that next season will find "Show of Shows" cutting down to 60 minutes and/or be divided into 30-minute sponsorship segments, to depart from the participating formula, it's considered fairly certain around the network that the program will return to its 9 to 10:30 bracket for another season under the same pattern.

Because of the "Show of Shows" high production nut for the weekly spread—estimated at about \$80,000—feeling is that it can only be geared for a full hour-and-a-half presentation to invite sufficient sponsors.

## Edgar Bergen Stresses

### Stepped-Up Vet Shows

Washington, Feb. 17. Edgar Bergen called at the White House Saturday (14) to discuss with President Eisenhower an entertainment program for Korean war vets in service hospitals in the U. S. Bergen, who has made an annual "Operation Santa Claus" tour of vets' hospitals, urged Presidential support of a stepped-up program of shows for hospitalized servicemen. Bergen was here to entertain at a dinner tossed by Clare Boothe Luce in honor of her former colleague in the House of Representatives, Speaker of the House Joseph W. Martin.

## Chi's AB-PT

Continued from page 26

week for homeoffice conferences for further clarification of his status in the new scheme of things.)

Because the three figures involved (Atlass, Norton and Mitchell) all pursued their separate courses right up to the merger, answers are still being sought by the various stations' personnel and the clients as to the future operations. For example the old WBKB (now WBBM-TV) employees in many departments are wondering how long they'll fit in the Atlass operation while the new WBKB (ex-WENR-TV) staffers are wondering what'll be the impact of Mitchell's arrival as g.m. on Channel 7.

Some indication of the fast moving developments was Atlass' dismissal of the entire old WBKB sales force the second day he was in command and the immediate "optioning" of the same seven-man crew by Mitchell for his new setup at AB-PT.

Mitchell has brought in from his old WBKB team program director Sterling Quinlan and chief engineer Bill Kusack. The seven-man WBKB sales crew let out by Atlass may also join Mitchell at the AB-PT operation when he returns from N. Y.

## Macon UHF

Continued from page 26

entity and that the possibility of lessened competition between the two AM stations will be "effectively minimized, if not eliminated." Stockholders in the permittee company stipulated that none of the personnel to be employed in operating the TV station will have any connections with the AM stations and that the TV rate card will be in no way related to time purchases on AM.

While recognizing that the venture could "inhibit or impair the separate and independent operation of the two AM stations," the Commission attached "critical importance" to the circumstances of the channel assignments and their relation to the development of UHF in the Macon area. Granting of the application, it said, "would result in the early establishment of UHF in the as yet unopened field of TV broadcasting in the area. Moreover, it would obviate the necessity of UHF television receiver conversions at some later date."

(VARIETY erroneously reported in its Jan. 28 issue that a joint application by two radio stations in Wichita Falls, Tex., had been granted. It developed that one of the stations had withdrawn its interest from the applicant company.)

## Beirn-Biow

Continued from page 25

its AM-TV emphasis. Biow told VARIETY that the agency is attempting to develop a balance between agency-created shows and purchase of outside packages. He feels that while it may be more economical for an agency to buy programs from indie packagers, it's also necessary for it to develop its own stanzas. The reason, he explains, is that only by directly creating shows can an agency learn, set up standards and know how to deal with the indies.

For example, the agency topper notes, when "I Love Lucy" was first broached, it was conceived as a situation show with variety elements to be added, but the agency decided that those elements should be dispensed with.

Biow believes that the high costs of TV need more examination. While not calling video costs excessive, he feels that careful study is required so that advertisers get full effectiveness from the coin they spend in the medium.

## Texas B'casters to Meet

Austin, Feb. 17. Texas Assn. of Broadcasters will meet here on March 16, winding up with a dinner that night.

Included will be a panel session on "What TV Has Done to Me and What It Will Do to You." Boyd Kelley, WTRN, Wichita Falls, is prexy.

## Lane WLTV Boss

### In Crosley Setup

Atlanta, Feb. 17. Having received the green light from the FCC, sale of television station WLTV to Crosley Broadcasting Co. became a fait accompli Thursday (12). Announced price was \$1,500,000.

In the deal Crosley acquired 100% of the capital stock of Broadcasting, Inc., which founded the station and put it on the air Sept. 30, 1951. Walter Sturdivant, prez and chairman of the board, headed the group of Atlantans who made up Broadcasting, Inc.

William T. Lane, former vice president of Broadcasting, Inc., and general manager of WLTV, has been named president of the station under the Crosley setup. He announced that the new owners will undertake a \$1,000,000 expansion of the stations and its facilities within the next 12 months. These plans include an increase in station power to 316 kilowatts on Channel 11. At present station is operating on Channel 8.

Lane also revealed that all the present operating personnel on WLTV will be retained and enlargement of the staff to handle the station's expansion program will begin immediately.

Roger van Duzer is WLTV's program director, Charles Griffith is commercial manager and Harvey Aderhold is chief engineer.

## Bernie Armstrong Exits

### Pitt Radio After 25 Yrs.

Pittsburgh, Feb. 17. Bernie Armstrong, KDKA musical director who has been pack and parcel of the local show biz scene for last quarter of a century, is quitting Pittsburgh and music in another couple of months and will move his family to Miami Beach. Armstrong's going into industry for a tool firm, a field he's long been interested in as a hobby. Bandleader has had his own workshop in basement of his home for years.

He originally came up here from West Virginia in the late '20s

## STARS' CARS

### X-COUNTRY

Going from B'way to Hollywood, or vice versa? "The Best Way" is to ship your car, not to drive it, advises Judson Freight Forwarding Division of National Carloading Corporation, now celebrating its 75th anniversary. Judson has shipped hundreds of cars and thousands of trunks for stage, screen, radio and TV celebs.

You save wear and tear on you and car, actual driving costs, storage enroute, and expenses involved in the long trip. Besides, you have much better chance of arriving in one piece yourself if you take rail or air and let Judson ship your car and belongings.

If your trial engagement on either coast extends into a solid spot, just call Judson and have your car shipped to you.

See your telephone directory for nearest National Carloading Office or write to: Judson Freight Forwarding, National Carloading Corporation, 19 Rector Street, New York 6, N. Y.

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... You MUST have the best facilities, the most experience, the best programs to be number one. In Minneapolis-St. Paul, Television IS KSTP-TV.

100,000 WATTS

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# THE BEST ON TV!!

## The WINNERS OF THE NATIONAL ACADEMY AWARDS...

Helen Hayes "Dragnet" Thomas Mitchell  
 "What's My Line" Lucille Ball- "I Love Lucy" Jimmy Durante  
 Robert Montgomery Presents Bishop Sheen "See It Now" "Your Show of Shows"...



Beany Characters © Bob Clampett

... and

# Bob Clampett's "TIME FOR BEANY"

Best National Childrens Show

# Jocks, Jukes and Disks

By MIKE GROSS

**Georgia Gibbs:** "Seven Lonely Days" (Mercury). Georgia Gibbs, who's been turning out some of the shellac the last couple of times out, has come up with a natural in "Seven Lonely Days." It's a country-grooved item with a colorful beat and the kind of lyric that wins today's platter-buyers. Miss Gibbs spices the number with a sparkling alfalfa flavor, making it a strong spicing product for the jockeys and coinboxes. "If You Take My Heart Away" is a comfortable ballad which she caresses with her warm piping style but "Days" is the side that will get the play. Glenn Osser orch gives her top support.

**Don Cornell:** "If You Were Only Mine" (Coral). The vintage ballad, "If You Were Only Mine," should lift Don Cornell back into the bestseller listings. His big-voiced attack breathes new life into the tune. His treatment and slick vocal stylings make it a money platter on all levels. And for added insurance, biscuit has a

to work in her showtune meter, and she makes the most of it. Against a simple melodic line she warbles the wistful lyric for her best wax score in some time. She gives it an appealing charm that'll win good spinning time in Ohio as well as the other 47 states. Bottom deck is a busy number that gets nowhere despite Miss Kirk's efforts.

**Ziggy Talent:** "I'm Wired for Lovin'" (Decca). After building a solid rep with the Vaughn Monroe orch as a song-shouter, Ziggy Talent moves in as a solo crooner with this Decca coupling. He previously etched for RCA Victor with the Monroe crew. Talent is sticking to his frantic tune treatment and it should pay off in some markets. He belts 'em out loud and fast, a technique that's won him lots of fans and should nab him more as a solo entry. He puts plenty of zest into "Wired for Lovin'" and it could make some noise, especially in the jukeboxes. Same goes for the reverse. Don Costa orch helps with a strong beat.

**Ken Remo:** "Mexico" (Mercury). "My Heart



LAWRENCE WELK

and his  
CHAMPAGNE MUSIC  
78th Consecutive Week, Aragon Ballroom, Santa Monica, Calif.  
Exclusively for Coral Records  
"OH HAPPY DAY" backed by "Your Mother and Mine"

handling she could be developed into one of the top thrushes in the stable. Gal has a warm way with a lyric and a slick phrasing technique that catches the spirit of the tune. It's a quality that stands up without any waxing gimmickry and will win her a strong following. She debuts with a couple of pleasant ballads that won't hold up in the competition but serve to display her topdrawer thrashing. She gives both sides occasional-spin chances. Frank Hunter's orch assists.

**Harry Belafonte:** "Gomen-Nasai" (Victor). Folk balladeer, Harry Belafonte is Victor's entry in the diskery stampede of etchings on the Jap-originated ballad, "Gomen-Nasai," and he makes a standout, showing which'll be hard to top. Although it lacks the free-wheeling Oriental quality of Columbia's Richard Bowers' cut, it's a sock piece of shellac that'll get a good share of the play. He gives it a sincere folk-styled reading packed full of vocal charm. Public-domain folk items are his forte and he stays on top of "Springfield Mountain," on the flip, for clicko impact.

**The Clovers:** "Crawlin'" (Yes, It's You) (Atlantic). "Crawlin'" looms as a big money-maker in the lucrative rhythm & blues market. Beat and lyric are excellently pegged for r. & b. trade, and the Clovers drive it home for a sure score. A natural for territorial jukes and deejays. Reverse is in the same groove but with an added pop potential and should draw big biz response.

**Three Suns:** "Ecstasy Tango" (Wagshaw) (Victor). This coupling of exciting instrumentals could develop into a clicko platter entry for the Suns. Combo's work-over of "Tango," a rich and lively treatment of the Latino rhythm, is spirited and infectious. Big play

(Continued on page 46)

# Longhair Disk Reviews

**Beethoven:** Sonatas (Op. 53, 54, 109) (RCA Victor, \$5.72). British pianist Solomon in a fine, sensitive performance of three sonatas, including the big-scaled, melodramatic "Waldstein" (Op. 109) and the short, infrequently-heard No. 22 in F (Op. 54).

**Thomson:** Cello Concerto and "Mother of Us All" Suite. (Columbia, \$5.72). Cellist Luigi Silva, assisted by the Werner Janssen Symphony, in a robust reading of the highly enjoyable Virgil Thomson concerto which, with its folk-tune background and rhythmic, jazzy vein, makes lively Americana. The "Mother" suite, from the Thomson-Stein opera, is more sentimental, less conventional and somewhat less interesting, but the Janssen Symphony plays it well.

**Chopin:** Complete Waltzes (Capitol, \$4.98). Pianist Leonard Pennario plays the 14 choice, varied waltzes with clean technique, a brisk, forthright tone and nice romantic style, for a highly attractive disk.

**Offenbach:** "La Vie Parisienne" (Vox, \$5.95). Rousing rendition of the bubbling French comic opera, by a competent group of soloists and the Lamoureux Orchestra, un-

der Jules Gressier. Excellent recording, full of crackle and wit.

**Mozart:** Symphonies No. 26 and 32. (Decca, \$2.50). Two charming, lesser-heard works, spiritedly played by the Bamberg Symphony under Fritz Lehmann.

**Donizetti:** "Don Pasquale" (Urania, 2 LPs, \$11.90). Lively performance of the comic opera, with real Italian flavor. Cast headed by Agostino Lazzari, Dora La Gatta and Fernando Corena (last named a fine baritone). Professori d'Orchestra of Milan, under La Rosa Parodi, for first-class assist. Bron.

## A.C.'s New Symph

Atlantic City, Feb. 17.

Atlantic City natives, via the A.C. Symphony Assn., are forming a full-sized concert orch., with Van Lier Lanning as music director. Lanning was founder of the Washington, D. C., Sinfonietta and conductor of longhair groups in Arlington, Va., and Jacksonville, Fla.

Concerts are skedded to start in March.

# Best Bets

GEORGIA GIBBS	SEVEN LONELY DAYS
(Mercury)	If You Take My Heart
DON CORNELL	IF YOU WERE ONLY MINE
(Coral)	S'posin'
RICHARD BOWERS	GOMEN-NASAI
(Columbia)	Tokyo Boogie Woogie

sock, bouncy tune on the flip which Cornell reads in a light-hearted and ingratiating manner. Norman Leyden furnishes the top-notch backing.

**Richard Bowers:** "Gomen-Nasai" (Columbia). This platter, waxed by Japanese Columbia last summer, should clean up in the U. S. market. Top slice, "Gomen-Nasai," is an Occidental ballad with a touch of the Orient in its melodic beat and lyric sentiment. It's given a stand-out workover by ex-GI Richard Bowers in his first waxing try. Side should drum up plenty of interest and hit paydirt on all levels. "Tokyo Boogie Woogie," on the reverse, is a Nipponese treatment of a standard boogie-woogie beat that should please a flock of disk devotees. It's strictly an offbeat etching but should win spins on the basis of the rhythmic Jap five-vocalling of Shizuko Kasagi. The Columbia Tokyo orch, under the direction of Raymond Hatlori, gives coupling its authentic flavor.

**Lisa Kirk:** "O-Hi-O" (Coral). "Catch Me If You Can" (Victor). Plug tune from the legituner, "Wonderful Town," gives Lisa Kirk a chance

Is A Kingdom" (M-G-M). Ken Remo kicks off his M-G-M career with this disk. Although it won't get him off to a breakaway start, it does reveal he's a good bet to crack through the male vocalist wax sweeps with stronger material. He's got a legitimate piping quality and the kind of wax projection that could add up to big returns. "Mexico," a spirited Latino number, gives him a good intro to the market and showcases his vocalizing to good effect. He loses ground, however, on the flip through no fault of his own. It's just one of those tunes that nothing seemingly can help.

**Leslie Bros:** "This Night" (Say It Isn't True) (King). The South American click, "Madalena," turns up here with an English lyric under the tag, "This Night." The Latino best gives the side plenty of spark and the Leslie Bros. sock across the lyric with a neatly blended, colorful attack. Good for fair returns. Reverse is in the rhythm & blues vein and handled with spirit by the duo.

**Betty Clooney:** "You're All I See" (I Idolize You) (Coral). Coral has a good waxing property in Betty Clooney and with proper

# RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales based on reports obtained from leading stores in 10 cities and showing comparative sales rating for this and last week.

Week Ending  
Feb. 14

This Last  
wk. wk. Title and Publisher

	National Rating		New York, M.D.S.	Rochester, Neisner Bros.	Philadelphia, Chas. DuMont	San Antonio, Alamo Piano Co.	Chicago, Carl Fischer	St. Louis, St. Louis Music Supply	Minneapolis, Schmitt Mus. Co.	Detroit, Grinnell Bros.	Kansas City, Jenkins Music Co.	Seattle, Capitol Mus. Co.	TOTAL POINTS
1	2	Don't Let the Stars (Four Star)	2	2	1	2	1	1	1	2	2	95	
2	2	Till I Waltz Again (Village)	1	1	2	1	4	3	3	5	1	88	
3	3	Keep It a Secret (Shapiro-B)	3	4	3	2	2	5	6	3	3	68	
4A	6	Tell Me You're Mine (Capri)	6	7	4	5	9	2	2	10	43		
4B	4	Don't You Believe Me (Brandon)	7	6	5	6	3	4	4	4	6	43	
6	5	Oh Happy Day (BVC)	10	9	7	4	7	8	4	5	4	41	
7	7	Because You're Mine (Feist)	5	7	5	6	3	7	3	7	33		
8	10	Anywhere I Wander (Frank)	4	3	3	3	3	3	3	3	23		
9	9	Glow-Worm (E. B. Marks)	10	8	6	5	6	10	21				
10	13	Have You Heard (Brandon)	8	5	6	9	16						
11	8	Hold Me, Thrill Me, Kiss Me (Mills)	10	8	10	7	5	15					
12	..	Doggie in the Window (Santly-J)	5	8	6	14							
13	11	Wishing Ring (Acuff-R)	6	8	8	11							
14	12	Lady of Spain (Fox)	7	8	8	10							
15	14	Even Now (Pickwick)	9	9	7	8							

# Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director, Alphabetically listed.

Survey Week of February 6-12, 1953

A Fool Such As I	Robbins-M
A Stolen Waltz	Sheldon
Anywhere I Wander—†Hans Christian Andersen	Frank
Because You're Mine	Feist
Bye Bye Blues	Bourne
Don't Let the Stars Get in Your Eyes	Four-Star
Downhearted	Paxton
Even Now	Pickwick
Glow-Worm	Marks
Heart and Soul	Famous
Hold Me, Thrill Me, Kiss Me	Mills
Hot Toddy	Coachella
How Do You Speak to an Angel—*Hazel Flagg	Chappell
Hush-A-Bye—†The Jazz Singer	Remick
I Confess	Witmark
Jambalaya	Acuff-R
Keep It a Secret	Shapiro-B
Lady of Spain	Fox
My Jealous Eyes	Famous
Nina Never Knew	Jefferson
Open Up Your Heart	Longridge
Perhaps, Perhaps, Perhaps	Peer
Say It Isn't So	Berlin
Say It With Your Heart	Feist
Second Star to the Right—†Peter Pan	Disney
Side by Side	Shapiro-B
Thumbelina—†Hans Christian Andersen	Frank
Till I Waltz Again With You	Village
Why Don't You Believe Me	Brandom
Wild Horses	Simon
You Belong to Me	Ridgeway

## Second Group

Chicago Style	Burvan
Doggie in the Window	Santly-J
Don't Let Your Eyes Go Shopping for Your Heart	Porgie
Have You Heard	Brandom
High Noon—†High Noon	Feist
Kiss	Miller
Lies	Shapiro-B
Living the Life I Love	Harms
My Baby's Comin' Home	Roxbury
Never Smile at a Crocodile—†Peter Pan	Disney
No Moon at All	Jefferson
Oh Happy Day—"Outside of Heaven"	BVC
Pretend	Brandom
Song from Moulin Rouge—†Moulin Rouge	Broadcast
Stars and Stripes Forever	Church-H&R
Tell Me You're Mine	Capri
Things I Might Have Been	Meridian
To See You	Burvan
Why Try to Change Me Now	Robbins
Your Mother and Mine—†Peter Pan	Disney

## Top 10 Songs On TV

(More In Case of Ties)

Because You're Mine—†Because You're Mine	Feist
Don't Let the Stars Get in Your Eyes	Four-Star
Hold Me, Thrill Me, Kiss Me	Mills
My Baby's Comin' Home	Roxbury
No Two People—†Hans Christian Andersen	Frank
Rachel	Halliburton
She Wears Red Feathers	Oxford
Till I Waltz Again With You	Village
Veradero	Meridian
Why Don't You Believe Me	Brandom

## Five Top Standards

(More In Case of Ties)

Cachita	Peer
Cuban Pete	Fox
Darkness on the Delta	Santly-J
Hawaiian War Chant	Miller
Moonlight and Roses	Robbins
Sweethearts	Miller
Taking a Chance on Love	Miller

† Filmmusical. \* Legit musical.



# DEALERS, DISTRIBUTORS IN PRICE ROW

## New Stability for A&R Setups Reflects Diskeries' Solid Structure

Reflecting the disk industry's solid business structure after a couple of shaky postwar years a "new era of stability" for the artists & repertoire setups has evolved within the major companies. Although still on the hottest seat in the business, the a&r men are now being given more space in which to operate—and in which to make mistakes without getting their heads chopped off by company toppers. Situation stems from the fact that all the major companies are now riding with enough hits to get them off the nut.

The firm a&r picture is proved not only by the lack of reshuffling for the past eight months but, even more importantly, by the dearth of rumors in Tin Pan Alley about dismissals. These rumors were among the greatest hazards of the a&r chiefs since it doubled the pressure on them due to their own belief that where there was smoke there was the danger of being fired.

Columbia Records has one of the more stable setups since a&r chief Mitch Miller was recently given a new five-year deal. Miller, with staff assistance from Percy Faith and Joe Higgins, has had a stand-out record developing new talent and new sounds for wax hits since coming to the diskery from Mercury two years ago. In many respects, Miller set the pop style for the whole industry for the past couple of years. The team of Miller, prexy Jim Conkling and sales chief Paul Wexler has evolved, moreover, one of the powerful sales-creative combos in the business.

At RCA Victor, the regime of Dave Kapp, with Henri Rene and Hugo Winterhalter as his a&r aides, also is riding smoothly after

(Continued on page 47)

## Low-Priced Disks Ain't So Low Anymore as Costs Force Stiff Price Hikes

Pressure of rising overall production costs, including musicians' wages, is forcing lowprice indie longplay labels to hike prices. Remington Records, lowprice long-hair label which was established three years ago, is sparking the hike move with a 50c boost on its disks effective March 1. The Remington platter will be peddled at \$2.99.

The indie label hike is seen in the trade as a potent factor in easing the competition for the major companies who've entered the low-price disk field. In the past few months, several major disk companies have attempted to buck the indies with their own lowprice lines. Columbia has come up with the Entre label, RCA Victor jumped in with a revival of its Bluebird line while Decca and M-G-M are repped with the 4,000 Gold Label series and the Lion label, respectively.

## Deutsch Upped to Mgr. Of Peer Int'l, Southern

Irving Deutsch has been upped to general professional manager of Peer International and its subsid, Southern Music. Move followed on the heels of general manager Ben Selvin's resignation last week for an assignment with RCA Victor's Custom Records Thesaurus division.

Deutsch joined the Peer combine several months ago as professional manager of Southern Music.

## Taylor Exits Bourne

Larry Taylor exited his professional manager's slot at ABC Music, Bourne subsid, last week. Taylor was with the firm for three months.

A successor has not yet been designated.

## RIAA Elects Board

The Record Industry Assn. of America elected a new board of directors at its second annual membership meet last week in New York. Forty-six member diskeries were repped at the conclave.

Record company execs elected to the board were James B. Conkling (Columbia), Emanuel Goldstein (Simon & Schuster), Irving B. Green (Mercury), Howard L. Letts (RCA Victor), Milton R. Rackmil (Decca), Dario Soria (Raxor Corp.) and Glenn E. Wallichs (Capitol). Board is skedded to meet within the next few weeks to elect the RIAA officers for the current year.

## Cetra Restrains Goody's Cut Rate

Long hassle between Cetra-Soria, indie longhair disk label, and Sam Goody, New York cutrate disk retailer, over fair trade practices came to a head again last week when the diskery obtained a temporary injunction in N. Y. Supreme Court to enjoin Goody from cutting prices on Cetra platters. Injunction marks the first time any recording company has been able to restrain any cutrate disk biz. Action will continue to hold even when the Cetra line is turned over to Capitol Records April 1.

In another aspect of the Goody-Cetra hassle, retailer last week dropped his suit against the diskery in N. Y. Federal Court. Goody was seeking to establish his right to sell below the fair trade price but his case collapsed with the Government order decontrolling platter prices.

Attorneys were Ambrose Doscow for Cetra and Abraham Lowenthal for Goody.

## JIMMY BOYD SIGNS LONG PACT WITH COL

Jimmy Boyd, via his Coast attorney, Bernard Reich, wrapped up a new longterm pact with Columbia Records this week in N. Y. The 14-year-old singer came to Gotham for several personal appearances, including the Ed Sullivan "Toast of the Town" nod to the disk industry Sunday night (15) over CBS-TV.

New pact stems from a hassle between Boyd and Abner J. Greshler, who formerly handled the country moppet's recording activities as personal manager. Col had a contract with Greshler, but not with Boyd, for the latter's services and the new deal is now directly with Boyd. Under terms of his settlement, Greshler gets a 50% cut of all Boyd disks cut before Jan. 23.

Boyd, who had the top Christmas platter in "I Saw Mommy Kissing Santa Claus," is being primed for another major promotion via his Easter tunes and another disk in which he duos with Frankie Laine.

## Bob Carroll's 'Heart' Snared by Brit. Decca

Singer Bob Carroll's current indie label click, "Say It With Your Heart," on Derby Records, has been picked up for worldwide distribution, outside of the U.S. and Canada, by British Decca. Side has already gone over the 150,000 marker and garnered several theatre and nitery dates for Carroll, a vet vocalist getting his first break via this recording.

Herb Kron, of London Records (British Decca's U.S. subsid), and Larry Newton, Derby's topper, made the deal last week.

## N. Y. RETAILERS BUY OUT OF TOWN

Problem of price-cutting in the longhair disk field, with resultant sensitive dealer-distrib relations, has again come sharply into focus in the New York market. Issue was brought to the fore by a recent move by Times-Columbia, Columbia Records' N.Y. distrib, to stop supplying the Liberty Music Shops.

T-C has allegedly cut off the Liberty stores because the latter's practice of buying some of its Columbia stock from out-of-town sources. Like most of the large price-cutting retailers, Liberty has been forced to buy wherever it could get the best break on its volume purchases.

N.Y. retailers have been picking up bargains outside of the metropolitan area under an anomalous situation in which many distributors outside of N.Y. are willing to sell retailers at a bigger discount than offered by the N.Y. outfits.

Many of these out-of-town distributors are frequently caught in a tight cash situation where they are ready to offer more than the usual 38% off list price to dealers. These offerings not only ease the inventory problem for the distributors but also give the latter a bigger total return privilege by which they are permitted to turn back a certain percentage of their total purchases to the manufacturer.

Columbia's firm policy against trans-shipping or permitting its distributors to sell dealers outside of their franchise areas but N.Y. retailers have little trouble in getting around this prohibition. Easiest way for the N.Y. outlets to operate is to buy stocks from out-of-town stores, which make purchases on a legitimate basis from the local distrib.

According to Ben Kay, Liberty Music Shops exec, his and all other stores have the right to buy wherever they choose. He said that there is no such thing as a franchised dealer any longer since the distributors have thrown up their hands over the business of controlling the price at which retailers can sell their platters. Kay said his stores were having no trouble in getting Columbia records.

Retailers have generally been claiming that it's impossible to operate profitably under the present price structure. While they sell for 30% off, they only get a normal 38% discount off list, and out of that 8% they are expected to meet their overhead, give service to the customers and make a profit at the same time.

The only solution for the retailers, they claim, is either the imposition of a firm list price on the industry or giving the retailer a wider percentage margin in which to maneuver. Since the majors have been making no moves in the direction of fair-trading their prices, the retailers have been making the deals with out-of-towners for cheaper platters.

## Comic Jackie Gleason Clicks as Cafe Maestro

Jackie Gleason pulled out the town—radio and TV brass, the saloon set and the press—for his premiere as a maestro in front of 27 men—mostly strings—at Monte Proser's La Vie en Rose, N. Y. nitery. With Gleason working at scale, this booking is an evolution of the "Music for Lovers Only" he cut for Capitol. Gleason is the personification of most every guy's yen to lead a band. But he's doing it, and he makes it click.

It was a unique nitery "opening" since the room was packed with Gleason's pals, all paying customers. CBS and NBC and DuMont had tables. The admen and the radio-video agency contingent gave La Vie a Barberry Room aura. Bobby Hackett on the lone trumpet is featured—otherwise it's dominantly strings. Toni Arden is co-starred with her standard songs.

P.S.—Gleason's "act," a medley of surefire schmaltzy tunes, is good too.

## Conkling Raps 'Industry Disunity' At RIAA Meet; 'Big Spindle' Remote

By ABEL GREEN

Tin Pan Alley's incipient social organization, which is being patterned after The Friars, has been tagged the Lyres Club by its recently named exec staff. The music men's outfit is currently searching for club headquarters.

Henri Rene, RCA Victor artists and repertoire assistant chief, is club prexy.

## 2 Hit Potentials In 'Hazel Flagg'

The first legit musical of 1953, "Hazel Flagg," is sending up promising smoke signals for the future of show-score tunes. In contrast to the virtual famine of show hits for the past couple of years ("Wish You Were Here" from the legit of the same title, was the notable exception), the Jule Styne-Bob Hilliard score for "Hazel Flagg" has already produced two potent contenders in the hit lists.

Via Eddie Fisher's RCA Victor etching, the show's big ballad, "How Do You Speak to An Angel," has already topped the 250,000 sales marker and is still moving upwards. Dinah Shore's cut of "Salomee" from the score is not far behind although released several weeks later. Victor is also prepping a big push on Sunny Gale's cut of another tune from the show, "I Feel Like I'm Gonna Live Forever," on the basis of initial reaction.

"Angel," at the same time, is perking as a copy seller for the score's publisher, Chappell. Ability of a number to sell sheet music is held to be an even surer sign of hit potential than the more imposing wax sales.

## RCA'S MAREK, BRUNET ON EUROPEAN TREK

Paris, Feb. 10.

George R. Marek, a&r chief of RCA Victor, and Meade Brunet, head of RCA International, are continuing their merchandising and artistic trek from London to Rome, embracing a flock of European capitals, with an eye to expanding RCA Victor Records' distribution.

They are meeting G. A. (Joe) Biondo, head of RCA in Italy, where a new pressing and recording plant is due to start operating this spring in Rome. Marek supervises the artistic aspects. He held an important meet with Victor's British affiliates, HMV.

## Stone Pro Mgr. of Par, Shayne Set at Famous

In a reshuffling at the Paramount-Famous Music firms last week, Dick Stone was named professional manager of Paramount and Larry Shayne became professional manager of Famous. Stone had held the pro manager's slot at Famous, while Shayne had been coordinator of both firms.

Flock of tunes which previously had been in the Famous catalog also were switched to Paramount. Both firms continue under the aegis of general manager Eddie Wolpin.

## Brown's 1st In 7 Yrs.

Les Brown will play his first New York dance date in seven years at Roseland Ballroom Feb. 27. Date marks the terper's 32d ann.

Brown, who's coming east for an appearance on Bob Hope's NBC-TV Show March 1, played his last Gotham terp date at the Statler Hotel, then the Pennsylvania.

Columbia Records prexy Jim Conkling sounded off on the "lack of industry unity" at the annual meeting of the Record Industry Assn. of America last Wednesday (11). He was referring to the VARIETY exclusive of some weeks back that a move was afoot to standardize the RIAA's diskery manufacturing via the "big spindle," or via some uniform optional centre platter which would mean only two speeds.

As the story stated, this was a long-range future plan but it apparently resulted in strong dealer reaction and concern as to (1), how soon the standard "small spindle" platters might become dated; and (2), it allegedly created inquiries from dealers on how much (or little) to order in advance, etc.

Among the major diskeries concerned with the dealer reaction was RCA Victor despite the fact the "big spindle" is regarded as that label's pet project, if not unofficial trademark. Threatened slowing of dealers' orders was at the root of all the majors' sales departments' concern.

While an ultimate unification or standardization of all platter production is held to be inevitable, the advance report of certain high industry thinking was seized upon by those who "read fast" as a fait accompli. Fact is now, as with the original story, that this is a proposal by RCA's Manie Sacks, in which Decca's Milton R. Rackmil and Capitol's Glenn Wallichs concur—with variations.

Columbia, as the prime exponent of LP (33 rpm), is given trade credit for furthering the 33 rpm disks. RCA, as company policy, is equally vivid in projecting the 45 (Continued on page 42)

## Par Music in Claim Vs. Brandom Over 'Pretend' Copyright

Paramount Music has entered a claim against the new click ballad, "Pretend," published by Brandom Music, charging that it's an infringement of one of its standard copyrights, "Cocktails For Two." On behalf of its Famous Music subsid, Paramount has written a formal complaint to Brandom, asking the latter to "cease and desist" from further release and exploitation of "Pretend" and for an accounting of the profits to date.

Brandom Music is rejecting the Paramount claim in toto, which may force the dispute into the courts. "Pretend" was written by Douglas, Parman & LeVere while "Cocktails" was cleft by Sam Coslow and Arthur Johnston.

Brandom, incidentally, is a new Chicago firm, formed by a jukebox operator, Bud Brandom, who is currently having a solid run of hits in his publishing venture. Brandom came up initially with "Why Don't You Believe Me," a Joni James smash for M-G-M, followed with another James click in "Have You Heard?", and now is riding with the disputed "Pretend" under a Nat (King) Cole etching for Capitol.

## Col Boosts McKean To Special Mdse. Job

Gil McKean, merchandise manager of Columbia Records' Masterworks division, has been upped to a newly created post, chief of special products. McKean will handle Columbia's transcription sales and such accessory disk products as phonograph attachments and Col's new line of high fidelity playback equipment which was introduced last month.

McKean, formerly a board member of London Records, came to Col two years ago. Doug Duer, assistant merchandise manager, steps into the spot vacated by McKean's promotion.

## Diskeries Dropping Name Batoneers Who Fail to Deliver on Guarantees

Several top name bands are scheduled to get their present diskery connections severed once their pacts run out with the various companies. The bandleaders under the gun are those who inked top coin pacts two or three years ago but who have failed to deliver their minimum guarantees back to the disk companies via sufficient sales.

It's all part of the general move by the disk companies to cut out pacts with guarantees for all artists, whether vocalists or bandleaders. Latter, however, are feeling the brunt of the diskeries' anxiety since orch sides have ceased to mean much in the general pop picture. Vocalists, on the other hand, may have a bad run of luck but have the potential of breaking through for a big seller which can take the diskery off the guarantee hook by only one side.

Some bands have not only failed to meet their guarantees but also have fallen short of meeting expenses for their recording dates. Under current procedure, the diskery foots the bills for musicians' cost, studios, arrangers, etc., with the cost deducted from the band's royalty earnings. Bill for a band recording date can top the \$2,000 mark and if a name orch fails to sell enough to bring back this coin, the diskeries feel it's time to quit.

### Best British Sheet Sellers

(Week ending Feb. 7)

London, Feb. 10.

Don't Let Stars in Eyes... Morris Outside of Heaven... Wood Broken Wings... Fields You Belong to Me... Chappell Because You're Mine... Robbins Comes Along a Love... Kassner Wonderful Copenhagen... Morris I Went Your Wedding... Victoria Walkin' to Missouri... Dash Here in My Heart... Mellin Isle of Innisfree... Maurice That's-A Why... Connelly

### Second 12

Faith Can Move... Dash Takes Two to Tango... F. D. & H. Now... Dash Forget Me Not... Reine Zing a Little Zong... Maddox Feet Up... Cinephonie Half as Much... Robbins Sugarbush... Chappell Make it Soon... Connelly Settin' W'ds Fire... New World Glow Worm... Lafleur Homing Waltz... Reine

## Decca Final Qtr.

In '52 Up 24%

Decca Records made a strong end-of-the-year sales showing in the final quarter of 1952 as indicated by a 24% boost in royalty payments to the major publishers as compared to the previous three-month period. Diskery also showed a 4% hike in its royalty statement as compared to the same period in 1951.

Strong Decca biz was accounted for by such hits as the Mills Bros' "Glow Worm" and the standard Bing Crosby's "White Christmas."

## Friml Preps Odd-Angle One-Man Concert Tour

Hollywood, Feb. 17.

Composer Rudolf Friml has a new angle on a one-man concert. He will debut in Tucson March 10, in the first of three appearances, there, Phoenix and Reno. This may be prelude to a widespread trek.

Bulwark of the concert is his key-boarding of his own compositions. But in each city he'll pick a native artist as guest soloist.

Next Tuesday, (25), at a dinner at the Beverly-Wilshire here, ASCAP prez Otto Harbach will present Friml with a plaque in honor of his contributions to music. Friml recently completed five new songs for M-G-M's remake of "Rose Marie," retitled, "Indian Love Call," which starts shooting in April, with Ann Blyth and Howard Keel starred.

## 'Dancing Is Exercise,' Pasadena Plea in Tax Rap

Pasadena, Feb. 17.

City attorney Vincent W. Henblein says he has six doctors on tap who are ready to testify that dancing is exercise, not entertainment, and he is hunting more in the City of Pasadena's battle with the Federal Government.

The city has staged name-band dances on Saturday nights for about four years at the Pasadena Civic Auditorium. Government wants some \$12,000 it claims is due in admissions taxes. City says it's exercise, not dancing—hence no taxes need be paid.

City's position, if upheld in court, might have far-reaching effect on nation's terperity biz.

## Ellington Adds 2d Ofay

Duke Ellington has added another off sideman to his orch. Jazz instrumentalist Tony Scott was picked up by Ellington last week to head his orch's alto-sax section. Scott debuts with the band Friday (20) at the Apollo Theatre, N.Y.

Other ofay in the Ellington outfit is Louis Bellson, who's been on drums for about two years.

## VARIETY Scoreboard

OF

## TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution

Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

for

WEEK ENDING FEBRUARY 14

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

### TALENT

POSITIONS This Last Week Week		ARTIST AND LABEL	TUNE
1	3	JONI JAMES (MGM)	Why Don't You Believe Me Have You Heard Wishing Ring Your Cheatin' Heart
2	1	PERRY COMO (Victor)	Don't Let the Stars Wild Horses
3	2	TERESA BREWER (Coral)	Till I Waltz Again
4	4	GAYLORDS (Mercury)	Tell Me You're Mine
5	5	PATTI PAGE (Mercury)	Doggie in the Window
6	10	KAREN CHANDLER (Coral)	Hold Me, Thrill Me, Kiss Me
7	7	JO STAFFORD (Columbia)	Keep it a Secret
8	8	KAY STARR (Capitol)	Side by Side
9	6	JULIUS LAROSA (Cadence)	Anywhere I Wander
10	9	DON HOWARD (Essex)	Oh Happy Day

### TUNES

POSITIONS This Last Week Week		TUNE	PUBLISHER
1	2	TILL I WALTZ AGAIN	Village
2	1	DON'T LET THE STARS GET IN YOUR EYES	Four Star
3	3	TELL ME YOU'RE MINE	Capri
4	6	WHY DON'T YOU BELIEVE ME	Brandon
5	4	KEEP IT A SECRET	Shapiro-B
6	5	OH HAPPY DAY	BVC
7	7	HAVE YOU HEARD	Brandon
8	8	ANYWHERE I WANDER	Frank
9	9	DOGGIE IN THE WINDOW	Santly-Joy
10	10	HOLD ME, THRILL ME, KISS ME	Mills

## M-G-M to Plug Singles From 'Lili' Soundtrack Set

M-G-M Records is moving in on its album catalog for a couple of its upcoming single pop releases. Single disks culled from previous album issues which are being prepped for a pop push are "Hi-Lili, Hi-Lo" and "Lili and the Pup-pets." Sides were taken from the label's long play soundtrack album from the pic, "Lili." Disk features Leslie Caron and Mel Ferrer.

Other upcoming release is "Fantastic," etched by the London Covent Garden Orchestra. Disk was taken from the diskery's pop classic album, "Night At The Ballet."

## Decca's Hillbilly Set

Patterned after current pop albums featuring medleys of pop hits, Decca Records is packaging a similar set for the country field with five of the label's top hillbilly singers.

Album will include numbers by Red Foley, Ernest Tubbs, Webb Pierce, Kitty Welles and Goldie Hill.

## Walter Hyde to Gale

Walter Hyde has resigned from the Billy Shaw agency to join the Gale Agency. He'll work the cafe and one-night departments.

This will be Hyde's second hitch with the Gale office, having worked there several years ago before joining Shaw. Prior to that he was with the William Morris Agency.

## Stoki Turns Jockey In N.O. Guest Air Stint

New Orleans, Feb. 17.

A couple of musical figures from widely separated fields added new facets to their careers here when symphony conductor Leopold Stokowski turned disk jockey for the benefit of pop pianist Jan August.

Stokowski, in town for a guest slot with the New Orleans Philharmonic-Symphony Orchestra, turned up as a guest on Jill Jackson's WWL interview session from Brennan's Vieux Carre restaurant. Jackson, who had scheduled a playing of one of August's disks, "Malaguena," asked Stokowski if he would mind introducing it.

Ed Brooks, radio-TV columnist for the Times-Picayune, heard the session and wrote that Stokowski "gave it a glib, grade-A disk jockey introduction, as if he had been doing it regularly. . . . So Stokowski tried something new and Jan August, as a result, is probably the only pianist in the popular field who can say that one of his records has been given the radio disk jockey treatment by one of the world's greatest classical conductors."

## Decca Inks Ruth Casey

Thrush Ruth Casey was added to the Decca Records stable last week. Diskery, however, is holding off longterm pacting until reaction to her initial four sides can be ascertained. Platters are due next month.

Warbler previously waxed on the indie Cadillac label.

## Conkling Raps 'Disunity'

Continued from page 41

rpm. It also pioneered the EP (Extended Play). Admittedly EP cannot displace LP, because the numerical 33 vs. 45 rpm best answers the question of which disk can accommodate more music.

### Two-Speed Standard

It was for that reason that even the most ardent big-spindle proponents veer in favor of some ultimate plan to standardize the industry on two-speed basis—33 and 45.

Columbia is out of sympathy with the move and, at the RIAA meeting, Conkling was open in his criticism of any move by RCA or Sacks to project the big spindle idea. He also feels that advance publicity has a disturbing effect on the dealers.

Col has an improved OC (optional centre) for its 45 rpm pops, and for a time essayed its seven-inch pop platters on 33 rpm but it is now accepted that 33 is dominant, if not exclusively, the favored album speed, and 45s for pops. Col also utilizes 45 rpm for its pops.

(All of this doesn't overlook the still sizable "old-fashioned" 78 rpm disk market, which will be with the industry for a long time. But with the quick tides and trends in the few years since the disturbing "battle of the speeds" of four years ago, it is already evident that, eventually, most modern disk libraries must convert to LP and 45

rpm. This is where the OC is still another plus—the small spindle hole can play on the old-type machine, as well as serving the purpose for the 33 and 45 rpm platters).

Industry reaction to Conkling's concern about the "big spindle" is mixed. Obviously, it would be an RCA coup to achieve such standardization, and just as obviously there will be strong resistance. Col is most vocal in that connection.

There is sympathy to the idea that if future phonograph record players could tool up just for two speeds, with a little switch indicating whether it's rotating 33 or 45 rpm, it might simplify public reaction. Right now, most three-way players have either a dual tone-arm, or a crystal with a moveable head with one needle for the new speeds, and another stylus for the old-school 78s.

In all events, this is still an industry move very much in the embryo. Incidentally RCA has a model also of 10- and 12-inch disks with the "big hole" and geared to the 45 speed. It doesn't mean it will be generally accepted, and apparently it will be accorded strongest resistance from Conkling.

So far as dealer is concerned, there should be no worries for some time to come. As and when, there will be the usual intra-trade opportunity for reappraisal of merchandising and inventory.

# DISK SPURT HIKES N. Y. AFM JOBS

## Local 802 Agrees to Reorg Personnel In Giving More Rep to Musicians Group

Under pressure of rank-and-file support for the newly-elected administration leaders of N. Y. Local 802, American Federation of Musicians, the union's exec board agreed last week to reorganize some of the local's operating personnel to give more representation to the Musicians Group ticket. Latter group won three out of four administration posts but was originally stymied in reshuffling the local's setup by the exec board, which is still controlled by the Blue Ticket.

Settlement between the two groups was made amicably, with all execs expressing a willingness to cooperate in the key job of cutting down the local's \$800,000 annual expenses. The reorganization of the local involved the appointment of Al Brown, as borough supervisor; Al Gentile, supervisor for Manhattan, and Pat Fasanello, head of the local's theatre and longhair activities plus rep to the Music Performance Trust Fund.

The dispute between the administration toppers and the exec board was referred to James C. Petrillo, AFM prexy, and Petrillo upheld the right of the exec board to determine the union's operating personnel. Petrillo, however, urged that the exec board follow the wish of the membership as expressed at a meeting early in January after Al Manuti took over the prexy spot from Sam Suber.

Attendance at the membership meetings since Manuti's inauguration has been unusually large. While in the past it was tough to get enough members to make a quorum, the last two meetings have had over 750 tooters in attendance. The vast majority at these meetings supported Manuti and thus was able to exert pressure on the exec board.

## GETTYSBURG ADDRESS GETS MUSICAL PUSH

Lincoln's Gettysburg Address is moving into the music biz picture via push by two Tin Pan Alley firms of musical adaptations of the classic speech. Peer International is publishing Bernie Wayne's version while Bregman, Vocco & Conn latched on to Ross Wells Dickson's composition last week.

Wayne's "Gettysburg Address," incidentally, was premeed by the American Broadcasting Co. last week on Lincoln's birthday, with Jose Duval doing the vocal.

## Disk Stampede On For 'Gomen-Nasai'

Disk stampede on "Gomen-Nasai," tune with an English lyric and a Jap title meaning "Forgive Me," rolled into high gear last week with three etchings out on the market and three more skedded for rush release.

Already out are the original Richard Bowers waxing, which was cut in Japan via Columbia Records; a Sammy Kaye etching, also via Victor, and Harry Belafonte on RCA Victor. Upcoming are a Gordon, Jenkins workover for Decca, and Eddy Howard and Slim Gaillard for Mercury. The Gaillard platter is being pegged for the rhythm & blues market, Coral and M-G-M have not yet hopped on the bandwagon.

Tune, which is published by Walt Disney Music, was penned by Dr. Benedict Meyers (lyric) and Raymond Hattori (music). Both are ex-GIs.

Goddard Lieberson, Columbia Records exec vice-prexy, returned to N. Y. this week after a two-week trip to the Coast and Mexico, where he attended a board meeting of Col's south-of-the-border affiliate, Discos Columbia.

## Tooter Local Prez Subs For Ailing Bandleader

San Antonio, Feb. 17. Bert Harry, prez of the local American Federation of Musicians, is subbing for Roy Grimes at the Anacacho Room of the St. Anthony Hotel, both as trumpet player and leader of the band.

Grimes is recovering in a local hospital from an appendectomy.

## Ella, Laine, Jordan, Herman to Head 1953 'Biggest Show' Troupe

Frankie Laine, Ella Fitzgerald, Louis Jordan & his Tympany Five, and the Woody Herman orch have been set to head up "The Biggest Show of 1953." Musical package tees off its five-week run in Oakland, Cal., April 5. Unit, which is booked through the Gale Agency in cooperation with General Artists Corp., will include three other acts yet to be named. It'll be the fifth edition of the "Biggest Show" packages.

Meantime, "Biggest Show of '52" which featured Nat (King) Cole, Stan Kenton's orch and Louis Jordan, racked up a hefty \$80,000 net in its seven-date Coast windup last week.

The Gale office also is prepping another package for an April 5 teoff at Carnegie Hall, N. Y. Unit, which will be tagged "The Record Show," will feature Cole, Sarah Vaughan, Billy May's orch and Gil Lamb. It's being booked for a five-week tour.

## Brewer's 1,000,000 Sale On 'Waltz' for Coral

Teresa Brewer jumped into the charmed disk circle last week when her Coral etching of "Till I Waltz Again With You" passed the 1,000,000 sales mark. It's the first clicko etching for Miss Brewer since her "Music, Music, Music" slice three years ago via London Records.

Miss Brewer was awarded a gold disk by Coral Sunday (15) on Ed Sullivan's "Toast of the Town" CBS-TV show. "Waltz Again With You" was penned and published by Sid Prosen.

## CHRONIC PROBLEM FAR FROM SOLVED

As a result of sustained recording activity by the major wax works for the last three months, the employment situation for New York musicians has markedly picked up over last year. Disk execs estimate that they are now providing about 5,000 individual-session dates monthly at the going rate of \$41 per minimum three-hour session. That totals to more than a \$200,000 monthly payroll for musicians by the disk industry in the metropolitan area.

Although the job picture has brightened, it has far from solved the chronic unemployment prevailing among the more than 20,000 musicians in N. Y. Even the upped dinking activity has to be understood in terms of a relative handful of ace windjammers getting numerous repeat assignments out of the 5,000 wax jobs monthly.

These top tooters, many of whom also are radio or TV staff musicians, earn about \$25,000 annually while the vast majority of 802 members have to depend on week-end wedding and party dates for their income. The sharp disproportion between the upper and lower brackets has forced thousands of N. Y. musicians into other fields of work where they can earn a living salary supplemented by occasional weekend tooter jobs.

American Federation of Musicians' officials have always ranked the unemployment situation as their No. 1 problem but have been unable to alleviate the situation. It's been pointed out repeatedly that there is an excess of professional musicians in the country, incurred by such technological developments as sound films, jukeboxes, disks on radio and now television, which has relegated live entertainment in numerous outlying cafes into the non-essential category.

## Wayne King Resumes; 1st Date in St. Louis

St. Louis, Feb. 17. Wayne King is reactivating his band, after laying off for more than a year, for a one-niter and location date tour.

He goes into the Chase Hotel here next week for his first booking with his reorganized orch.

## Goodman, Armstrong Bands to Play Six-Week Tour on Same Bill

### B'way Cafe Sets Garner To Buck Rival's Names

Birdland, Broadway jazz niter, is banking on Erroll Garner to buck the strong name opposition of the adjacent Bandbox. Spot has booked in the Garner trio for an unprecedented eight-week stand.

Bandbox, which teed off last month, has such marquee lures as Harry James, Count Basie and Billy Eckstine, on tap.

### M-G-M to Release Italo 'Anna' Tune From Mangano Pic

M-G-M Records has latched on to the soundtrack platter of "Anna," title song of the Italian-made pic of the same name. Tune features actress Sylvano Mangano on the vocal. Although the film which preems on Broadway today (Wed.), has had an American language dubbing, the disk will be released with the original Italian lyric.

"Anna" release marks the second time that the diskery has issued a soundtrack from a pic company other than Metro. Label's initial soundtrack departure was with "Stars and Stripes Forever," several months ago. The pic was made by 20th-Fox. "Anna" is being distributed here by Italian Film Exports.

Tune, which was penned by R. Vatro (music) and F. Giordana (lyric), is being published in the U. S. by Hollis Music, a Howie Richmond subd. It's being pushed at the rival disk companies as an instrumental entry.

## Senate Group Votes Vs. Lewd Disks Via Mail

Washington, Feb. 17. Senate Judiciary Committee voted favorably yesterday (Mon.) on a bill to bar the mailing of pornographic phonograph records. This amends the law which bars mailing obscene matter in print, writing or pictures. Committee is acting at the request of the Post-office Dept.

Top name jazz concertizing will get a powerful hypo this spring when Louis Armstrong's combo teams up on the same bill with Benny Goodman's newly reorganized orch for a cross-country swing through the nation's big auditoriums. Bands have been pencilled in for a six-week concert junket which will likely open in a New England spot April 15. Joe Glaser's Associated Booking Corp. is booking the concert, with Norman Ganz set to promote at least seven of the dates.

Goodman's comeback into the band field, after a three-year layoff to do a single, has been cued by the widespread interest in his Columbia Records' albums built around sides he cut back in 1937-38. For this concert swing, the maestro is assembling a flock of his old sidemen, among them drummer Gene Krupa, Charlie Shavers and Billy Butterfield on horn, George Auld on sax and his former band vocalist, Helen Ward. The projected assemblage of vet sidemen in the new B. G. organization will make his crew the highest-priced one in the business, and it's unlikely that they will work on a regular basis with Goodman beyond the concert tour.

The costarring Armstrong's combo will probably feature the same personnel which has worked with Satchmo for the past year. Projected lineup calls for vocalist Velma Middleton, pianist Ralph Sutton, drummer Cozy Cole, trombonist Trummy Young and bassist Arvell Shaw. This unit has been a consistent h.o. click in jazz spots, and Armstrong's recent concert albums for Decca have been among that company's bestsellers.

## KAYE HITS % IN STATLER, N.Y., STAND

Sammy Kaye's orch went into a \$600 percentage in its first week at the Cafe Rouge, Hotel Statler, N. Y. Band, which opened Feb. 9, closed its initial round Saturday (14) playing to 673 covers at \$2 per.

Kaye's in for another three weeks.

## CBS Protects Subsid On 'Believe' Plugs

Columbia Broadcasting System is protecting the interests of its subsid, Columbia Records, on plugs for the tune, "I Believe," which was introduced by Jane Froman on the web's "U.S.A. Canteen" show. Miss Froman, who etched the song for Capitol Records, is not permitted to mention the Cap label in connection with the number since Frankie Laine cut the same tune for Columbia Records.

CBS, however, has no hard-and-fast rule against plugging rival diskeries on its shows. Ed Sullivan, for instance, on his "Toast of the Town" stanza Sunday (15), mentioned most of the other major labels as part of his show's nod to the disk industry.

## Bernie Wayne Concert Slated for Carnegie

Broadcast Music, Inc., is preparing a Bernie Wayne concert for Carnegie Hall, N. Y., sometime in the spring. It'll be the initial concert-styled performance of Wayne's compositions. Wayne has penned such disclicks as "Vanessa" and "Varadero."

BMI has lined up (Tutti) Camarata to conduct the orch and Wayne is skedded to preem an original piano concerto. Proceeds will be donated to a charity being designated by BMI.

Weems, Ingle In Houston Houston, Feb. 17. Ted Weems band has opened a four-week stand here at the Empire Room of the Rice Hotel. Also on the bill is Red Ingle.

## VARIETY

## 10 Best Sellers on Coin-Machines Week of Feb. 14

1. TILL I WALTZ AGAIN WITH YOU (7)	Teresa Brewer ..... Coral
2. DON'T LET THE STARS GET IN YOUR EYES (9)	Perry Como ..... Victor
	Gisele MacKenzie ..... Capitol
3. WHY DON'T YOU BELIEVE ME (15)	Joni James ..... M-G-M
	Patti Page ..... Mercury
4. TELL ME YOU'RE MINE (5)	Gaylords ..... Mercury
	Mindy Carson ..... Victor
5. GLOW-WORM (17)	Mills Bros. .... Decca
6. DOGGIE IN THE WINDOW (2)	Patti Page ..... Mercury
7. KEEP IT A SECRET (6)	Jo Stafford ..... Columbia
8. HAVE YOU HEARD (5)	Joni James ..... M-G-M
9. SIDE BY SIDE (3)	Kay Starr ..... Capitol
	Lawrence Welk ..... Coral
	Don Howard ..... Essex
10. OH HAPPY DAY (4)	Four Knights ..... Capitol

## Second Group

WISHING RING	Joni James ..... M-G-M
MY JEALOUS EYES	Patti Page ..... Mercury
KAW LIGA	Hank Williams ..... M-G-M
I'LL NEVER SMILE AGAIN	Four Aces ..... Decca
BECAUSE YOU'RE MINE	Nat (King) Cole ..... Capitol
ANYWHERE I WANDER	Julius LaRosa ..... Cadence
HOLD ME, THRILL ME, KISS ME	Karen Chandler ..... Coral
MY BABY'S COMING HOME	Paul Ford ..... Capitol
IN THE MOOD	Johnny Maddox ..... Dot
SHE WEARS RED FEATHERS	Guy Mitchell ..... Columbia
HOW DO YOU SPEAK TO AN ANGEL	Eddie Fisher ..... Victor
TRYING	Hilltoppers ..... Dot
TEARDROPS ON MY PILLOW	Sunny Gale ..... Victor
YOU BELONG TO ME	Jo Stafford ..... Columbia

[Figures in parentheses indicate number of weeks song has been in the Top 10]



## AS POLLED VIA LEADING U. S. DISK JOCKEYS

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

\* ASCAP. † BMI.

# VARIETY

WEEK ENDING FEB. 14

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jukeboxes will vary week to week to present a comprehensive picture of all sectors of the country regionally.

\* ASCAP, † BMI.

Pos. last week.		Artist		Label		Song	
Pos.	wk. in-fo	Artist	Label	Pos.	wk. in-fo	Song	Label
1	1	12	Teresa Brewer	1	1	12	Teri Walz Again
2	1	11	Perry Como	2	1	11	Don't Let the Stars
3	6	7	Lawrence Welk	3	6	7	Oh Happy Day
4	10	3	Kay Starr	4	10	3	Side by Side
5	5	10	Gaylords	5	5	10	Tell Me You're Mine
6	3	7	Joni James	6	3	7	Have You Heard
7	9	3	Patii Page	7	9	3	Doggie in the Window
8	15	5	Artie Wayne	8	15	5	Rachel
9	13	4	Julius LaRosa	9	13	4	This Is Heaven
10	8	14	Jo Stafford	10	8	14	Keep It a Secret
11	4	19	Joni James	11	4	19	Why Don't You Believe Me
12	21	3	Eddie Fisher	12	21	3	How Do You Speak
13	11	6	Tony Bennett	13	11	6	Congratulations to Someone
14	7	11	Karen Chandler	14	7	11	Hold Me, Thrill Me, Kiss Me
15	17	4	Eddie Fisher	15	17	4	Downhearted
16	37	5	Bob Carroll	16	37	5	Say It With Your Heart
17	19	6	Sunny Gale	17	19	6	Teardrops on My Pillow
18	11	6	Eddie Fisher	18	11	6	Even Now
19	31	3	Perry Como	19	31	3	Pretend
20	14	5	Buddy Morrow	20	14	5	Wild Horses
21	14	5	Buddy Morrow	21	14	5	I Don't Know
22	14	5	Buddy Morrow	22	14	5	My Baby's Coming Home
23	14	5	Buddy Morrow	23	14	5	Your Cheatin' Heart
24	14	5	Buddy Morrow	24	14	5	Oh Happy Day
25	14	5	Buddy Morrow	25	14	5	My Jealous Eyes
26	14	5	Buddy Morrow	26	14	5	Glow Worm
27	14	5	Buddy Morrow	27	14	5	A Fool Such As I
28	14	5	Buddy Morrow	28	14	5	A Fool Such As I
29	14	5	Buddy Morrow	29	14	5	A Fool Such As I
30	14	5	Buddy Morrow	30	14	5	A Fool Such As I
31	14	5	Buddy Morrow	31	14	5	A Fool Such As I
32	14	5	Buddy Morrow	32	14	5	A Fool Such As I
33	14	5	Buddy Morrow	33	14	5	A Fool Such As I
34	14	5	Buddy Morrow	34	14	5	A Fool Such As I
35	14	5	Buddy Morrow	35	14	5	A Fool Such As I
36	14	5	Buddy Morrow	36	14	5	A Fool Such As I
37	14	5	Buddy Morrow	37	14	5	A Fool Such As I
38	14	5	Buddy Morrow	38	14	5	A Fool Such As I
39	14	5	Buddy Morrow	39	14	5	A Fool Such As I
40	14	5	Buddy Morrow	40	14	5	A Fool Such As I
41	14	5	Buddy Morrow	41	14	5	A Fool Such As I
42	14	5	Buddy Morrow	42	14	5	A Fool Such As I
43	14	5	Buddy Morrow	43	14	5	A Fool Such As I
44	14	5	Buddy Morrow	44	14	5	A Fool Such As I
45	14	5	Buddy Morrow	45	14	5	A Fool Such As I
46	14	5	Buddy Morrow	46	14	5	A Fool Such As I
47	14	5	Buddy Morrow	47	14	5	A Fool Such As I
48	14	5	Buddy Morrow	48	14	5	A Fool Such As I
49	14	5	Buddy Morrow	49	14	5	A Fool Such As I
50	14	5	Buddy Morrow	50	14	5	A Fool Such As I
51	14	5	Buddy Morrow	51	14	5	A Fool Such As I
52	14	5	Buddy Morrow	52	14	5	A Fool Such As I
53	14	5	Buddy Morrow	53	14	5	A Fool Such As I
54	14	5	Buddy Morrow	54	14	5	A Fool Such As I
55	14	5	Buddy Morrow	55	14	5	A Fool Such As I
56	14	5	Buddy Morrow	56	14	5	A Fool Such As I
57	14	5	Buddy Morrow	57	14	5	A Fool Such As I
58	14	5	Buddy Morrow	58	14	5	A Fool Such As I
59	14	5	Buddy Morrow	59	14	5	A Fool Such As I
60	14	5	Buddy Morrow	60	14	5	A Fool Such As I

that Winterhalter Magic...

RCA VICTOR

the Best Record on the Big New Tune

IN TWO "A" SIDES

Hugo Winterhalter

WILL O' THE WISP  
ROMANCE  
and  
THE MAGIC  
TOUCH



(20) 5209  
(47) 5209

Harry Belafonte great on...

GOMEN-  
NASAI

(FORGIVE ME)

Coupled with  
SPRINGFIELD  
MOUNTAIN



(20) 5210  
(47) 5210

This Week's BEST SELLING RCA Victor Records

	78 rpm/45 rpm	Playing Time
DON'T LET THE STARS GET IN YOUR EYES/LIES ..... Perry Como	20/47 #5064	2:37/2:30
SALOME/LET ME KNOW ..... Dinah Shore	20/47 #5176	2:50/2:27
WILD HORSES/I CONFESS ..... Perry Como	20/47 #5152	2:45/3:05
HOW DO YOU SPEAK TO AN ANGEL/DOWNHEARTED ..... Eddie Fisher	20/47 #5137	2:22/2:24
HOT TODDY/SERENADE ..... Ralph Flanagan	20/47 #5095	3:00/2:22
THERE WASN'T AN ORGAN AT OUR WEDDING/HONEYMOON ON A ROCKET SHIP ..... Hank Snow	20/47 #5155	2:30/2:40
A FOOL SUCH AS I/THE GAL WHO INVENTED KISSIN' ..... Hank Snow	20/47 #5034	2:30/2:35
CONGRATULATIONS TO SOMEONE/LOVE AND HATE ..... June Valli	20/47 #5177	2:55/2:46
LONELY EYES/ISN'T IT A SMALL WORLD ..... Vaughn Monroe	20/47 #5145	2:55/2:22
HANK WILLIAMS WILL LIVE FOREVER/JUST FOR TONIGHT ..... Johnnie & Jack	20/47 #5164	2:30/2:30
I DON'T KNOW/HEY MRS. JONES ..... Buddy Morrow	20/47 #5117	3:04/2:40
STOP BEATIN' ROUND THE MULBERRY BUSH/TWEEDLE DEE-TWEEDLE DUM ..... Sauter-Finegan	20/47 #5166	2:38/2:35
TEARDROPS ON MY PILLOW/STOLEN WALTZ ..... Sunny Gale	20/47 #5103	2:48/2:38
RAILROAD BOOGIE/THE CRYING STEEL GUITAR WALTZ ..... Pee Wee King	20/47 #5144	2:39/2:23
BLUE VIOLINS/FANDANGO ..... Hugo Winterhalter	20/47 #4997	3:28/2:56

RCA VICTOR  
FIRST IN RECORDED MUSIC



## Inside Stuff—Music

Alan Jay Lerner, composer of the Broadway musical, "Paint Your Wagon," with Frederick Loewe, puts accent on the supposedly wrong accent given the Cinerama story last week because Arthur Schwartz was enlisted as composer of the new songs. Lerner stresses that Louis B. Mayer merely wanted a new tunesmith who was "more familiar with film scores," adding, "the facts were distorted in such a way that a very important composer, and one of my closest friends, was the victim of an unfortunate news item. The facts are that the entire score of 'Paint Your Wagon' is not being scrapped at all. The additional songs Arthur Schwartz is supplying result purely and simply from the plot changes that are necessary in converting the stage property to the new medium. In other words, in order to take advantage of the scope of Cinerama, new dramatic situations are being created and these new situations will require appropriate music. Wherever incidents of the stage play are retained so will be the stage music. The article makes it appear that Loewe's score is for some reason inadequate which is far from the case. The score not only received better notices than my book and lyrics but won VARIETY's critical poll last year. Loewe is too respected as a creative artist and too wonderful a man to be hurt by a needless error in the facts."

Lerner and Schwartz will work both in New York and the Coast. Lerner arrives today (Wed.) to see Mayer, who is slated to return to Hollywood this weekend. Lerner comes east later in the week. Loewe, incidentally, is currently in London.

How rich (or careless) can you be depl.: Borrah Minevitch, currently on the Coast setting up his new harmonica factory, came across old uncashed checks from niteries and theatres, long since defunct or gone through ownership and/or management changes. During his matrimonial differences with his wife, Betty (who recently divorced him on the Coast), he had these checks so well hidden, for personal reasons, that he forgot them for years. In another orbit, a recent Mexico City engagement by his Harmonica Rascals experienced another kind of a check complication—no payoff.

Minevitch makes his home in Paris but in checking on his papers in Hollywood recently found the uncashed checks.

Xavier Cugat had to reimburse part of the \$50,000 bonus given him by Mercury when that diskery signed him last year, in order to spring himself and return to Victor where he started originally. Cugat's platter label-hopping, since leaving RCA Victor, included a \$25,000 bonus from Columbia, which preceded the Merc deal. Incidentally, it was on a Cugat-Victor platter that Dinah Shore, vocalizing "Yes, My Darling Daughter," got her diskery start.

Understood that an E. B. Marks Music advance on songs helped finance the Mercury release. Cugat places his songs with Marks and also has his own Latin pubbery, Pemora, with Jose Morand partnered.

Saturday Evening Post has made a unique tiein on a new tune, "Call Me Lucky," to plug its current eight-part Bing Crosby autobiog (as told to Pete Martin). Since the mag series is running under the same title as the song, the Statepost has bought spot time on some 600 radio stations to play the number and plug its Crosby series.

Tune was written by Joe Hornsby, jingle writer for BBD&O. Hornsby has done the jingles for Lucky Strike cigs while BBD&O handles the Statepost ad account, which facilitated the tiein. Tune has been cut by singer Dee Gary for Derby Records.

The Jule Styne-Bob Hilliard number, "Salomee," may wind up being a bigger plug for the upcoming Columbia Pictures Rita Hayworth starrer, "Salomee," than for the legit musical, "Hazel Flag," in which it's given a major production spotting. Due to the title similarity, tune is already being identified in the trade more closely with the pic. Dinah Shore's version of the tune for RCA Victor has already stepped out as one of the company's strongest jukebox entries.

Latest instance of a pop hit stemming from the classics is "Wild Horses," which is based on a melody written by the 19th century German composer, Robert Schumann. K. C. Rogan wrote the English lyrics with Schumann credited with the tune on the click Perry Como etching for RCA Victor. George Simon Music is publishing.

Steve Lawrence, who's been turning out some clicko wax for the King label during the past year, debuts with his brother, Bernard, as the Leslie Bros., in the King waxing of "This Night." Lawrence's brother, incidentally, now is in Korea with the 25th Infantry. Platter is his first disk try.

Latest disk tribute to Hank Williams is disk jockey Jimmy Swan's reading of the letter penned by Frank B. Walker, M-G-M topper, on the day of William's death. Disk is being prepped for special release by M-G-M. Swan originally read the letter on his WFOR, Hattiesburg, Miss., program.

## Jocks, Jukes & Disks

Continued from page 46

potential on all levels. Bottom slice is in the American idiom and also good for replays.

### Platter Pointers

Lion label (M-G-M Records sub-sid) has packaged a topflight set of nine pop tunes, etched by the Henry Jerome orch for diskery's "Designed For Dancing" series. Jerome belts 'em all out with slick terp values. Harry Grove Trio has an okay slice of "Pagan in the

Parlour" (London). "My Jealous Eyes" gets a neat workover by Jan Garber's Capitol cut. Johnny Desmond's "A Gay Caballero" on Coral could take off. Liza Morrow makes the most of "Satin Pillows" (King). Robert Q. Lewis gets a pleasant mood into "Whatever Happened To The Old Songs" (M-G-M). Patli Ames should make some noise with "What Good Am I Without You" on the indie Rialto label. Judy Lynn does a nice job with "She Looks" (Coral). Art Waner has a pleasant slice of "Mademoiselle de Paris" (M-G-M). Lita Roza's workover of "Take Care of Yourself" on London rates spins.

## RETAIL DISK BEST SELLERS

### VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 9 cities and showing comparative sales rating for this and last week.

### Week Ending Feb. 14

National Rating

This Last wk. wk.

Artist, Label, Title	New York—Davaga Stores	Philadelphia—(A. Williams Co.)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson Ross)	Detroit—(Grinnell Bros.)	Minneapolis—(Don Leary)	St. Louis—(Ludwig Music House)	Kansas City—(Jenkins Music)	Seattle—(Sherman-Clay)	TOTAL POINTS
1 2 TERESA BREWER (Coral) "Till I Waltz Again With You".....	3	2	1	2	4	7	1	2	1	76
2 1 PERRY COMO (Victor) "Don't Let Stars in Your Eyes".....	1	1	2	10	1	3	1	2	1	67
3 3 GAYLORDS (Mercury) "Tell Me You're Mine".....	6	3	6	5	1	8	1	1	1	37
4 6 JONI JAMES (MGM) "Have You Heard".....	2	3	3	3	4	9	1	1	1	34
5 14 KAREN CHANDLER (Coral) "Hold Me, Thrill Me, Kiss Me".....	8	4	1	9	5	6	3	3	3	33
6 8 JONI JAMES (MGM) "Why Don't You Believe Me".....	10	7	5	3	3	27	1	1	1	27
7 4 JULIUS LAROSA (Cadence) "Anywhere I Wander".....	7	4	8	2	23	1	1	1	1	23
8 4 PATTI PAGE (Mercury) "Doggie in the Window".....	8	8	4	2	22	1	1	1	1	22
9 20 KAY STARR (Capitol) "Side by Side".....	5	7	3	8	21	1	1	1	1	21
10 8 DON HOWARD (Essex) "Oh Happy Day".....	5	6	4	18	1	1	1	1	1	18
11 14 FRANKIE LAINE (Columbia) "I'm Just a Poor Bachelor".....	5	4	13	1	1	1	1	1	1	13
12 10 LAWRENCE WELK (Coral) "Oh Happy Day".....	5	6	11	1	1	1	1	1	1	11
13A 7 JO STAFFORD (Columbia) "Keep It a Secret".....	9	9	6	9	1	1	1	1	1	9
13B JUNE CHRISTIE (Capitol) "My Heart Belongs to Only You".....	2	9	1	1	1	1	1	1	1	9
15A 12 RALPH FLANAGAN (Victor) "Hot Toddy".....	6	8	8	1	1	1	1	1	1	8
15B RALPH MARGERIE (Mercury) "Pretend".....	3	8	1	1	1	1	1	1	1	8
17 13 DORIS DAY (Columbia) "Mr. Tap Toe".....	9	8	9	7	1	1	1	1	1	7
18A NAT (KING) COLE (Capitol) "Pretend".....	10	7	5	1	1	1	1	1	1	5
18B PAUL FORD (Capitol) "My Baby's Coming Home".....	10	7	5	1	1	1	1	1	1	5
20 EDDIE FISHER (Victor) "Downhearted".....	9	10	3	1	1	1	1	1	1	3

## FIVE TOP ALBUMS

1	2	3	4	5
BECAUSE YOUR MINE Mario Lanza Victor LM 7015 WDM 7015 DM 7015	HANS CHRISTIAN ANDERSEN DANNY KAYE Decca DL 5433 A 919 9-364	I'M IN THE MOOD FOR LOVE Eddie Fisher Victor LPM 3058	LIBERACE Liberace Columbia CL 6217	STARS AND STRIPES Soundtrack MGM MGM 176 K 176 E 176

## New Bands

Continued from page 1

comers and are stampeding the agencies for established names only.

'Recording companies, too, have eased up on their orch drives. Except for RCA Victor and Columbia, which are pushing the Sauter-Finegan and Art Lowry orchs, respectively, the diskeries are laying low in the new orch picture. Diskery feeling now is that the only ones who benefit from a wax build-up are the orch leaders and the agencies. There's been a renewed interest in orch platters in the past couple of months, but the disks are mid-hit items and bring in only a small return on the diskeries' investments.

With the operator brushoff on non-name orchs spreading, band-leader newcomers are finding it more difficult to get financial backing to carry them through the incubation period. There are plenty of bands around but most of them don't mean anything in the market, and those that show some potential aren't getting the chance to crack through.

The renewed terp interest around the country has spotlighted the name-band paucity. There are more college prom dates opening up and more ballrooms operating in the black, but they're all clamoring for the same handful of topflight bands. They're now turning down the newcomers and picking up territorial bands when they can't get the "A" crews.

Agencies claim that the fault lies primarily with the National Ballroom Operators Assn. in not supporting their efforts to bring new bands into the band picture.

## Pressing Holdups Stall 1st Philips Records

London, Feb. 3.

Delayed by pressing holdups, Philips issued the first records under its own, new British label last week.

First list consists entirely of British artists, headed by Gracie Fields singing "Don't Let the Stars Get In Your Eyes," and the revival of the old partnership of Bud Flanagan and Chesney Allen (Royal Command performance stars for years). Gilbert Harding, stormy petrel of broadcasting, is linked up in a version of "Two To Tango" with revue star Hermione Gingold.

Also in the list are Jean Carson, Johnny Brandon (from the new musical, "Love From Judy"), Gerardo and his orchestra, and singers David Hughes and Gary Miller.

### Brunswick Sets Paris

The Brunswick label, Decca-Coral subsid, reactivated several months ago for current jazz releases, packed crooner Jackie Paris to a termer last week. Paris previously had freelanced with several major companies.

Diskery already has issued several jazz albums culled from the old Brunswick catalog.

## Marian Anderson's 3G For Omaha Sellout

Omaha, Feb. 17.

Contralto Marian Anderson last week proved hottest selling musical item to hit Omaha in years. In for two-night concert with Omaha Symphony Orch, Miss Anderson packed 'em in at smallish Joslyn Art Museum for near-\$3,000 gross.

Symphony officials, who announced a sellout four days before star arrived, figure at least 2,000 more ducats, scaled at \$2, could have been sold.

Bandleader Ramon Ramos has signed with Mercury Artists Corp.

A Solid Ballad Hit

# SAY IT WITH YOUR HEART

JOE FINEST INC

DECCA RECORDS

America's Fastest Selling Records!

Another BMI "Pin Up" Hit  
**I DON'T KNOW**

Published by Republic  
RECORDS

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BUDDY MORROW (Victor)  
TENNESSEE ERNIE (Capitol)

BROADCAST MUSIC, INC.

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NEW YORK • CHICAGO • HOLLYWOOD • TORONTO • MONTREAL



A & R Stability

Continued from page 41

a somewhat rough period last year. Victor has now become very hot in the pop field, and the recent appointment of Manie Sacks as head of the Victor record division is seen intensifying the upbeat cycle via Sacks' general revitalization program.

At Decca and its subsid, Coral Records, the situation and outlook are also good. Under a&r chief Milt Gabler, Coral has been hitting on all cylinders for its most impressive roster of hits to date. Jimmy Hilliard, whose activities at Coral until last summer are held partially responsible for the company's present fine showing, is displaying improved results in his Decca a&r spot.

Alan Livingston on the Coast and Dick Jones in the east are also on steady grounds in the Capitol Records organization, which always has had its share of hits during the past few years. At Mercury, overall a&r chief Art Talmadge, in the diskery's Chicago homeoffice, and Joe Carlton have also been making a strong dent in the pop market and, for several periods, were tops in the business for current hits via the Patti Page-Georgia Gibbs-Eddy Howard talent parlay.

At M-G-M, Harry Meyerson with assistant Dick Lyons are sitting pretty as the company is racking up its best biz in five years.

2 Upstate N.Y. Tooters Killed in Auto Mishap

George Bowers, 57, drummer in the old pit orchestra at the Rialto Theatre in Glens Falls, N. Y., during vaudeville's heyday and a member of the Glens Falls City Band, and Joseph Dugan, 37, a pianist, were killed, and John Roblee Wade, clarinetist, was seriously injured Feb. 8 when Wade's car struck a shoulder on the Glens Falls-Saratoga Road.

Trio were returning from a dance engagement in a nearby town when Wade's car struck a shoulder on the Glens Falls-Saratoga Road.

Trio were returning from a dance engagement in a nearby town.

Stan Kenton orch is booked for a one-nighter March 7 at the Casino on Lake Worth, Fort Worth. Les Brown band booking for the spot Saturday (21) was cancelled due to a prior date.

BALLAD SINGERS RECORDING COMPANIES

An Old Time Standard

ON THE SHORES OF ITALY

A BEAUTIFUL WALTZ SONG

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LEO FEIST, Inc.

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Sweeping The Country

HOLD ME, THRILL ME, KISS ME

Karen Chandler CORAL  
Roberta Lee - Jerry Gray DECCA

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JESSE GREER  
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ON THE BEACH  
WITH YOU

WORDS & MUSIC, INC.  
(1619 Broadway, New York)

Disk Companies' Best Sellers

CAPITOL ARTIST

1. PRETEND .....Nat (King) Cole  
DON'T LET EYES SHOP FOR HEART
2. SIDE BY SIDE .....Kay Starr  
NOAH
3. MY BABY'S COMING HOME .....Les Paul-Mary Ford  
LADY OF SPAIN
4. IT'S IN THE BOOK (2 Parts) .....Johnny Standley
5. OH HAPPY DAY .....Four Knights  
A MILLION TEARS

COLUMBIA

1. YOUR CHEATIN' HEART .....Frankie Laine  
I BELIEVE
2. MR. TAP TOE .....Doris Day  
YOUR MOTHER AND MINE
3. KEEP IT A SECRET .....Jo Stafford  
ONCE TO EVERY HEART
4. SHE WEARS RED FEATHERS .....Guy Mitchell  
PRETTY LITTLE BLACK-EYED SUSIE
5. I'M JUST A POOR BACHELOR .....Frankie Laine  
TONIGHT YOU BELONG TO ME

CORAL

1. TILL I WALTZ AGAIN WITH YOU .....Teresa Brewer  
HELLO BLUE BIRD
2. HOLD ME, THRILL ME, KISS ME .....Karen Chandler  
ONE DREAM
3. S'POSIN' .....Don Cornell  
IF YOU WERE ONLY MINE
4. NEW JUKE BOX SATURDAY NIGHT .....Modernaires  
RUNNIN' WILD
5. PRETEND .....Eileen Barton  
TOO PROUD TO CRY

DECCA

1. OH HAPPY DAY .....Dick Todd  
TILL I WALTZ AGAIN WITH YOU
2. JOHN, JOHN, JOHN .....Guy Lombardo  
SKIPPING ROPE WITH A RAINBOW
3. YOU FOOLED ME .....Four Aces  
IF YOU TAKE MY HEART AWAY
4. PRETEND .....Guy Lombardo  
THAT'S ME WITHOUT YOU
5. TILL I WALTZ AGAIN WITH YOU .....Russ Morgan  
MUST I CRY AGAIN

MERCURY

1. DOGGIE IN THE WINDOW .....Patti Page  
MY JEALOUS EYES
2. TELL ME YOU'RE MINE .....Gaylords  
CUBAN LOVE SONG
3. PRETEND .....Ralph Marterie  
AFTER MIDNIGHT
4. I'LL GO ON ALONE .....Eddy Howard  
NOW I LAY ME DOWN TO DREAM
5. NO HELP WANTED .....Rusty Draper  
TEXARKANA BABY

M-G-M

1. KAW-LIGA .....Hank Williams  
YOUR CHEATIN' HEART
2. YOUR CHEATIN' HEART .....Joni James  
I'LL BE WAITING FOR YOU
3. HAVE YOU HEARD .....Joni James  
WISHING RING
4. WHY DON'T YOU BELIEVE ME .....Joni James  
PURPLE SHADES
5. A FOOL SUCH AS I .....Tommy Edwards  
I CAN'T LOVE ANOTHER

RCA VICTOR

1. DON'T LET THE STARS GET IN YOUR EYES .....Perry Como  
LIES
2. SALOME .....Dinah Shore  
LET ME KNOW
3. WILD HORSES .....Perry Como  
I CONFESS
4. HOW DO YOU SPEAK TO AN ANGEL .....Eddie Fisher  
DOWNHEARTED
5. HOT TODDY .....Ralph Flanagan  
SERENADE

Bing's Autobiog

Continued from page 1

twice the normal figure. The Kemsley newspaper syndicate shelled out \$22,000 for its 10-part serialization of the Crosby work, starting March 9. Of the book and British rights, Crosby gets two-thirds of the coin with Martin in for a one-third share. Martin gets no cut of the pix-radio-TV rights.

Crosby's yarn has already proved a circulation hypo for the Satevepost. With publication of the first of the eight parts, the circulation went up over 4,800,000 copies for the week. That tops the previous high set by Whittaker Chambers' autobiog, "Witness" which sold 4,660,000 copies for the SEP.

Martin conceived the idea for a Crosby story in the Satevepost some four years ago but decided that Crosby should do it himself last August. Although several million words had been written pre-

viously about the singer-actor, this is the first time Crosby has written about himself.

The Satevepost is publishing about 50,000 words but the Crosby work in book form will run to 100,000.

Hurok Pacts New Negro Singer for Concert Tour

Sol Hurok will present American Negro coloratura soprano Mattiwlida Dobbs in a U. S. concert tour next season.

Singer made her debut recently at La Scala, Milan, in opera, and in late July will sing with the British Glyndebourne Opera. She's first Negro to appear in either company.

Coral Inks Curtis

Singer Sonny Curtis, who has switched from his old monicker, Sonny Calello, has been inked to a term by Coral Records.

Curtis is vocalist with the Tommy Dorsey band, which cuts for Decca, Coral's parent company.

On the Upbeat

New York

Woody Herman added Joe Burnett to his trumpet section ... Bill Farrell into the Beaver Cafe, Montreal, March 9 ... Thrush Betty Madigan inked to a personal management pact by publicist Arthur Pine ... Composer Claude Lapham's production of "Magic Carpet Prevue" will be given at the Carnegie Hall Studio of Fine Arts, N. Y., Friday (20) ... Bull-moose Jackson orch begins a two-week engagement at the Savoy Ballroom, N. Y., tomorrow (Thurs.). ... Sarah Vaughan pencilled in at the Birdland, N. Y., for March 26 ... Lou Levy, Leeds Music topper, vacationing in Florida ... Louis Bernstein, Shapiro-Bernstein head, returned this week from a Florida vacation.

Chicago

Larry Green named new disk jockey contact man for Decca Records here ... Harmonleats set for March 2 week at the Carousel, Pittsburgh, then the Spa, Erie, Pa., before going into the Home Show, Sioux City, Ia., April 7 ... Johnny Hodges returns to the Capitol April 8 for three weeks ... Josh White fractured his leg and is working in a cast at the Black Orchid ... Ralph Marterie's band goes into the Chicago theatre March 6 for two frames.

Pittsburgh

Hershey Cohen, after a year on Coast with Benny Strong band, back home and playing trumpet in Howdy Baum's Casino pit orch. He replaces Allan Shine, who quit to join the new Tiny Wolfe outfit at Copa ... Walter Gable band goes back into Ankara March 6 when that room reopens after a two-month shutdown ... Air Force band in Washington now has an all-Baron Elliott trombone section of Tommy King, Sam Nestico and Gregg Phillips ... Del Monaco quartet into Bill Green's cocktail lounge Monday (16) for indefinite stay on heels of the Caldells, who were there six weeks ... The Gardens has the Frankie Laine-Ella Fitzgerald-Woody Herman package

Boston

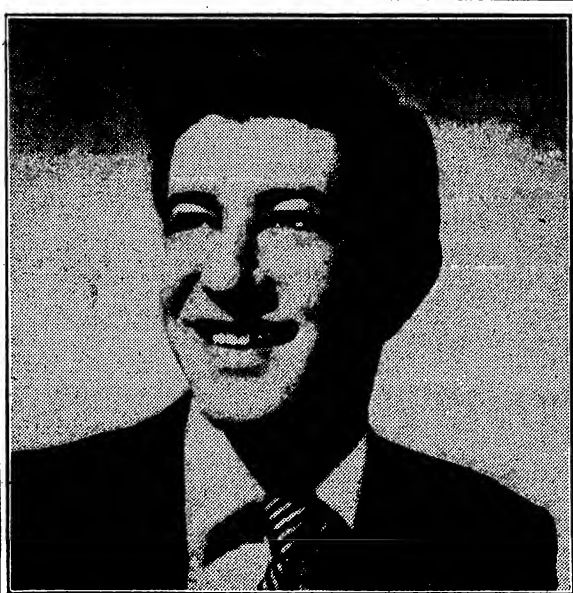
Paul Clement Trio switched from the Sheraton-Plaza to Darbury Room, with Bob Taylor Trio moving into the Sheraton-Plaza ... Don & Miguel returned to Merry-Go-Round following several months at Barclay, Cambridge ... pianist Patricia Rush took over at Barclay ... Dave Brubeck into Storyville for a week ... Al Vega Trio returned to Hi-Hat for indefinite stand ... Vaughn Monroe slated for one-nighter at King Phillip Ballroom this weekend ... Myles O'Malley band slated for series of Saturday nights at Crescent Gardens Ballroom.

Kansas City

Clyde McCoy orch in town enroute to the Casa Loma Ballroom, St. Louis, after which outfit heads for the Coast and dates there beginning March 11 ... Stewart Scott orch has had its contract extended and will stay at least another month in the Drum Room of Hotel President ... Woody Herman brings orch to Pla-Mor Ballroom for one-nighter Feb. 21 ... Fred Waring and Pennsylvanians will do two shows same evening when they play for Ruth Seufert in the Music Hall March 2.

Omaha

Tommy Morgan orch played Valentine Dance at Oscar's Palladium, Sargent ... Guy Jones band trekking western Nebraska ... Bob Calame orch weekended at Peony Park (14-15), with Woody Herman due in 22d ... Bob Stone & Rockets drew Wynot, Neb., Fire Dept, benefit dance Friday (13) ... Ginny Lee new thrush for Dean Bushnell orch ... Paul Moorhead band, a fixture for years at Pax Room, Paxton Hotel, escapes on Sundays for one-nighters ... Played Howells, Neb., Ballroom Sunday (15) ... pianist Alec Templeton drew 1,500 for concert at Chadron, Neb.



BILL FARRELL

sings

KAW-LIGA

YOU CAN'T STOP ME FROM DREAMING

MGM 11424  
K 11424

78 RPM  
45 RPM

M-G-M RECORDS

## Night Club Reviews

### Fairmont Hotel, S. F.

(VENETIAN ROOM)

San Francisco, Feb. 10.  
Sophie Tucker with Ted Shapiro; Bill Clifford Orch. \$1.50 cover.

Her first Frisco hotel engagement in a career which has seen her an odds-on local favorite since 1910, when she had her initial booking at the old Shutes on raucous Fillmore St., Sophie Tucker scored one of her biggest and best nights in a rafter-packed preem of a three-week stand.

Pulling out all the stops, the matriarch of the melodeons belted an outpouring of local hotshots of every category to bring her an ovation after 45 minutes of song, chatter, sediment and sentiment, with many staying over from the first show to catch still more of her pitch.

"There isn't a moment from 'You're Never Too Old for a Little Fun,' her opener, to her closer, 'Make 'em Say Please, and Make 'em Say Thanks,' that she doesn't have the customers licking their chops with delight. Interlarding banter with Ted Shapiro to insulate her various items, she tosses off such sockos as 'There's So Much to Do in So Little Time,' 'There's a Lot of Little Boy in Every Grown-up Man,' 'Max, Take Care of My Income Tax,' and 'When You're Living Too Fast,' every one to wild-eyed huzzahs.

Gowned in a fantastic white and jeweled spectacular, with a hair-do to match, 'Madame Broadway' raises the local temperature for a big night by any standard, any place, any time. Over 200 were turned away for lack of table room. They missed plenty.

Music by Bill Clifford's troupe is upstage for both show and terping. Ted Shapiro is his usual competent self at both piano and patter with Miss Tucker. Ted.

### Sands, Las Vegas

Las Vegas, Feb. 12.

Edith Piaf & Co. (12), Dick Shawn, Margaret Sisters (2) & Bruno, Sally McCloskey, Barbara Luke, Ralph Strane, Copa Girls (12); no cover or minimum.

Taking a chance with Edith Piaf in this hardbitten gambling whirlpool, Jack Entratter emerges six-two-and-even. Despite some local controversy, she is great from

all counts, having that indefinable "something" that makes even the earless lend an eye and ear. With her lone stand in front of a curtain-masked company of six chorallists and six musicians, she limns a masterful pose of the tragic little French gamine, eloquently simple in her song descriptions.

Startling to the eyes of habitués is the figure she presents—fornish with frowzy hair and wearing no costly gown from a posh salon, but clad in a simple street dress. Her expressive hands help to define the ditties sung in French, while her English forays help to round out an interesting repertoire.

Dick Shawn debuts Vegas with this exhibit of comedy wares. Youthful in appearance and clad in neo-Brooks fashion, Shawn clicks here and there with several vignettes, notably "Master Richard," collegiate chatter "Without a Song." His "India" sketch and poverty rib isn't in the realm of high humor, however, containing some chauvinistic references. Reminds of Danny Thomas in deportment, although not copying deliberately.

Margaret Sisters & Bruno take away the prime slot with ballroom flings. Import act works hard, but opening serious biz, gestures, soulfully dilated nostril look of the husky Bruno has tablers wondering whether act isn't about to hoke their efforts. Trio's apache knockabouts is given humorous touches, and fits much better.

Copa Girls (12) dazzle with looks, but seldom try for intensive footwork ensembles in both the spiritualistic "Rejoice, Brother," and "Pedro's Carousel." Sally McCloskey solos with bewitching derriere moves and high kicks winning plaudits in "Rejoice," with brunet charmer Barbara Luke huskily intoning lyrics. Ralph Strane comes in on vocals, joining Miss Luke in "Pedro" for Afro-Cuban rout. Ray Sinatra podiums from his keyboard effectively, and gives his crew a long tacit while the Piaf assemblage takes over. This group of four fiddles, accordion, piano with vocal sextet gives excellent backgrounding for the Gallic chanteuse. Will.

### Mt. Royal Hotel, Mont'l

(NORMANDIE ROOM)

Montreal, Feb. 14.

Frank Gallagher, Phyllis Ponn. Max Chamitov Orch (8) with Norma Hutton, Bill Moodie Trio; \$1-1.50 cover.

Following a budget splurge with the Andrews Sisters in the last show, Sheraton Mount Royal tightens the strings for the current two-act as if readying for the usual Lenten slowup which starts Wednesday (18).

Headliner is Frank Gallagher, who has played Montreal probably more times than any other performer and always in connection with shows in this hotel. His broad Irish features, affable personality and varied songalog never seem to wear thin with his local following. His patter is always easy to take; he never goes overboard with the corn (despite his usual encore session loaded with Erin's favorite chants) because of his updating and inclusion of current pops.

Teeing off with a group that includes "How to Speak to an Angel," a breezy Anglo-Parisian item and then an Italian aria, Gallagher clicks with "September Song" and "Sorrento" for solid mitting. Realizing that he can only sing "Donegal" for so many years, Gallagher is now doing a Morton Downey and has assumed an "ambassador-at-large" position with General Beverages and will combine his nitery stints with the soda biz.

Femme half of this twin bill is Phyllis Ponn, a long-legged looker who has adapted some of the basic ballet steps for cafe consumption with okay results. Overall impact of such a performer as a single for this type of trade is dubious regardless of how obvious the hoofing may be. Gal would do better and register in stronger fashion if teamed up with someone and still keeping present terpy style. Appearance is good, routines up to par and talent is apparent at all times.

With Norma Hutton doing femcee chores, the Max Chamitov band cuts show music with style. Bill Moodie's trio alternates with Chamitov for customer dancing. Newt.

### Blue Angel, N. Y.

Rose Murphy, Alice Pearce (with Mark Lawrence), Jay Marshall, Felicia Sanders, Bart Howard, Jimmy Lyons Trio; \$4.50 minimum.

New lineup at this eastsidery should continue to play to big biz. It's a well-integrated bill excellently pegged for the Blue's trade. Tablers are exceptionally responsive and each turn goes over strongly.

Latest addition to the room's revolving card is Rose Murphy, longtime fave here. She hits 'em for big mitt with her keyboard-patterlogs. Miss Murphy's pixie quality and evident enjoyment in what she's doing, spread good feeling around and she moves through her repertoire with assurance.

She pounds out "People Will Say We're in Love," "Stormy Weather," "Cecelia," "Georgia Brown," "You Were Meant For Me" and "I Can't Give You Anything But Love" with a catchy beat and sells each in her fine squeaky styling. Gets sock rhythm assist from Benny Bennett on bass.

Alice Pearce and her piano accomp, Mark Lawrence, are holdovers and rightly so. Their special material items are socko fare for the Blue's habitués and they build to big yocks. Song parodies are Miss Pearce's stock in trade and she mugs them in for a definite score. Impish and gay, she masters each offering with deft satirical strokes.

Best in the songalog are "Give Me One Dozen Oysters" and a mixture of semi-classical and pop items done to a telephone directory lyric. Lawrence comes in occasionally for some duet work and he's an important assist throughout with his 88-ing. Miss Pearce closes strongly with a takeoff on disk-panto turn. Jay Marshall, glib gabster and slick magico, ties 'em up with his tiptop turn. His material is bright and his trickery expertly handled. Moves through each stint with ease and builds go yocko throughout. His 'ventro bit windup is a sock getaway. Thrush Felicia Sanders is reviewed under New Acts. Jimmy Lyons Trio and Bart Howard's ivory work fill the lulls nicely. Gros.

### Sheraton Plaza, Boston

(SUPPER ROOM)

Boston, Feb. 14.

Fisher & Ross, Billy Dooley, Johnny Turnbull Orch (7), Bob Taylor, Trio; \$1-1.50 cover.

Following several successful seasons on the "Show of Shows," the slick Fisher & Ross duo hit the local nitery belt and their routines, ballet and interpretive stuff fit neatly into the decor of such polite rooms as this midtown swankery.

Pair kicks off with "Pretty and the Wolf," depicting the pickup of a tank town gal by a city slicker, using a gaudy necklace for bait, with switcheroo finale showing the gal taking the slicker over the hurdles. Danced to background dialog, scripted by Duke Ellington and adeptly read by maestro Johnny Turnbull, it serves as neat pacesetter. They follow with cute, soft-shoe routine of the "Before Henry Ford" era, decked out in strawhats and blazers. Wind up with guy, "Willie the Weeper," and femme as "Cocaine Lil" portraying the effects, via slinky terping, of reefer smoker's dreams. Entire stint is class and grabs nice-mitt action.

The overstuffed Billy Dooley, who built himself a local rep as an entertainer while skin-beating in Marshard orchs, is repeating here and, as usual, clicking nicely. His forte is vocalizing oldies, slightly indigo-tinged ditties and conning ringsiders into community singing.

Johnny Turnbull provides nifty society tempos for customers terping with Bob Taylor Trio filling lulls. Elie.

### Carousel, Pitt

Pittsburgh, Feb. 13.

Jackie Kannon, Freddie Stewart, Luke Riley Orch (5); \$3 minimum.

First time for Jackie Kannon in Pittsburgh and he's a young comic who can make this an annual stopping place from here in. Has a crisp style, is quick on the trigger and has stacked himself with some fresh material besides.

What's more, Kannon never runs down. Stays in there pitching all the time, mixes them up with a

fast series of gags, some amusing exchanges with the ringsiders, a patter song and little pieces of business that are funny. While the Kannon style is aggressive, it's that way in a pleasantly engaging manner and he makes friends easily. Once he has them warmed up here, and that doesn't take long at all, comic has clear sailing. Judging from his varied assortment, practically any type of audience should be his meat.

Kannon uses Joe Merman (formerly a bandleader under the name of Jose Morand) at the piano and also his wife, a shapely blonde, in a short bit that brings howls. It's to Kannon's credit that he can keep his turn at a high comic pitch after she ankles off, because Mrs. Kannon is the kind of looker customers usually aren't content with just a small glimpse of, once they've seen her.

Only other act is Freddie Stewart, half-pint singer who also m.c.'s. Stewart, one-time star of Monogram Pictures' old Teen-Age series, wraps up half a dozen tunes or so in fine fashion with a voice, that hits the ears gently and takes on plenty of character when he goes into the upper registers. Loads of personality help and he's a winning little fellow with pipes to match.

Carousel has a new five-piece outfit on the stage directed from the piano by Luke Riley, a long-time maestro at the Casino, local burlesk house. Riley has assembled a crack combo, with almost every man doubling and tripling, and they play a whale of a dance session in addition to cutting a show just right. Cohen.

### Chez Gilles, Paris

Paris, Feb. 11.

Gerard Sety, Micheline Dax, Les 4 Barbus, Gilles Segal, Anna Caro, Maithé Philipe & Annie Aubin, Gilles, Albert Urfer, Jean Poirot & Michel Serrault, Robert Valentine; \$2.50 minimum.

Chez Gilles, in the Opera district, regales diners with a marathon show that runs from 10:15 to 2:15 a.m. One can also just come for the show with a tab in the usual cabaret category. Champagne is not obligatory. Gilles, an ex-chansonnier, runs his club a la those Gallic show biz outposts of the raconteurs and wits, and has collected a fine lineup that is right for the predominantly Gallic carriage trade he pulls. A bit too French for the stateside visitor, this can be appealing for a look-see.

Snug cellar boite, beamed like the insides of an oldtime schooner, starts the show with mime Gilles Segal. Segal has the expressive phiz and timing, but is still in the aping stage. A bit more experience may rub off the rough edges and make him a good entry in this little tapped field. Next up is Anna Caro, a comely thesp turned singer, who pipes in the low key register of the Existentialist set about lonely Sundays and ruptured love affairs. Gal has not achieved style as yet and sounds like the run-of-the-mill torchers. She is okay for fill-ins.

Les 4 Barbus are four spade-bearing types who do refreshing folk and bawdy ballads for aud edification. Fine mugging, timing and spirit make this a refreshing turn and their pleasingly blended voices puts them up there with other top Gallic song quartets. Show keeps popping with the tongue-twisting pyrotechnics of Micheline Dax. Tall, svelte red-head plays the scatter brained, nimble tongued French coquette to perfection, and grace and timing help make this a good sophisto number.

Not content with running the joint, Gilles also doubles in a "chansonnier" stint with Albert Urfer at piano. Gilles does the usual glib stories and the frog-voiced song takeoffs on all things sacred, and kicks around politics, personalities and egos for hefty mitting. A real find are newcomers Jean Poirot & Michel Serrault who do a devastating takeoff on a radio interview with a returning Gallic pic star who has put in some time in Hollywood.

Show winds with topliner Gerard Sety in an excellent takeoff on the seven capital sins which is dextrous in fast change, wit and timing. As aud is filing out after this long, long show, three rapid comic sketches help them out. Mosk.

### Biltmore Hotel, L. A.

(BILTMORE BOWL)

Los Angeles, Feb. 12.

The Sportsmen (Bill Days, Jay Meyer, Marty Sperzel, Gurney Bell), The Marvels (6), Stan Kramer, Hal Dermin's Orch (12), Bill Woods, Irene King, Tito Valdez & Louise, Gene Bari Trio; \$1-1.50 cover.

It could be the television influence that quartets just don't stand up to a mike and sing away. That's only a small part of their equipment and its the comedy antics of these groupings that really gets them across. No different than the rest are The Sportsmen, perhaps the best male contingent of matched voices along the nitery belt.

They could well ride along on their reputation as the Luckies chanters on the Jack Benny show but there's too much unleashed talent to remain immobile. They parody, mimic, grimace and just plain sock over a number, all in highly entertaining fashion. It's their second time around in a year or so but their welcome with this trade has lost none of its warmth.

Rest of the floor attraction runs to novelty. The Marvels teeter board work culminates in a flying leap into a chair perched high above the stage for a spine-chilling finale. They've been on video but their act is always good for a tempo picker-upper. Stan Kramer's puppets are delightful little comics, the best being a drunk who can't struggle to his feet.

Hal Derwin does a musicianly job both in back stopping and teasing the nethers with vocals well intoned by Bill Woods and Irene King. The dozen Adorables feature the terping of Tito Valdez & Louise. Helm.

### Riverside, Reno

Reno, Feb. 12.

Modernaires with Paula Kelly; Helene & Howard, Dewey Sisters (2), Riverside Starlets, Ernie Hecksher Orch; no cover or minimum.

With less than the usual histrionics, the Modernaires sell a nice song package—no high pressure. The merchandise is of high quality and the quintet uses only the rudimentary principles of salesmanship—nice appearance, nice amount of business mixed with fun, pleasant personality. They start with "The Customer is Always Right," a humorous look-

(Continued on page 50)

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## See Nevada's \$200,000-a-Week Nitery Payroll Affected by Gambling Bills

Reno, Feb. 17. Controlling gambling, deriving more tax revenue from it, and actually operating it are all in bills before the 1953 Nevada Legislature. Entertainment would be directly affected by the passage of any of three bills.

The entertainment boom in Nevada is completely the offshoot of gambling, which pays the biggest salaries in the nitery field. Entertainment business has already been estimated as having a payroll in Nevada of \$150,000 per week, but the opening of more resort hotels in the past few months has probably raised that figure to near \$200,000.

The effect on entertainment of certain proposed legislation would be directly proportionate to the amount of new control which the state would place on gamblers. Increased taxation, for example, being frantically lobbied against in Carson City, would discourage some gamblers. Tightening up licenses would also knock out some big operators.

Introduced so far are bills which would (1) immediately revoke gambling licenses of persons indicted on criminal charges in other states; (2) invoke a six months' residence requirement for applicants for gambling licenses; (3) invoke a seven-and-a-half-year residence requirement; (4) give Nevada Tax Commission more power for the administration of gambling law and the policing of it, including arbitrary refusal of license without cause; (5) increase gaming taxes; and (6) a proposal for the state to take over and operate all the slot machines in Nevada.

Most of the mills are concerned with keeping the gaming linen in the state clean, in answer to the (Continued on page 51)

## BORGE JAMPACKS PITT IN \$9,270 ONE-NITER

Pittsburgh, Feb. 17. Victor Borge jammed big Syria Mosque to the rafters here Saturday night (14) for his one-man show, doing gross of \$9,270 before taxes, to match such attractions as "John Brown's Body," "Don Juan in Hell" and Billy Eckstine-George Shearing-Count Basie jazz concert. His one-niter was sold out days in advance, and the management peddled every extra chair that could be jammed into the pit and likewise space for more than 200 on the stage.

Capacity of Mosque is 3,800 and according to Bill Beagle, under whose concert management auspices Borge came here, he could have sold it over again. Amazing inasmuch as Borge has done the same show here time and again, in niteries as well as music halls, but never engendered this kind of excitement.

## VAF Would Amend Pacts Offered Acts in USSS

London, Feb. 10. Overtures are being made to the American Embassy here by the Variety Artists Federation to secure amendments to the terms of contracts offered to artists by the U. S. Special Services branch. Some of the conditions, it is claimed, are quite unacceptable in principle.

Main bone of contention is the condition that an artist on arrival in the U. S. zones has to give special auditions to Special Services Officers even though these may have been given previously in London. In addition, artists are liable to further screening auditions in each camp, not to determine their ability but to establish whether or not they would do well with that particular camp audience.

## Joey Nash's S. A. Sked

Joey Nash, singer, leaves tomorrow (Thurs.) for an indefinite South American visit. Trip will take in Rio de Janeiro where he'll spend about four or five days and is slated for a TV shot there. From Rio he goes to Montevideo for three radio shows from the Victoria Plaza Hotel. He's also got a tentative date at the Parque Balemarino, Santos, Brazil.

Trip will mark Nash's third south-of-the-border trek in about 30 months.

## Les Compagnons For Black's 'Show of Shows'

London, Feb. 10. Les Compagnons de la Chanson will head the cast of George and Alfred Black's Coronation Blackpool production, "The Show of Shows," to be staged as usual at the Opera House, where it will run through the full summer season.

Also lined up to star in this production are Harry Secombe and Eve Boswell, the latter recently having returned from Korea. Harry Bailey, who was in the Blacks' "Top of the Town" show at Blackpool last year, will also be featured. Production will again be directed by Alec Shanks and Joan Davis with special designs being created by M. Pelegruy of France and Erte of Paris.

## Glebe, Ottawa, Fills Gap Left by Francois Fold; Tooter Union Eases Way

Ottawa, Feb. 17. Ottawa's first regular vaude in 20 years has bitten the dust after seven weeks, but another house already has picked up the torch. Before the 1,000-seat independent Francois' stage was dark, the 858-seat Glebe, semi-art nabe and also indie, was in with a singer, organist, single feature and no dinnerware.

In between came the three-day Bowers Boys at the Elmdale, another big nabe. Although none of the managers would comment, the grapevine has it a major factor in the Francois' return to the grind was heavy demands by stagehands and musicians' unions, and that the same discouraged the Elmdale from further live bills; but that the unions saw the boomerang and are being reasonable with the Glebe. Latter will have an orch in future.

Bob Maynard, Francois' owner, who plans still to bring in the occasional bill but nothing regular, blames the fold on lack of top French-Canadian acts at prices he could profitably pay.

Glebe policy is three shows a day, four on Saturday. Opener was Arthur Peters, tenor. Stageshowers are out, twin bills and dinnerware, back in until Thursday (19), when Deep River Boys are booked, followed by Gisele MacKenzie, then the Great Morton, hypnotist.

## Melchior's Fast Return To Sahara, Las Vegas

Las Vegas, Feb. 17. Lauritz Melchior & Co. make a quick right-about-face from cross-country tour for a two-frame booking return to the Sahara, opening Feb. 24. So unprecedented was last month's reception for the ex-Wagnerian Metopera tenor and his troupe of four male and two female singers in this spot, that producer Stan Irwin opened up a fortnight in his sked. Current show headlines Alan Dale, but was to have been a month's stand for Three Stooges. Auto accident to one of the comics prevented appearance of trio, however.

Also pacted for a two-framer is Jeanette MacDonald, with her thrashing set to occupy period beginning March 10, in an immediate followup of the Melchior case-moment.

## Joan Roberts, Dot Keller

New Femme Duo Turn  
Joan Roberts and Dorothy Keller will merge their talents into a new act, following the standard set by the Kean Sisters. Miss Roberts was in "Oklahoma" while Miss Keller was tapping in "Follow the Girls."

Harry Crane, Stan Drebber and Marc Lawrence are writing material for the duo.

## Jack Carter Back to WMA

Jack Carter has rejoined the William Morris Agency. Comic scrambled that office about two years ago and went to Music Corp. of America.

Morris office has signed him for a stand at the Latin Casino, Philadelphia, April 9.

## Cleffer Coslow Tunes Up 6-Femme Act for Cafes

Hollywood, Feb. 17. Songwriter Sam Coslow is preparing a vaude and nitery act. Composer of "One More Chance," "Cocktails for Two," etc., is now rehearsing a turn that will have six girls. He's aiming for a Las Vegas booking.

Cleffer Jimmy McHugh is now doing a nitery act with four girls in his retinue.

## Henie '52 Balto Crash in Ct. Test; \$6,000,000 at Stake

Baltimore, Feb. 17. The Court of Appeals in Annapolis heard a test case last week involving the collapse of temporary stands at Sonja Henie's ice show at the Fifth Regiment Armory in Baltimore last March.

Martha P. Zamecki, one of the spectators injured in the accident, asked the Appellate Court to upset a Baltimore Superior Court ruling which decided in favor of the Hartford Accident & Indemnity Co. when the insurance company failed to amend her declaration in a \$10,000 suit.

More than 350 suits involving approximately \$6,000,000 were filed after the accident. Court action in all others has been held up pending the outcome of this case.

Miss Zamecki's lawyers contend that liability covers faulty grandstand construction and supervision. Counsel for the insurance firm allege that charges are ambiguous and deny that firm had any connection with seating arrangements.

## Grade Sets Name Roster For London Palladium

Low Grade, head of the Lew & Leslie Grade Agency, London, is slated to fly back to London tomorrow (Thurs.) from N. Y. While in the U. S., he completed a deal for Bob Hope to go into the Palladium, London, in September. It will be Hope's third sked in Britain.

Others set by Grade for the Palladium include Eddie Fisher and Jean Carroll for May 11. It's the first dates for both at that house. He's also set the Merry Macs and Robert Maxwell for April 20. Guy Mitchell goes in June 8.

Grade has signed Allan Jones for a tour of the provinces and a 16-week run in Blackpool, and Carmen Miranda for a Continental trek starting in Italy March 25. Latter was bought from the William Morris Agency.

Another performer set for a provincial tour is Rose Murphy, booked through the Gale Agency.

## Agencies Cultivating 'Hi Nabor' Accent With Talent Pactees to Halt Exitings

Major talent agencies are now re-emphasizing a policy of "getting close to the clients." Increased stress on service and chumminess comes after some heavy agency movement. Some top acts have switched and the brass has countered with a "con" policy on talent in the stable.

It's been pointed out that the absence of jobs can usually be explained to the talent, but a cold attitude and brushoffs cannot. Consequently, most offices are under orders to see practically every act that comes poking around for work, even if it's only for a brief instant and for just enough time to whisper a few reassuring words.

During the past few months an office such as Music Corp. of America has lost quite a few top performers. Included were Lena Horne, Dorothy Shay and Jan Murray. Losses such as these debilitate an organization terrifically, and reflect in the earnings of virtually all departments.

Of course, acts of this calibre cannot be conned with a few kind words. In most cases when a top

## Miami Coin (Weinger, Brooks) Poised For Reopening of N.Y.'s French Casino

### Ohio Budgets 40G

### For Sesqui Show

Toledo, Feb. 17. Ohio Sesquicentennial Commission, newly-formed at Toledo, has engaged Charles H. Blake Productions of Louisville, to produce a professional stage show in Toledo this summer, depicting the historical importance and development of the Toledo area. The commission set a \$40,000 price limit on the cost of staging the show, which will be the main attraction of the local anniversary observance.

Walbridge Park and the Toledo Zoo grounds will be the site of the show which will run for two weeks in the Zoo Amphitheater, subject to City Council okay. Marvin Harris, local theatre operator, was named executive director of the Commission.

## Femmes as House Organ For One Omaha Hammond; The 'Old West' in Reprise

Omaha, Feb. 17. Don Hammond, Omaha's No. 1 downtown nitery op, is cashing in on sex. First to bring in a stripper here since the days of the old west, Hammond had a boffo three weeks at his Frolics with Sirena, underwater peeler.

Encouraged, last week he trotted out Hawaiian Glamorettes (3) and Polynesian Rythmairs (3) at his Seven Seas. Hip swingers jammed joint for the seven nights.

Hammond, breathing easier since bluenoses are apparently looking the other way, says he isn't going to flood his spots with babes—"but I'll keep looking for acts a little different."

Hammond will lose his Frolics first of May because building owner, World Insurance Co., is expanding. Hammond now has deals under way for new location.

## Mexico Worried Over Drop in Tourist Biz

Mexico City, Feb. 10.

Admitting there was a big drop in U. S. tourism during January, a loss attributed largely to the presidential inauguration, the Mexican Tourist Assn. is fighting the belief in the U. S. that Mexico is currently a good place to stay away from because of a grippie epidemic. The association is telling Americans, who are Mexico-minded this winter, that while there is grippie down here it is a very mild form.

Nevertheless, the association admits the cancellation of some big U. S. tourist parties that had booked to come here before the la grippie got going. It is plugging the observatory which the Mexican government operates at Tonanzintla, Puebla state city not far from here.

The French Casino, N. Y., may relight shortly with Miami Beach money backing the venture. Murray Weinger, formerly with Copa City (renamed Riviera) and now with Ciro's, along with Jerry Brooks, operator of Larue's also Miami Beach, are being partnered in this venture. Duo are contemplating reopening the cafe sometime in the spring.

French Casino (originally Billy Rose's Diamond Horseshoe) closed Jan. 2. Operator was Nachat Martini, who operates three spots in Paris. It hasn't yet been determined what policy Weinger and Brooks will install or whether the label will remain the same.

Weinger and Brooks are familiar with the N. Y. nitery scene. Weinger was at one time owner of the Atlantis, Brooklyn, while Brooks operated along 52d St. (Famous Door) and elsewhere. Whether both will return to Florida next season if Casino deal is successful is problematical. The Miami Beach season has been singularly unsuccessful this year.

Whether the Weinger-Brooks deal looms as another indication of a trend of important money from Florida also remains to be seen. Tall Miami Beach coin is now seeking entry into various Las Vegas ventures, and investors this year have been wary of putting more dough into Miami Beach cafes. The Florida-N. Y. cafe axis now comprises Lou Walters (Latin Quarter) and Bill Miller (Riviera).

Charles L. Ornstein, manager of the Paramount Hotel, N. Y., in which the French Casino is located, stated that Weinger, Brooks and a third possible partner not otherwise identified, were in town last week negotiating for the French Casino.

## EMA READY TO DICKER WITH AGVA ON FUND

Chicago, Feb. 17.

Entertainment Managers Assn., a Chi club-date agent group which recently broke off with Artists Representatives Assn. and which was placed on the unfair list of the American Guild of Variety Artists, is now willing to negotiate with the union, according to John Moser, EMA attorney. Group wants to negotiate the \$2.50 weekly welfare tap for each performer working for them and the \$1 nick per performer on a nightly basis.

An AGVA spokesman stated that with the entire welfare fund going on a trusteeship basis, it may be that the original objections no longer obtain and thus negotiation is now made easier.

## Hutton 27G in Frisco Windup; 135G for 4 Wks.

San Francisco, Feb. 17.

The Betty Hutton show at the Curran Theatre chalked up \$27,000 for its fourth and final stanza Sunday (15). Four-week run at 1,550-seater scaled to \$4.80, totaled \$135,000.

Show was hit for \$15,000 when Miss Hutton was forced to cancel three week-end performance due to illness.

## Deal on for Viv Blaine

Into Copa, N.Y., in May

Deal for Vivian Blaine to go into the Copacabana, N. Y., during May is in the works. Singer, whose long run in "Guys and Dolls" ended Saturday (14), left for California and it's likely she'll play a Las Vegas spot while in that area.

Originally, negotiations called for Miss Blaine to go into the Copa April 9, but she begged out of that time.

## Honolulu's 1st Nitery

Honolulu, Feb. 10.

Honolulu's first bonafide supper club opened yesterday (Mon.) under Spencecliff Corp. operation, being on Royal Hawaiian Hotel grounds. Policy is a revolutionary innovation in this erstwhile early-to-bed, early-to-rise city.

Spence Weaver, who also operates Queen's Surf, Sky Room and Fisherman's Wharf, expects substantial tourist play.



## Night Club Reviews

Continued from page 48

**Riverside, New York**  
see at a group who tries to please everyone. With the fluffiest pitch out of the way, they display "Why Don't You Believe Me," pointing out the excellent sound of the group, with fine stitching around the edges by Paula Kelly.

A little louder material is brought out, "Jambalaya," samba-like in texture, then for "New Juke Box Saturday Night" with slight modification of the earlier model. Barbershop harmony of "Let the Rest of the World Go By," "I Can't Carry a Tune" for comedy department touches, "Sweet Sue" and a windup of a medley of Glenn Miller-Moderne hits get the stamp of approval.

Patrice Helene & Jan Howard are a refreshing team for this spot. First appearance clicked best in straight pantomime comedy-dance. The dialog and jokes are not up to the standards of the opening terps. Best of the duo is at the very start, and from here the same level is only reached occasionally. Howard's Johnnie Ray is only more thrashing than everyone else's. His dramatic alphabet, in which he runs the gamut of emotions reciting the letters gets only faint appreciation. Another dance sequence with Helene's mugging hits its mark and there's good appreciation.

The Dewey Sisters (2) have been expertly presented by George Moro for first act. The duo springs through ballet-acro in perfect timing as the two make their running flips and hand springs. Neatly-

constructed sisters suffered greatly decreased efficiency toward end of their stanza because of the altitude.

"Cocktail Party," is a George Moro standard, but has been refurbished with new music. The group singing never quite comes off, especially when compared to the flawless dance routines. Closing number is the appropriate in Valentine motif. Ernie Hecksher's band will close before this show is complete and fave Bill Clifford will be back on duty. Marc.

### Nautilus, Miami Beach

Miami Beach, Feb. 11.  
Zero Motel, Gomez & Beatrice, Joe Harnell, Freddy Calo Orch; \$3 minimum.

Zero Motel has been around the entertainment scene a long time, but this is his first whirl in Miami. Judging from reception garnered from a full house in this downtown oceanfront's Driftwood Room, he's a welcome addition to the comedy contingent that make this town a regular stop on the cafe circuit.

The rotund rib-tickler, whose central laugh theme is based on screwy impressions of assorted objects and humans, is a welcome change from the stand-up and toss-lines comics. Most of the stuff is off-rail and raises howls: the hygienic instructor, the doubletalk, waggery on an Army Colonel, take-off on Queen Victoria and a Greek statue, with broadening of the lampooning via biz with disappearing hands, mugging and eye manipulation.

Talk section has funny bit on air trip, which leads into impress of lost plane. Reprises his "One Too!" (a la Durante) briefly, then wanders into yarn of passenger on train and then zany "Some Enchanted Evening" as Pinza might do it before returning to version of "Strutaway" and "Inka Dinka Doo." For encore he sets up his panto on a coffee percolator and winds with satire on Mammy singers, based on George Jessel with yock-raising panto interweaving to musical accomp. Had them all the way.

House dance team, Gomez and Beatrice, are handsomely received with their mixture of ballroomology. Add to warm reception when they entice ringiders on for change-partners routine. Joe Harnell who exhibits top pianistics during the pre-show dance lulls, emcees in good manner. Freddy Calo orch, per usual, is solid on the show-backs and dansapation. Larry.

### Buckminster, Boston

Boston, Feb. 10.  
Ethel Waters with Reginald Bean; Ruby Bruff Orch (4); \$1.50 admission.

Nostalgia, in form of Ethel Waters, replaced the array of progressive and jazz combos usually showcased at this cellar bistro. Miss Waters lured the older element to her first Hub appearance in many years. The fact that she received an ovation at walk-on indicated that ringiders were fans from "way back."

Making three appearances nightly, Miss Waters dished out 30-minute stints which included many songs closely associated with her lengthy and varied career. In this category were "Taking a Chance on Love," tricked up lyrically to serve as opener "Summertime," "Stormy Weather," "Happiness is a Thing Called Joe" and "Cabin in the Sky." Displaying her w.k. sense of humor songstress gave out with "Take it Where You Had it Last Night" as a Beacon Hill dower might sing it and as it's sung "where I come from" and "Sunny Side of Street" allowing her the opportunity to get "groovy." Although having difficulty with high notes, due to a cold, she scored handsily with a solid assist by pianist Reginald Bean. EUC.

### Ambassador Hotel, L. A.

(COCCANOT GROVE)  
Los Angeles, Feb. 12.  
Harry Belafonte with Millard Thomas; Mara Lynn & Nelson Barclift, Russ Morgan Orch (17) with Joan Elms, Al Jennings; \$1.50-\$2 cover.

With competition in town getting keener since the advent of the new Statler Hotel (which has been assiduously grabbing off acts previously associated only with the Grove), booking is becoming more and more of a problem for the Ambassador Hotel's room. Latrod layout, a three-week venture into the realm of folk songs, rates as good entertainment, but there'll have to be a lot of word-of-mouth to make the booking pay off; unlike New York, the Coast doesn't have a nucleus of free-spending ballad aficionados from which to draw.

There's no question but what Harry Belafonte, making his Coast bow here, delivers a fine show. It's folk song stuff with special salesmanship, Belafonte rating a sort of Frankie Laine of the balladeers. He departs from the folk tradition in that he vocal only; music is supplied by Millard Thomas' excellent guitar and by the ensemble backing of the Russ Morgan orch. Belafonte is particularly good on Calypso tunes and he paces his show for best effect by switching from rock songs to the contemporary "Scarlet Ribbons" to the Israeli "Hava Nagila."

Opening act is the dance team of Mara Lynn & Nelson Barclift, booked in on short notice when the Paysees were injured in a car crash and the Szonys, whom the Grove had sought as replacement, were unable to get a release from Warners where they are making a film. Team is fresh and engaging and, as befits dancers who sprang from the ranks of the local little theatre groups, bring a musicomeddy rather than a nitery staging to their presentation. Best of their interpretations is "Body and Soul."

Morgan orch takes care of the dance stuff easily from a well-stocked library and Joan Elms and Al Jennings alternate on vocalizing for good results. Kap.

### Thunderbird, Las Vegas

Las Vegas, Feb. 12.  
Les Compagnons de la Chanson (9), Jay Lawrence, Landau & Verna, Earl Barton, Barney Rawlings, Christina Carson, Kathryn Duffy Dansations (7), Normandie Boys (3), Al Jahns Orch (11); no cover or minimum.

This overall topflight production is sparked by the animated chants of Les Compagnons de la Chanson, and if the name doesn't ring a bell with the gambling crowd, at least the word will go out about the show's sock quality.

In a half-hour of widely diversified ditties, Les Compagnons win enthusiastic approval of all tablers. Group clad in white sport shirts and blue slacks present a casual front. They have drilled themselves well, yet remain free of stiffness. Often a splash of good Continental humor encompasses the outlay to register well with auditors. By singing both in English and their native tongue, chanters win extra approval.

Jay Lawrence has no pushing insistence about his comedies. Rather, he relies upon several running cuties to build interest. With the dropping in of several funny stories, gets off to seal his innings with "Newsreel" of English Channel swimmer and the always-hilarious rib of Bill Corum and Clem McCarthy announcing a fisticuff bout via radio and TV.

Landau & Verna make the Thunderbird an annual deal with surefire reception recorded upon each return. Current rounds of flashy ballrooming is better and smooth-tricks ever. Pair's breathtaking tricks with Landre tossing the petite Verna into some almost incredible overhead one-hand spins and rapid drops grabs showstopping plaudits.

Earl Barton hits for great returns with his tapistry and modern legman. Also combines several ballet ideas when singling and within Dansations' routines. He is fast on his feet, small in stature, and has appealing good looks. A comer, as evidenced in his "Holiday for Strings" solo, Barton reveals flair for musicomeddy choreo style.

Kathryn Duffy Dansations parade a la Parisienne during curtain-raising "Lucky Pierre," and all chicks look fetching. Barney Rawlings, as production singer marks his return to the Thunderbird after two-years at Nellis Air Force base nearby. His emcee work is sure and shows no nervous flaws in spite of hiatus from the footlights. In the final, "That's What Makes Paris. Paree," com-

bined terps of Earl Barton, ballerina Christine Carson on toes, vocals by Normandie Boys and Rawlings give show a terrific windup. Al Jahns' band displays smooth work in the background, performing their various chores amidst a Parisian setting which adds much to impact of the layout. Packet is booked for three frames. Will.

### Blinstrub's, Boston

Boston, Feb. 14.  
Guy Mitchell (2), The Barries (2), Hite, Lowe & Stanley, Meribeth Old, Ted Cole, Michael Gaylord Orch (8), Rosanna Latin Orch (5); \$2.50 minimum.

Continuing with his recently established policy of showcasing disk names, Stanley Blinstrub has come up with another winner, the youthful Guy Mitchell. While it's unlikely the Columbia waxer will break the house record here, his stint shapes as more than satisfactory gatewise and from an audience standpoint. Vocalist injects plenty of zing and enthusiasm into his work which projects neatly across to ringiders to grab top results.

While his songology consists largely of up-tempoed stuff, including his latest click, "She Wears Red Feathers," he also displays a nice change of pace on such ballads as "High Noon," accompanying himself on guitar, and "Keep it a Secret." Garners a bit of ad participation via the lively "Roving Kind" to wrap up a nifty sesh.

Surrounding lineup is strong, teeing off with Meribeth Old, whose acro steps and body contortions win plaudits. Hite, Lowe & Stanley, three guys of widely assorted sizes, nab yocks with zany sesh of pratfalls and other slapstick. In addition to regular turn, guys are spotted near finale giving out with ludicrous record panto a la Andrews Sisters. The Barries score strongly with a graceful sesh of terpolgy featuring spins and lifts, with proceedings emceed by spot's perennial vocalist, Ted Cole. Michael Gaylord's orch show-backs in neat fashion alternating with Rosanna's Latino grooves for customer terping. Elie.

### Bagatelle, London

London, Feb. 10.  
Carole Carr with Steve Race, Arnold Bailey Orch, Santiago Lopez Band; \$5.50 minimum.

Already having a name as a radio and TV chirper, Carole Carr makes her bow as a cabaret performer with this engagement at the Bagatelle. It's an auspicious start notwithstanding many weaknesses in her act, and given the opportunities, she shows a reasonable prospect of carving a niche for herself in this new field.

Miss Carr is a striking blonde looker and makes a decided impression in her elegant off-the-shoulder white gown. And she has a voice to match her appearance. If only her material had been in the same top bracket her's would have been an impressive debut.

Apart from a highly original opening number the chanteuse relies on standards, intermingling pops and ballads with fair results. Her intro tune, however, strikes a high note and the lyric, "I've Forgotten My Opening Number," is put over in great style. This keys the audience to expect big things which are not forthcoming.

Rest of the stint is taken up with tunes which have achieved some measure of popularity but are not strong enough as the basic ingredient of a cabaret performance. "Tonight's the Night," "Bewitched," "A Song In My Heart" and "You, Wonderful You" are typical of her songs, and while her performance is not in question, the songalog definitely lacks the extra pulling power necessary in these competitive days.

Steve Race, TV pianist, does a slick accompanying job on the ivories and the Arnold Bailey combo backgrounds with its usual efficiency. Santiago Lopez does a lively job with the rhythm sessions. Myro.

### Flamingo, Las Vegas

Las Vegas, Feb. 10.  
Kay Starr, Lancers (4), Ken Lane, Herb Flemington, Flamingo Starlets (8), Torris Brand Orch (10); no cover or minimum.

Perhaps the description has been advanced before, but not for the last time, that the Flamingo's evolution is always in ascendancy during the appearances of Kay Starr. The thrush has made the big room a solid sellout in the past, and with extension of her stay to four frames this time, she could well duplicate the fortnight records. At least, the test is on, and judging from marquee value, this Starr should shine.

Setup only includes the Lancers, her potent vocal foursome, other than two line routines. Although only 45 mins. elapse from curtain to curtain, show is packed musically, and begoff is insured. Briskly pacing her opener, Miss Starr shouts, "Good Day," then softly purrs "Maybe You'll Be There." Big round of mits greet "Mama Goes Where Papa Goes," and, following her friendly chatter, gets into the thrashing for earnest with "Three Letters," "Lonesome Gal." Breaking for session with Lancers backgrounding, chirps "Waited Too Long," "You're My Sugar," "Side by Side." Quartet costumery additions allow a Starr schoolroom marm to point out an historical perspective of "Noah's Ark," and with this lesson being over, she singly launches into the boffo "Wheel of Fortune" for ovation.

Lancers hold a pleasant spiel of harmonies, crooning "Little Liza Jane," and "Lonesome Road." Im-

(Continued on page 52)

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# Booking of Ted Mack Amateur Hour Shows Las Vegas in Foraging Mood

The talent agencies are really becoming ingenious in scouting attractions for Las Vegas. Latest off-beater to be pacted for the resort town is the Ted Mack Amateur Hour which has been set for \$7,000 at the Flamingo Hotel starting March 8.

That offices are foraging around like mad for ideas for the Nevada town was reflected in a recent act department meeting of a major agency. The %ers can no longer think in terms of top acts only when booking Vegas. There aren't enough names to go around, and since the needs of this gaming centre are so great, new entertainment formats must be developed.

One agency is thinking in terms of water shows. According to one office, a method is being worked so that tanks can be installed quickly in orthodox niteries. If early experiments prove this to be feasible, then cafes can get in on a new form of nitery entertainment and stars such as Esther Williams can be utilized. The Desert Inn has already bought an ice show. The Flamingo recently had a show built around doubles of top names. Same hotel has bought "Annie Get Your Gun."

The agencies hope that not only

will they be able to come up with sufficient number of new turns for Las Vegas, but that the experimentation by these clubs may lead to the building of attractions for other cafes. Las Vegas is the top purchaser of cafe units. The show current in the Latin Quarter, N.Y., is expected to be packaged for Las Vegas, and the layout in Miami Beach edition of the Latin Quarter will be transferred to the Manhattan spot. Dates aren't definite.

Unfortunately, a sufficient number of cafe units aren't being produced because there isn't enough playing time outside of Las Vegas to warrant the investment.

The William Morris Agency booked the Ted Mack show and the office is currently working on other dates for this layout.

## \$200,000 Payroll

Continued from page 49

increasing protest of citizens and moralists, not only in Nevada but throughout the nation.

### Hiking Commission's Power

Most seriously considered bill is the proposal to increase the power of the state tax commission. The agency is somewhat limited to control gambling at present and would ask for power arbitrarily to deny licenses and revoke them as it sees fit. The commission now operates under attorney general's ruling that licenses can be denied only for specific reasons. The commission's job is to protect the public against crooked gambling, which it does by a network of plainclothesmen wise to all cheating methods; protection of state, counties and cities from falling under the control of the gambling industry, and the protection of legit gambling operators from becoming the prey of racketeers.

### Extradition, Etc.

Next in importance is the bill which would immediately revoke or deny the license to any person under indictment on criminal charges in other states. The governor of Nevada would be required to advise the state tax commission immediately whenever the governor of another state requests extradition of a gambler licensed in Nevada or seeking a license.

There has been much outside criticism lately concerning extradition of known criminals. Probably the biggest problem in legalized gambling is the company which it will sooner or later draw.

Unlikely ever to get out of committee are the bills which would invoke the seven-and-a-half-year residence requirement and the state operation of slots.

The six months' requirement, a proposal of Gov. Charles Russell, may get to a vote with good likelihood of passage.

The increased tax bill is aimed at the big operators. The tax would be set on a sliding scale—2% on the first \$5,000 gross income per quarter, 2 1/2% on the gross income between \$10,000 and \$30,000 per quarter, and 4% on gross income exceeding \$30,000 per quarter.

All the tax revenue above the 2% would go to a special school fund. At present the state collects a flat 2% tax of gross gambling income which goes into a general fund.

Nevada gamblers won \$61,000,000 in 1952, which gave the state a tax revenue of \$1,702,086. The gross for the year take is in only the fiscal part of 1952, and does not include the lavish operation of two new casinos in Las Vegas at year's end.

### Ben Beyer Bicycling

Miami Beach, Feb. 17. Ben Beyer, oldtime bicyclist, is set to leave for Europe April 23 and will follow with a trip to South Africa.

Beyer recently completed the editing of a film showing his act as done in many parts of the world. The late Fatty Arbuckle directed some sequences.

Rolly Rolls' stay at the Hotel Mapes, Reno, extended; his next date is at the Hotel Monteleone, New Orleans.

Singers Robert Shackleton and Evelyn Ward will bow as a nightclub team at the Patio, Palm Beach, Feb. 23.

## JTG Elections

Jewish Theatrical Guild in an election held last week in New York named its board of directors with William Degan Weinberger as chairman.

Others elected were James E. Sauter, USO-Camp Shows prexy; Abe Lastfogel, William Morris Agency general manager; William Morris, Jr., who retired last year as prexy of that agency; Nat Lefkowitz, Morris office treasurer; Emil Friedlander, chairman of the board of Dazian's, and Harry E. Gould. Dave Ferguson remains executive secretary of the organization.

## Eck's Dixie Trek, Then O'seas Bow

Billy Eckstine kicks off his fifth concert tour Feb. 27 in Greensboro, N. C. Jaunt, which will cover some 30 southern cities, is a followup to Eckstine's concertizing through the south last year. Packaged with Eckstine for the swing are the Count Basie orch and thrush Ruth Brown.

Also on tap for Eckstine is a six-month concert tour of Europe. He will tee off at the London Palladium in May in his first overseas try. His last U. S. appearance before abroad has been set for the Bandbox, N. Y., where he opens April 3.

## Saranac Lake

By Happy Benway

Saranac, N. Y., Feb. 17. Saranac-Lake Concert Society presented the Hungarian Quartet. Nifty program and performance to an SRO crowd. This is the fourth concert of the winter season series sponsored by the Society.

Thurman Sims, of the personnel dept., Proctor's RKO, Yonkers, in for a general o.o. Just needs a little rest.

Kitty Bernard (Stapleton-Sisters) back in the downtown colony after a month of Chicago ozone. She visited her son, Pfc. Julius Bernard, who is skedded for Korea.

Progress for Pearl (Loew's) Grossman and Patricia Pritchard of Brandts Theatres. They are ambulatory with limited privileges.

William Patrick, technician with the Slipp circuit, Paintsville, Ky., in for general observation.

William Nottingham, staffer at Pearl Theatre, Philly, elated over the bedside visit from Roberta Perry, Hilda Peel and Bertha Nottingham, who planned in from Philadelphia. He has rated two top clinics since his arrival here.

Joe (UA) Phillips, who graduates here with an all-clear in April, and Laura (Loew's) Sloan of Cleveland, a 1952 alumna, announce their engagement. Will wed in May.

Kenneth Derby, Los Angeles theatre manager, into the general hospital for major surgery.

Al Brandt, of the Brandt Theatres, N. Y., off to Manhattan for a short ogling of Broadway. Following that he will sky to Miami for an extended vacash. His frau accompanies him.

(Write to those who are ill).

## Vaude, Cafe Dates

### New York

Robert Clary starts at the Blue Angel tomorrow (Thurs.). . . Benny Fields & Blossom Seeley open at the Chez Paree, Montreal, March 23 . . . Frances Langford and Kay Starr pacted for the Automobile Show, Oakland, Cal., March 23 . . . Mitzi Green tapped for the Desert Inn, Las Vegas, Feb. 24 . . . Lucienne Boyer has signed with the Kenneth Later Agency. Ira Seidelle, formerly with General Artists Corp., is joining the cafe division of that agency.

### Chicago

Johnny King, former head of the General Artists Corp. act department, is setting up his own office here . . . Charlie Chaney does a repeat at Windsor Hotel, Hamilton, Ont., March 2 for nine weeks . . . Ish Kabibble was picked up by Mutual Entertainment and set for the Oasis, Muncie, Ind., Feb. 19 for 10 days . . . Sonny Howard does his takeoffs at Park Lane, Denver, Feb. 26 . . . Dorothy Shay and the Dassies into the Chase, St. Louis, Feb. 20 with Wayne King coming in March 6. Also pencilled in are Peter Lind Hayes & Mary Healy April 3 with Danny Thomas a probable for April 17.

# Skaters Say 'No Ice' to Roxy Pay Plan; AGVA Lends Ear to House's Red Ink

The Roxy Theatre, N. Y., and its cast of ice skaters have reached an impasse in its negotiations for a union contract. House has offered the chorus \$102 for a six-day week, while the bladers are sticking to the demand of \$110. They now get latter amount for a seven-day canto.

The American Guild of Variety Artists is willing to accept the lower figure, especially in view of the fact that the union as well as delegates from the ranks of the skaters have been shown the books and it's been proved that the house has been operating in the red for some time. However, the skaters are adamant.

The Roxy has already consented to \$2.50 AGVA welfare fund payments for skaters and principals. In addition, the theatre must increase its chorus by seven in order to provide a day off for the members. House bookkeeping shows that the increase would come to \$101,000 annually.

Union had been negotiating for a two-year pact, but skater delegation is now insisting upon a contract that will run only six months. That might be arranged, but both the union and the theatre are loathe to go through that hassle all over again after a comparatively short period.

The Roxy also agreed to increase rehearsal pay from \$1.50 an hour to \$2. The singing chorus will get

a hike from \$87 to \$97 weekly, and minimum for principals has been set at \$150.

The Roxy ice scale is the highest in the country. The traveling ice shows have \$85 chorus minimums. Roxy contract with AGVA ran out Feb. 1, but there's been no work stoppage during negotiations.

## David Rose Orch Set

### For Vegas' Flamingo

David Rose orch is the latest large, symphonic styled orch to obtain a Las Vegas booking. He's set for the Flamingo Hotel for April 30 or May 28, date being left to the discretion of the hotel. The Phil Spitalny and Gordon Jenkins bands previously played the Nevada hotels.

Joe Glaser's Associated Booking Corp. made the deal.

## Champions' Cafe Return

Marge & Gower Champion, who have just completed "Give the Girl a Break" for Metro, will embark on an international dancing tour starting with the Flamingo Hotel, Las Vegas, April 28.

Subsequent dates include Bill Miller's Riviera, Ft. Lee, N. J., May 17; the London Palladium at Coronation time; Monte Carlo, Cannes, Deauville and Biarritz. Their last nitery dates were in 1950.

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## Night Club Reviews

Continued from page 50

### Flamingo, Las Vegas

Flamingo Starlets present rich costuming in "Another Opening, and Glittering Sexiness with 'Artistry in Rhythm.'" Herb Fleming-ton melodizes opening chant and emcees throughout. Morris Brand-orch holds fast to all scores, sounding off well particularly in the Starr episode when her accompan-conductor dons the maestro man-tie. Will.

### Black Orchid, Chi (FOLLOWUP)

Chicago's replica of an intimate bistro along the lines of New York's East Side spots is continuing to move in the right direction with near SRO business every night. Current bill features Yvette, and Wally Griffin and Josh White being held over. Harry Belafonte is set for March 6 Janet Brice and Bob McFadden. Berit Sherman, Swedish chirper, comes in Feb. 24 for a two-weeker.

Yvette appears at excellent advantage here, using mostly offbeat material and the seldom heard oldies that are surefire in most situations. Besides the lesser known Gershwin and Porter hits, she tossed a French tune in each set but doesn't overemphasize the Gallic book. She also does well with

a series of African Veldt shorties. Blonde gets her best reception with the torch ballads, however, with "One For The Road" registering strongest.

Wally Griffin, another recruit from the chi-chi circuit, has a ready-made audience here with his innuendo songs and double-entendre stories. Youth does several calypsos. It may be inferior material but his sole clean tune is only mildly received. The others get the yocks. He has some other clever parodies, but nursery rhymes, brought up to date with a blue brush, seem to be his potent fare. His "South Pacific" medley, although not new, gets the biggest hand.

Balladeer Josh White stays on and continues to score with his almost inexhaustible collection out of the Carl Sandburg library, as well as a goodly amount of more salty tales. Zabe.

### Algiers, Miami Beach

Miami Beach, Feb. 14. Joyce Bryant, Buddy Walker, Tony & Renea, Mal Malkin Orch; \$2.50 minimum.

Joyce Bryant was a solid click in this newest hotel-cafe (Aladdin Room) some weeks ago, racking up heaviest patronage payoff spot has seen before or since. With the crowds coming again, the colored songstress obviously deserves the return date.

Her's is a markedly sound repertoire, with equally sound staging in the lighting, the selections and the delivery, plussed by eye-catching white gown with decollete effect that raises comment at walk-on. All of her entries get special treatment to keep them wrapped up, such as her sock second number, "Porgy," with interweaving of "I Can't Give You Anything But Love," then quick mood change to "Tzena, Tzena" to reveal trick range that hits lyric soprano over-tones. Another adroit switch comes with "Lorelei" and trip around ringside for table banter with the malets to precede her driving version of the tune.

Unusual lighting effect highlights torchy "The Blues" which is purveyed in dramatic style to bring the patron pitch into high gear. Adds reprise on "I Can't Give You Anything But Love" and encores with her now standard "Love For Sale," the major portion delivered sans mike and in the half-crouching style she has become identified with.

Buddy Walker emcees proceedings in quiet and assured manner. Vet knows his way around an audience. In own spot he offers impressions of Richman, Ted Lewis and Jolson to get matters going in warm tempo. House dancers Tony & Renea, set up brace of Latin-lined terps in crowd-pleasing fashion. Mal Malkin's orch is a decided asset on the backings and for the dance sessions. Lary.

### Eddys', K. C.

Kansas City, Feb. 11. Billy Vine, Charley Applewhite, Tony DiPardo Orch (8); \$1 cover.

Billy Vine's occasional sorties into Eddy's classy downtown joint always are the occasion for goodly gatherings of the comedy followers, and this instance hues to the pattern favorably for all concerned. With the addition of personable youngster Charley Applewhite (New Acts) the show sums as one of the neater nitery packages in here recently, a happy blending of song and comedy with the usual sterling support from Tony DiPardo and his henchman.

Opening is turned over to Applewhite who, after his singing stint, introduces vet Billy Vine, in here for his third time in recent months. Comic conducts a school for young singers with Applewhite as his apt pupil. They study roaming the room with mike, getting the schmaltz into the song, playing to the men (the spenders) and the femme (the senders), with Vine gagging the proceedings and squelching a heckler or two enroute. It's a casual interlude that adds a good deal to the show and earns healthy approval from customers.

In his own innng Vine delves his store of comedy chatter and storytelling and displays his now established drunk, the one with the crying jag, because wedding bells are breaking up that old gang of his. This one would have to be classed with the better comic drunks, and accorded a big mitt here. Quin.

### Baker Hotel, Dallas (MURAL ROOM)

Dallas, Feb. 12. Dorothy Shay with Russ Black; Henry Brandon Orch (10); \$3 cover.

When Dorothy Shay stopped here first in January, '52, she found a capacity (375) advance sellout for her six nights at triple the usual cover. Current 12-night stint is pulling the same boff biz, and there's no doubt that the Park Ave. Hillbilly could winter annually at this hospice to the profit and pleasure of bonifaces and patrons alike.

Chic chanteuse, again with sly, tongue-in-cheek assurance, unleashes her show savvy in a talented performance that tops her initial date in this plushery. It doesn't matter that Miss Shay leans confidently on her evergreens, Agnes Clung, "It's the Little Things That Count" and "Mountain Gal." She socks over her new ones here, with "Television's Tough on Love" and a smash sesh of "Story of My Life," a panto lyricizing of opera, swing and blue tunes. With these she owns her audience, but adds, "Remember Dad on Mother's Day" and roams the room with hand mike, toying with "All of Me" in mock pain. Abrupt finish, "Can't you see, I'm no good—period," fractures the payees. Long stint includes "I'm in Love With a Married Man," "Papa," "It Was Just a Friendly Feeling" and a must, "Feudin' and Fightin'" all building to a begoff.

Per usual, Russ Black adds top backing at the 88 for the Shay stint. Henry Brandon orch, new here, ably dispenses dansapation for terp addicts. Bark.

### Hotel Jefferson, St. L. (BOULEVARD ROOM)

St. Louis, Feb. 12. Roberta Quinlan, Kristofer & King, Wally Boag, Hal Havard Orch (8); \$1-1.50 cover.

This No. 1 spot in the downtown sector is continuing its policy of fresh faces. Roberta Quinlan, St. Louis born, a looker and displaying a nifty garb along with her banged blonde tresses, is a new headliner. In the closing slot, Miss Quinlan scores with tunes that range from "You Do Something For Me," to a medley of "I'll Be Seeing You," "Then I'll Be Happy" and "Once In A While" while she does her own accompanment on the 88. With an almost capacity mob on hand, Miss Quinlan cops solid applause with her songs which include "It's As Simple As That," a London music hall offering, along with "A Good Man Is Hard To Find" and the nostalgic "Melody Lane." Her accompanist, Gil Stevens, contributes a swell baritone support.

Wally Boag, with lots of personality, is a versatile performer with his ventriloquism chatter, warbling, hoofing, plus balloon sculpting. He also put on a zany stint with the bagpipes. With the small dummy Boag scores solidly as he mimes Marilyn Monroe and Charles Boyer warbling "You, You, You Tell Her I Stutter."

Kristofer & King, a boy and gal dancing duo, with plenty of class appear to be in the teenage group but display the savoir faire of vets. Sahu.

### Barelay Hotel, Toronto (INDIGO ROOM)

Toronto, Feb. 10. Three Songsmiths, Patti Lewis, Don Rossini, Dennis Stone Orch (6); \$1.50 minimum.

With Willie Gold and Earl Torno taking over booking and management of the Indigo Room, this downtown spot is fast becoming the after-theatre rendezvous for travelling players along with a steady clientele enticed by brisk floor shows and moderate tariffs.

Headlined by The Three Songsmiths (Dave Smith, boss and arranger; Roy Ballard and Tom McClelland), compact package has swift pace and diversity. Clean-cut collegiate-looking trio, in gray suits, bounce on for a rousing "Hallelujah," complete with plenty of comedy and calisthenics, but hit their true stride with a fine "Student Prince" medley. Their punchy "Baby Bye-Bye" is followed by a travesty on operatic arias and western pops with plenty of clowning and mayhem. Another switch to "Malaguena" and a brisk "Side by Side" makes for a begoff ovation.

Don Rossini's magic also goes over without difficulty. Aided by a suave appearance and good patter, sleight of hand with ribbons and handkerchiefs, lighted cigarettes and disappearing bird bits, are standard but more than satisfy the customers. He scores a hefty audience response. Patti Lewis (New

Acts) closes. Dennis Stone personally emcees with his orch also lending expert support throughout the floor stint. Lad also has a hefty dance crowd following. McStay.

### Quagline's and Allegro, London

London, Feb. 12. Theodore Bikel, Rudy Rome & Quagline's Quintet, Tibor Kunstler Gypsy Orch, Fela Sowande; \$5 minimum.

For nearly two years Theodore Bikel has been raising the laughs by his interpretation of the Russian colonel in the London stage hit, "The Love of Four Colonels." Now he brings his comedy talent to cabaret mainly as a raconteur, but also using his pipes to good effect. A sophisticated and polished yarn-spinner, he enhances his act by exercising his obvious linguistic skill in portraying foreign characters.

The essence of Bikel's humor lies in his shy characterizations and, as an example to other comedians, he provokes the laughs without resorting to the blue. This is clean and refreshing humor and a packed room responds in an encouraging way. His characters and material are varied in style. He starts off by greeting a Russian trade delegation on their arrival in London, follows on with a demonstration of American court procedure, finally describing a meeting of a Chelsea (longhair) art society with a lecture by a German artist.

On the vocalizing side Bikel admirably holds his own, and self-accompanied on the guitar, he runs through a quick routine of four numbers. Most effective is his rendition of "Calypso Blues" but he introduces a nifty gimmick with his three versions of "Perhaps, Perhaps, Perhaps." Act is kept down to slick 20 minutes, which is the regular procedure at these dual niteries. Myro.

### Casablanca, Miami B'ch (FOLLOWUP)

Miami Beach, Feb. 14. Club Morocco in this north Beach plushery is playing its comedy lineup on a series of repeat dates, with just closed Jackie Miles returning after current Myron Cohen completes current two-frame return. In turn, Billy Vine is set for a reprise in March.

With them, hotel ops set a songstress to balance matters this time Monica Boyar, also a returnee. Smartly groomed chanteuse sets up a strong array of tunes, majority of them tailored for her Caribbean style with accent on the Calypso. Results are on the plus side. Mixes her Calypso with blues and occasional rhythm arrangements for change of pace to add to aud build.

Return of Myron Cohen means good biz for the spot. The dialectician has himself a considerable following that hits this resort this time of year and indications are they'll be coming in profitable numbers through his engagement. This time out he's angled in series of new, short laughmakers to supplement standard collection of character yarns concerning the garment industry types. Adroit interweaving of the fresher stuff brings off the whole for top results with stay extended beyond planned time, thanks to encore demands.

Cohen has developed into a staple for the bistros along the hotel-cafe run here. Added values come with mugging and arm gestures for overall showmanly approach and sustained build. Lary.

### Angelo's, Omaha

Omaha, Feb. 12. Rudy Vallee & Co. (4); \$1 cover.

A graying Rudy Vallee lets his fans know he's not bogging down by zipping through a pair of one-hour shows at Omaha's name spot. Using all his familiar material, he makes each show different. It keeps true Vallee fans in chairs for most of night—and also gives him a chance to discover reaction on all his stuff in view of upcoming date in Las Vegas.

Vallee has local help manning accordion, drums and piano—and they detract rather than assist. His aides apparently couldn't even read music, for Vallee stopped 'em at least six times at show caught. Crowd chuckled at first, then appeared bored by apparent rehearsals.

Vallee works hard, toots sax, tells jokes (99% blue), sings standards plus his old standbys, "My Time," "Whiffenpoof," "Vagabond Lover," etc., winding up by leading group singing "Stein Song." Hosts Angelo and Nettie DiGiacomo continue efficient job of cramming 190 into small room. Biz good night caught despite Gavilant-Davey TV opposition. Trumpe.

### Le Vernet, Paris

Paris, Feb. 10. Robert Dhery production of "Bouboutes," with Dhery, Colette Brosset, Louis De Funes, Pierre Mondy, Albert Remy, Rene Dupuy, Roger Saget, Jane Kling, Jacques Legras, Foot Bop Club Trio; \$3 minimum.

Le Vernet is a snug little cafe off the Champs Elysees which reopened after a closure due to boniface Jean Rigaux's many engagements in shows and chansonniers around town. He has entrusted the little boite to comic Robert Dhery who has turned it into a minuscule "Hellzapoppin" type revue that is a refreshing departure in formula here and has caught on with those looking for the intangible newness in nitery appeal here. Tab of \$3 is average rap hereabouts and includes the tip.

Show tees off at 11 p.m. and runs to 2 a.m. starting with an aud-mixing setup by Dhery, Colette Brosset and Jacques Legras. They come in as a bumpkinish trio and create the usual stir as they gawk and knock about. Though obvious plants, trio gets its yocks in the well-timed deadpanning of Dhery and dizzy wife who sews on buttons for him, comments on aud and they are finally thrown out by a phony waiter.

Best bets are Dhery's skit with Roger Saget in which the two play a bored waiter and slow-witted customer in a fine travesty that benefits by slick timing and sudden flights and slapstick mime by Dhery as he methodically ruins all about him, with the blase unconcern of Saget a plus factor.

Foot Bop Club trio is composed of Gerard Calvi, Frank Daubray & Hubert Dewaele who take part in the proceedings and play some interim music. Mosk.



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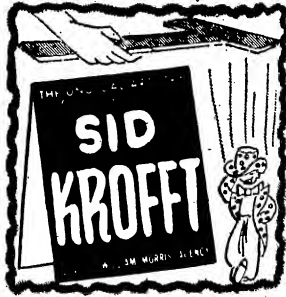
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## (Continued on page 61)





## B'way Mon. Night Early Curtain Wanes; 'Wish' Dropping It; List Down to Two

Early Monday-night curtain, badly lashed last fall as a vitamin shot for Broadway theatre attendance, is being jettisoned by one of the three remaining shows playing it. With "Wish You Were Here," at the Imperial, N. Y., reverting to 8:30 p.m. start Mondays, only "South Pacific," at the Majestic, and "King and I," at the St. James, both under same management, retain the 7 o'clock ring-up that night.

Reports that "King" would also drop the early opening in favor of the regular 8:30 curtain Mondays are discounted by Richard Rodgers, composer and co-producer of the show with lyricist Oscar Hammerstein 2d. According to Rodgers, the subject has never even been discussed. That also applies to "South Pacific," likewise a Rodgers-Hammerstein collaboration and presentation.

Rodgers, a strong advocate of the early curtain when the matter was considered and finally adopted by members of the League of N. Y. Theatres last spring, says that he and Hammerstein have not even thought about the question in connection with their new musical, "Me and Juliet," which is due to preem on Broadway late next May. He concedes that summer, when sunset doesn't come until 8 o'clock or so, is not the happiest time for an early curtain. His and Hammerstein's primary concern right now, he feels, is to make "Me and Juliet" a good show, rather than bother with the question of curtain time.

### Steady Fall-Off

Decision of producers Leland Hayward and Joshua Logan to revert to the traditional 8:30 Monday curtain at "Wish" followed a steady fall-off in attendance at the musical that night in relation to the rest of the week. When there are available seats for the show the early start reduces the time for window sale, it has been noted. That is particularly true in the case of broker trade.

Managements of "Guys and Dolls" and "Pal Joey" discontinued the early Monday curtain last December for much the same reason. "Fourposter," which had also rung up early Monday nights, revised its schedule some time ago to substitute Sunday night performances for the Monday showings.

As far as known, none of the incoming shows this spring will have an early curtain Mondays or any other night.

## 'Maggie' Plenty Perked Up After New Haven Tryout; Philly Bugs Cleared Out

New Haven, Feb. 17.

"Maggie" left town after a Saturday night (14) performance that gave indications of the play's Broadway click possibilities being somewhat improved over the status that prevailed when show opened its week stand last Monday (9). Musical opens on Broadway tomorrow (Wed.).

Facts unearthed here brought out information that an internal situation that existed during the show's break-in period in Philly precluded major changes necessary to develop latent potentialities. It was reported that, with exception of a cast change (Odette Myrtil for Irene Bordoni), the final performance in Philly was almost a carbon of its preem three weeks prior.

The considerable stepping up of values that took place in the last three days of the local stand give evidence of what might have transpired had the doctored been put in motion sooner. Michael Gordon exited as director day before close of the Philly run, but will retain program credit as stager. Since co-producer John Fearnley took over the assignment, a new song has been inserted, one dropped, ballet rescored and restaged, and play's opening scene revised to get into the story faster.

Betty Paul, in the title role, required brief medical treatment here but was okay as show shoved off.

Chester Rakeman Scenic Studios, Inc., has been chartered to conduct a theatrical scenery business in New York.

## 'Bell' Tour Ending With 50G Gain on 25G Cost

"Bell, Book and Candle," Shepard Traube's touring edition of the John van Druten comedy, will close March 14 in Philadelphia. The show will probably have earned about \$50,000 profit by that time on its \$25,000 investment.

The Joan Bennett-Zachary Scott starrer, at the National, Washington, this week and next, then plays a repeat week in Pittsburgh and another in Philly. The show, produced by Irene M. Selznick, was a click on Broadway during the 1950-51 season with Rex Harrison and Lilli Palmer costarred. Traube took it over the following season for the road, with Rosalind Russell and Dennis Price as stars. Miss Bennett and Scott succeeded them last summer.

A London production of the comic fantasy is scheduled for next season, by H. M. Tennent, with Harrison and Miss Palmer in their original roles.

## ATPAM Cites Del. House as Unfair

Assn. of Theatrical Press Agents & Managers has placed the Playhouse, Wilmington, on its unfair list and is trying to enlist the support of other unions on the issue and to persuade producers not to book the house for their touring shows. Dispute stems from the refusal of the duPont company, which operates the spot, to force its house manager to join the union.

According to the management, it is willing to cooperate with the ATPAM up to a point, but figures it would be unfair to require union membership for the house manager, who is generally changed every year or so as part of the company policy of rotating employees in different departments and jobs. Representatives of the other stage unions in Wilmington reportedly held a meeting on the situation last week and subsequently sent a delegation to their various union home offices in New York, where they were instructed not to engage in "sympathy strike" activities.

In union circles in New York, it is figured unlikely that Equity, stagehands, musicians or boxoffice men will actively support the ATPAM blacklisting of the Wilmington theatre. It remains to be seen, however, what effect the ATPAM edict will have on its pressagent and manager members working on shows slated to play the house, which is solidly booked into the late spring.

## 'FACES' GRIP BOOKS BALLET 5 IN DIXIE

Newly-formed First Ballet Quintet, comprising Maria Tallchief, Andre Egilevsky, Melissa Hayden, Francisco Moncion and Patricia Wilde will make a six-week tour through Texas and the southeast. Company opens March 13 in Houston for a three-day engagement.

Quintet of dancers are leads with the N. Y. City Ballet Co., now briefly laying off. Gordon Pollock, electrician with "New Faces of 1952," is impresario of the group.

## Hurley to Sue for Job On St. Pete Operetta Bounce

St. Petersburg, Feb. 17.

Pat Hurley, fired last week as producer of the St. Petersburg Operetta, will bring legal action on grounds of breach of contract, he says. The producer, who brought the operation here three years ago, said the Operetta board of directors voted to oust him while he was recuperating from an emergency operation in a local hospital.

According to William F. Gorman, Operetta president, and Donald Roselli, another officer, the project will continue with \$10,000 additional financing.

## Sorry, Wrong Number

Boxoffice staff at the Alvin, N. Y., which has housed such clicks as "Mister Roberts," "Point of No Return," "Joan of Lorraine" and "Man and Superman" in recent seasons, generally answers telephone calls with the greeting, "Hello; Alvin, House of Hits."

A few days ago, after the illness of Bette Davis had forced the cancellation of several performances of "Two's Company," a wag called the theatre and inquired, "Is this the Alvin, House of Happy Refunds?"

## 'Ear' Offered As Sales Promotion

Hollywood, Feb. 17. Commercial sponsorship of a hit Broadway revue as a travelling industrial promotion is being offered to advertising agencies, in a new move to the legit to business, with a resultant benefit to both. Show being offered is "Lend An Ear," rights to which have been acquired by Jack Present, Harry Zevin and Jack Mulcahy, all of whom were involved in the original production of the revue here more than five years ago.

Brochure being sent to advertising agencies includes excerpts from the glowing notices the Charles Gaynor show received during its Broadway run, and underlines the fact that many members of the original cast are available for the re-production. Show goes into rehearsal shortly for a limited run as a nitery offering along the western cafe circuit, and will then be available for industrial sponsorship.

Behind the scheme is the growing industrial interest in presenting packaged entertainment as a promotional plan tied in with dealer meetings and sales conventions. It is offered as a touring vehicle, sponsored nightly in different systems by local franchise holders for large corporations in, for example, the automobile or household appliance lines. Admission would be by tickets available free at the headquarters of local distributors of the product presenting the show.

Agencies have been advised that sales messages can be integrated into the show itself, either via tape recordings or film, and in some cases can be made the basis of skits enacted by regular members of the troupe.

"Ear" is being peddled on a flat weekly cost basis, understood to be around \$20,000, which covers the company of 20 players, musicians, technicians and all transportation expenses.

## Sponsor Switches Option To Playwright's 2d Play In Screen Rights Snarl

Fact that 20th-Fox owns the screen rights to the yarn, has led Alexander H. Cohen to drop his option on "Black Widow," a whodunit novel by Patrick Quentin, in favor of another mystery by the same author. The alternate story will either be a previous book, "Puzzle for Players," or an original to be written.

Same character, Peter Deluth, a legit producer married to a star, is the hero of both "Black Widow" and "Puzzle for Players." It would also be the pivotal role in the prospective original, if "Puzzle" proves unsuitable for legit adaption. Despite 20th-Fox ownership of the "Widow" film rights, Cohen would have been willing to go ahead with a legit version, but couldn't find an acceptable playwright to do the dramatization under such a setup.

According to the producer, there will be no legal problem over the fact that Deluth is the leading character of both "Widow" and "Puzzle" or the proposed original. He explains that the picture company's rights to "Widow" cover merely title and story, but no characters, even for a sequel. The "Widow" picture is to be produced for the studio by Nunnally Johnson.

Patrick Quentin, author of "Widow" and "Puzzle," is actually the pen-name for Hugh Wheeler and R. Wilson Webb.

## 'Carnival' May Go to Coast Before N.Y.; Would Ease Tough Booking Problem

### 'Tobacco' Cast Fined In Vancouver 'Indecency'

Vancouver, B. C., Feb. 17. "Tobacco Road" wound up in the courts here last week. Six members of the Everyman Repertory Theatre Co., which staged the play about three weeks ago, were convicted of presenting an "indecent play." The six were fined \$20-\$60 10 days in jail.

Producer Sidney Risk was acquitted because the charge, claimed Magistrate W. W. B. McInnes, does not fit "in connection with this matter." Theatre-owner Charles Nelson was fined \$50 for permitting an "indecent" show. Magistrate MacInnes told the actors, producers and owner that he found the play was produced to satisfy an audience who came to see "filth."

## Kiepuras Eye 'King' for O'Seas

Jan Kiepuras and wife Marta Eggerth may star in a foreign language edition of "King and I" for a tour of Europe next season. The opera-stage couple, who have a sizable following throughout the Continent, reportedly propose to produce the Richard Rodgers-Oscar Hammerstein 2d musical with a multi-lingual cast, and play it in the native language in various non-Communist countries.

Singers attended a "King and I" performance last week at the St. James, N. Y., and later approached the author-producers about acquiring the European rights. Rodgers and Hammerstein, who are busy with preparations for their new show, "Me and Juliet," to be produced this spring, referred the offer to their attorney, Howard Reinheimer, and discussions toward a possible deal are continuing.

Although Kiepuras is primarily a singer, having appeared in grand opera as well as operetta in the U. S. and throughout Europe, he is also considered an accomplished actor by operatic standards. So, although the part of the King of Siam, played in the original Broadway production by Yul Brynner, offers comparatively little opportunity vocally, Kiepuras would presumably be dramatically right for the assignment. His wife is figured equally suitable for the role of Anna, created on Broadway by the late Gertrude Lawrence and currently played by Constance Carpenter.

The Kiepuras leave in several weeks to costar in a revival of "Merry Widow" in Germany, but intend to return late next spring, if possible to conclude arrangements for the "King and I" tour of Europe.

## GILKEY READIES NEW 'ANIMAL' ROAD TROUPE

Stanley Gilkey acquired the road rights to "The Male Animal," Elliot Nugent-James Thurber comedy, from John Golden this week. Road company cast will be headed up by Buddy Ebsen and Martha Scott. Ebsen replaced Nugent in the final weeks of the Broadway revival run and Miss Scott had appeared opposite Nugent.

Matt Briggs and Regina Wallace, who also played in the Broadway revival, have been signed for the touring company, and the management currently is dickering with other members of the Broadway cast for the tour. "Animal" kicks off its run March 9 at the Nixon, Pittsburgh. Show moves into the Victory, Dayton, March 16-17-18, and follows with a booking at the Hartman Theatre, Columbus, March 19-20-21. A Chicago run at the Blackstone begins March 23.

Lamar Stringfield, composer of the score for Paul Green's "Lost Colony" and former Pulitzer Prize winner, is in New York from his Charlotte (N.C.) home with book and score for a new musical folk-drama, "Carolina Charcoal."

Instead of opening on Broadway this spring as originally planned, "Carnival in Flanders" may be taken to the Coast for a summer tuneup run, then brought in next fall. The Coast engagements would be under sponsorship of Edwin Lester as part of the Los Angeles and San Francisco Civic Light Opera subscription setup.

Lester, already reported to have delayed the starting date of his summer season a week because of inability to get a lineup of shows ready in time, is said to be anxious to get the "Carnival in Flanders" tryout. Paula Stone and Mike Sloane, who are producing the musical in association with Julian Claman, also favor such a deal.

But in addition to the matter of working out satisfactory terms for the Coast presentation, there may be some difficulty rearranging New York television commitments of Dolores Gray and John Raitt, who are to costar in the show with William Gaxton. However, these various wrinkles may be ironed out this week in negotiations between Sloane and Lester on the Coast and Miss Stone (Mrs. Sloane), Claman and their general manager, Harry Zevin, in New York.

Giving the show a Coast run this summer would solve a puzzling booking problem for the producers. With "Can-Can," the new Cole Porter-Abe Burrows musical due at the Shubert, N.Y., early in April and "Me and Juliet," the new Rodgers-Hammerstein show, slated for the Majestic late in May, the song-and-dance version of the "Carnival in Flanders" film might have tough competition, particularly since it would presumably have to play the Century or some other less desirable house.

If necessary, the Sloanes and Claman are willing to bring "Carnival" to Broadway late in April after a tryout tour, as planned, although that would probably mean having to play through the summer at the off-Times Square-located Century. However, they would prefer to sidestep Broadway this spring and, after playing the New Haven and Boston tryout dates, take the production to the Coast for the summer and bring it to town early next fall.

"Carnival" has been adapted by George Oppenheimer, with tunes by James Van Heusen, and lyrics by Johnny Burke. It will be staged by Bretonne Windust, with choreography by Jack Cole, scenery by Jo Mielziner and costumes by Lucinda Ballard.

## Kaufman, O'Hara Seen In Running for ATPAM Prez; May Delay Pick Till June

A successor to the late Frank Smith as president will likely be elected tomorrow (Thurs.) at a general membership meeting of the Assn. of Theatrical Press Agents & Managers. Also to be elected is a vice-president to succeed Wolfe Kaufman.

Mentioned as possible choices for the presidency are Kaufman, previously the v.p. but named by the union's board of governors last week to be president pro-tem, and Warren O'Hara, house manager of the Alvin, N. Y. However, the membership could conceivably just endorse the board's action of last week and continue Kaufman as president until the next regular election in June, with Abe Enklewitz, house manager of the Ziegfeld, N. Y., continuing his pro-tem appointment as v.p.

Nominations for the regular election of officers and new board members will be held in April.

## Brill, Kamsler to Cast Legit Tab Shows on Coast

Los Angeles, Feb. 17. Leighton Brill and Ben Kamsler, legit producers, pull in today (Tues.) from Gotham to set up Coast offices for four tab musicals pair will present west of the Rockies this season.

Duo will immediately start casting and prepping a cut-down version of "Annie Get Your Gun," first of the quartet, which will open a two-week engagement at the Flamingo, Las Vegas, March 19. Except for two leads, entire cast will be lined up here.



## Plays Out of Town

### A Certain Joy

Wilmington, Feb. 14.  
Kermit Blumgartner (in association with Peter Glenn) of drama in two acts by Irving Ravetch. Directed by Daniel Mann. Cast: Edith Latture, at Playhouse, Wilmington, Del., Feb. 13, '53; \$4.20 top.  
Margo Rose Miller, Jr., Arthur Cassel, Herbert Miller, Jr., Jeff Silver, Jock Lamb, Joe De Santis, Herbie Lamb, Roger Stevens, Ernie Lambert, Ruth Warrick, Mrs. Wagner, Walter Matthau, Andrew Lamb.

An ingenious setting and splendid cast are wasted on this one, which marks Irving Ravetch's bow as playwright. Ravetch, however, will bear watching. He is a writer of great sensitivity, with a flair for dialog, but "A Certain Joy" lacks the spark necessary for the successful projection of this story of a father-and-son relationship.

Only in the second act does the plot get off the ground, and by this time it's too late to recapture audience attention. Unless there is major surgery and some transfusions of the miracle variety, it looks like "Joy" is brief.

Plot centers around a 14-year-old boy who has been living with friends of the family in California since his mother's death. He has not seen his father for five years, and in that period has built up a terrific hero worship for the parent.

Papa, a blustery, go-getter type, finally pays a visit. Living up to his advance billing, he has little trouble capturing the household, and persuades the boy to return east with him.

On the final night he seduces the lad's foster mother, a sweetheart of bygone days. The boy, his illusions shattered, deserts papa and decides to remain with his friends.

Jeff Silver does a remarkable job as Jock Lamb, the boy who grows older and wiser in the space of an evening. Close behind in the juve department are Arthur Cassel, as the younger son of his friends, and Roger Stevens, a playmate.

Walter Matthau scores in the role of the father, giving it the right shadings to point up his pride as a parent and frailty as a man. Margo also is excellent as the foster mother whose misstep precipitates the family crisis, and Joe De Santis has several effective scenes as the betrayed husband. Ruth Warrick rounds out the cast as a frustrated widow. It's a small role but she makes it count.

The real star is designer Howard Bay, whose multiple setting and lighting effects dominate the show. Daniel Mann's direction is uneven, being best in the heavy drama scenes.

Despite the mixture of sentiment and drama, the script offers little for films. Klep.

### Fasten Your Belts (HER MAJESTY'S, MONTREAL)

Montreal, Feb. 16.  
Samuel Rose (in association with Jack Amidor) presentation of revue in two acts (eight scenes). Stars Leo Fuchs, Shoshana Damari, Miki Gafni, features Micky Freeman, Nina Varela, Francesca Cumeo. Directed by Mervyn Nelson. Sketches by Eli Basse, special songs, Martin Kalmanoff, dances, Felix Sadowski. At Her Majesty's, Montreal, Feb. 16, '53; \$3.38 top.

"Fasten Your Belts" shoulda stayed in the Catskills. This overlong, overplayed, overhyped vaudeur produced by Samuel Rose and Jack Amidor, with Leo Fuchs headlining, which premed at Her Majesty's here tonight (Mon.), suggests that N. Y. chances are mighty slim at the moment.

Occasionally, brief biffs come through, but the over-all level is second-class throughout. Sketch material by Eli Basse is incoherent and too specialized for both cast and audience, doing little to boost the rep of this writer.

There is no book—just a series of unconnected sketches in mediocre burley fashion. Bulk of the comedy goes to Fuchs, who milks and picks up yocks with routines larded with Yiddish for the obvious. Micky Freeman in a solo stint exemplifies the level of comedy in the joke "She musta been a pirate's daughter; she had a sunken chest." Larry Adler in a session at end of the first act scores with his harmonica, topping a classic offering with the "St. Louis Blues" for the best of the evening.

With diminutive Shoshana Damari, socking over her folk songs; statuesque Francesca Cumeo, sashaying around the stage in pseudo-Gallie chirp style, displaying a figure that does much to brighten three-and-a-half hours, and the overabundant figure of Nina Varela, heavyhanded what passes for gags, to the embarrassment of all.

Chorus of four gals and four guys try hard to fill the stage, but general effect produces a negative

at most times. Dances by Felix Sadowski and special songs by Martin Kalmanoff fail to register, with few exceptions.

Show's idea of a plane trip round the world with hoofing and songs from 16 different countries has possibilities, but lack of direction and cohesion, and over-anxiety of the performers to please, kills the edge. General overhaul, tightening and firmer hand are needed before the present offering moves out of Montreal. Neut.

### Uncle Marston

Dallas, Feb. 14.  
Theatre '53 production of mystery drama in three acts by John Briard Harding. Features Evelyn Bettis, Dick Ewell, Norma Winters. Directed by Ramsey Burch. Sets and lighting, James Pringle; costumes, Dale Clement. At Theatre Jewel, Dallas, Feb. 9, '53; \$2.50 top.  
Elizabeth Sherrard, Evelyn Bettis, Gordon Sherrard, Rex Everhart, Margaret Hardley, Patricia Barclay, Anne De La Grangiere, Norma Winters, Dr. Brownwyn, Louis Veda Quince, Mrs. Austin, Tommie Russell, Morgan Sherrard, Edwin Whitman, Charles Broderick, John Munson, Cooper, Charles Braswell, Marston Sherrard, Dick Ewell, Millicent Sherrard, Mary Dell Roberts.

Theatre '53, staging its first real whodunit in seven seasons, adds its fourth new script hit in a row with "Uncle Marston," first play by Coast film-writer John Briard Harding. Author adapted his initial effort from an 1862 novel, "Uncle Silas," by Joseph Sheridan Le Fanu. Play had a London staging in '52, and was filmed in England by J. Arthur Rank.

Psychological thriller has careful direction by Ramsey Burch, who gets rewarding performances from the arena's regular cast. Some 75 expert lighting cues and offstage horror noises add to the suspense.

Plot unfolds with heiress Elizabeth Sherrard, via first-act flashbacks done with buff lighting, revealing her early life and an "uncle fixation" to bring viewers to date. She is entranced by an oil portrait of a younger Uncle Marston, who is indiscreet, suspected of murder. Her father's subsequent death and will assign the teenage survivor to Uncle Marston's sinister home. The uncle's verbal blandishments offset repeated warnings by relatives and hired help that Elizabeth is marked for death by Marston, who would inherit her fortune. Only when she witnesses, in her top floor cell, the stabbing of her governess—meant for her—does she defy her evil uncle and accept the many offers of freedom from Marston's son and the servants.

Evelyn Bettis gives a top performance in the difficult role of the heiress. Spirited bits in variety of moods, in which she could justifiably bog down due to lengthy monologs, are expertly handled. Equally handy in discharging a verbose role is Dick Ewell as the suave, menacing Marston. Norma Winters, per usual, adds perfect diction and is effective as the sinister French governess. Rex Everhart, Marston's pumpkin son, adds stage savvy in a violent fight scene and when repenting after committing murder. Comic relief by Mary Dell Roberts, as Marston's illiterate daughter, provides the only bright spot in the mysterious. Veteran Louis Veda Quince again clicks in the role of friendly Dr. Brownwyn.

Offsetting the slick lighting is the single relay set which suffices for three different rooms in the trio of scenes. Imagination is taxed in the moves. Also, time element challenges the lack of costume changes. Many weeks elapse in the three acts, yet the principals disport in the same dress. Bark.

### Le Tartuffe

Montreal, Feb. 10.  
Theatre Du Nouveau Monde production of Moliere's comedy in two acts (five scenes). Directed by Jean Gascon. Sets and costumes by Robert Prevost. At Gesu Theatre, Montreal; \$2 top.

"Le Tartuffe" is the seventh play to be offered by this new Canadian group since its inception two years ago, and if this company continues to improve as it has since its start, then Montrealers can be assured of first-class professional theatre far in advance of rather haphazard little theatre outfits.

The Theatre Du Nouveau Monde is the inspiration of Jean Gascon, who after five years in the theatre in Paris (part of that time with Jean-Louis Barrault), came back to Montreal and organized local talent. For money, Gascon persuaded 17 business men to put up a guarantee of \$500 each, and with this backing launched his theatre, using the Gesu, an 855-seater, as headquarters. A good choice of plays; excellent performers and capacity biz for most offerings has enabled Gascon to

repay each backer and show a profit.

Current presentation by Moliere is top-level theatre at all times. At director and actor, Gascon has managed to give life and shape to Moliere's almost endless vocal tirades. "Le Tartuffe" was first presented in 1664 and concerns a middle-aged hypocrite who has one eye on heaven and the other on a passing femme. Action revolves around exposure of this fraud.

As Tartuffe, Henri Norbert is superb. His makeup and appearance are in character at all times; he plays with restraint, which contrasts neatly with the sometimes broad handling of others on stage, and he projects Moliere's many witticisms in slick manner. Francois Rozet, as the father, Orgon, is properly naive, and Charlotte, Boisjoli, in the role of Elmire, his wife, is adequate and understanding.

Perhaps best performance of "Le Tartuffe" is given by Antoinette Giroux as the longtime employee and companion of Orgon's children.

As originally conceived by Moliere, the part of the grandmother is played by a male, and Guy Hoffman does well with a role that is constantly on the verge of going overboard. Marthe Mercure is almost too proper as the daughter, Jean Gascon and Jean-Louis Roux, as her brothers, make the list of minor parts, as do the rest of the cast, bringing the whole thing into proper focus. The single set by Robert Prevost is effective and his costuming in keeping with the period of this comedy. Neut.

### Webster's Widow

Hollywood, Feb. 10.  
Will Ahern and Sid Tracy production of comedy in three acts (five scenes) by Sanford Sill. Directed by Byrd Holland. At Rainbow Theatre, Hollywood, Feb. 10, '53; \$2.40 top.  
Babbitt, Ewing Brown, Sally, Joyce Widoff, Jack, Don Ross, Mrs. Alexander, Evelyn Bacon, Colonel, George Whiteman, Speedy, Wyott Ordung, Tom, Byrd Holland, Announcer, Juarez Roberts.

The stock situations involving touts who get suckered in their own trap get another workout in "Webster's Widow," a dull, but fortunately short, three-act by Sanford Sill. There's nothing in it for either pix or legit.

Sill obviously remembered parts of such diverse vehicles as "Alias the Deacon," "Three Men On A Horse" and even "Born Yesterday," in putting the script together. Plot such as it is, is something about a big fix that doesn't come off, and the only funny seconds in the entire script involve some slapstick scenes centering around a road company Billie Dawn.

Byrd Holland's direction doesn't do much for either the script or the cast, and only Joyce Widoff, as the gal, and Wyott Ordung, as a jockey, ever manage to be even credible. Kap.

### College Play

### Naughty for Knowledge

Montreal, Feb. 3.  
McGill Red & White Revue presentation of musical comedy in two acts (five scenes). Produced by J. R. Reed, directed by Robert Robinson; costumes by Margaret Reed; sets by Neil Madden. At Moyses Hall, McGill U., Montreal.

"Naughty for Knowledge," produced and staged by McGill U. undergraduates (with help of a few recent grads), marks the 25th anniversary of these revues. As a celebrant for this particular occasion, the current offering lacks the spirit and drive of previous years; the book, such as it is, lacks cohesion; the dialog is stilted, and insufficient rehearsing is apparent throughout.

The idea behind "Knowledge"—what happens to a college when the government takes over because of financial difficulties, and the subsequent political and red tape complications—offers okay possibilities, but the director and writers seem to have missed from every corner.

As the male lead, Carol Schoch does his best to keep things going, storywise, besides having the only voice in the revue. Chris Hennessey, as the principal femme, is pleasant enough, but fails to project much past the footlights.

Music under the baton of Saul Honigman is, for the most part, better than past revues. Much of this is due to Roy Wolvin, who manages in such songs as "Take a Letter," "Mad, Mad, Gee" and "Canadian Cakewalk" to bring the show to life and inject a solid musically atmosphere. Lyrics in most songs are topical and amusing, but general comedy level of revue is forced and pointless. Neut.

## Plays on Broadway

### Hazel Flagg

Julie Styne (in association with Anthony B. Farrell) production of musical comedy in two acts (15 scenes). Book by Ben Hecht, lyrics by John Hilliard, based on story by James Street and film "Nothing Sacred." Stars Helen Gallagher, Thomas Mitchell, Benay Venuta, Jonathan Harris, John Brasella, Sheree North, John Pelletti, Ross Martin, Dances and musical numbers directed, choral conductor, Pembroke Davenport, choral arrangements and direction, Hugh Martin; orchestrations, Don Walker; supervision of entire production, Alton. At Mark Hellinger Theatre, N. Y., Feb. 11, '53; 7:20 top (\$3.60 opening).  
Editor, Dean Campbell  
Oleander, Jonathan Harris  
Laura Carew, Benay Venuta  
Wallace Brook, John Howard  
Vermont Villagers, Carol Hendricks, B. J. Keating, Joan Morton, Dorothy Hughes, Love, Robert O'Brien  
Mr. Billings, Lawrence Weber  
Helen Jenkins, Robert Lenn  
Hazel Flagg, Helen Gallagher  
Dr. Downer, George Reed  
Belboy, George Reed  
Maximilian Lavian, John Pelletti  
Fireman, Betsy Holland  
Mayor of New York, Jack Whiting  
Whitley, Sheree North  
Willie, Sheree North  
Hugh Lambert, Ross Martin  
Chorus Girls, Lori Jon, Virginia Poe, Committeemen, Michael Spaeth, Carol Hendricks  
Policeman, Eric Shepard  
Dancers, Estelle Aza, Chris Carter, Marcia Dodge, Lillian Donat, Anna Friedland, Ruby Herndon, Leon Jones, Barbara Michaels, Judy Miller, Joan Morton, Margot Myers, Virginia Poe, Eva Rali, Evelyn Tobin, Toni Wheeler, Christopher G. Brown, Don Crichton, Al Grayne, Hugh Lambert, Gerard Leavitt, George Reeder, Eric Shepard, Michael Spaeth, Singers, Sara Dillon, Mary Marston, Carol Hendricks, Betsy Holland, Doris Hollingsworth, B. J. Keating, Beverly McFadden, Laurel Shelby, John Barin, Dean Campbell, David Carter, Jerry Craig, Bob Davis, Bill Heyer, Robert Lenn, David Randall.

This musical version of the 1937-38 film hit, "Nothing Sacred" should fill the bill as a song-and-dance razzle-dazzle for the frivolous-minded trade. Big, brassy, colorful, tuney and fast, "Hazel Flagg" rates as solid commercial entertainment and should be good for a lengthy Broadway run.

Ben Hecht, who scripted the picture from James Street's yarn story, has reworked the yarn into a serviceable musical comedy book. It starts slowly with the smalltown Vermont girl incorrectly diagnosed as dying of radium poisoning, but picks up speed as the dame is brought to celebrity-crazy New York on an all-expenses-paid junket aimed to boost circulation for a magazine.

Although producer-composer Julie Styne's score lacks smash tunes, the numbers are plentiful, loud and fast-moving. With Bob Hilliard's acceptable lyrics and under Robert Alton's characteristically dynamic staging, however, the music animates a hard-driving show that rarely slackens pace and generally holds audience attention.

Helen Gallagher, top-starred as Hazel, the part played on the screen by the late Carole Lombard, is a capable hooper and has apparently improved as a singer since her featured appearance in the revival of "Pal Joey." She seems to have gained confidence and authority, but she's still no great shakes at handling comedy lines and seems emotionally remote and lacking in star personality.

Her best numbers are the low-down tunes, notably the show-stopping "Laura De Maupassant," rather than more melodic romantic "The World Is Beautiful Today" and "I'm Glad I'm Leaving." In any case, she's not helped by the uneven costuming and her unbecoming hairdo.

Thomas Mitchell, second-starred as the boozy Vermont sawbones played in the pictures by Charles Winninger, gives an expert comic performance. Although this is technically his musical debut, he isn't called on to attempt singing or terping. Benay Venuta, back in legit after some years in radio and on the Coast, gives a hard-hitting portrayal in the third-starring role of the go-getter mag publisher, a femme edition of the character played in the film by the late Walter Connolly. Her numbers, all whammed across, include "A Little More Heart" and "Everybody Loves to Take a Bow."

John Howard, fourth-starred as the reporter-romantic lead played on the screen by Fredric March, is vocally agreeable in ballads like the melodic "How Do You Speak to An Angel?" and a reprise of "World Is Beautiful." But possibly because the part itself is pretty stuffy, his performance seems stiff, particularly in the romantic scenes with Miss Gallagher. Jack Whiting, juve lead in a succession of hit musicals during the '20s and '30s, has his best part in several years as the Mayor of New York, a la the late Jimmy Walker, and he brings down the house with

a characteristically insouciant, vocal and soft-shoe to "Every Street's a Boulevard in Old New York."

Sheree North, a looker with spectacular gams and figger, does a standout dance as the feature of a production number to "Salome," which may become a popular tune. Other notable individuals in the cast include Jonathan Harris in the comedy role of a pickle-puss associate editor, John Brasella as a featured terper, John Pelletti as a hysterical courtier from Paree, and Ross Martin as a Viennese-accented medico, a part played in the picture by Sig Ruman. Other roles played on the screen by Frank Fay, Monty Woolley and Maxie Rosenbloom have been eliminated in this musical comedy version or revised beyond recognition. The femme ensemble of the production is a visual treat.

As indicated, the real star of "Hazel Flagg" appears to be Alton, whose standard but vigorous dance routines and high-voltage overall pace give the show electrifying tempo. However, David Alexander's book direction maintains the level in the between-numbers palaver. Harry Horner's scenery and lighting are admirably eye-catching and Miles White's costumes, except for some of the costars' gowns, are generally decorative. Pembroke Davenport's batoning and Don Walker's orchestrations accent speed and brassiness. Hobe.

### On Borrowed Time

Richard W. Krakeur and Randolph Hale (in association with William G. Costin, Jr.) revival of comedy-drama in three acts (eight scenes). Adapted from novel of same name by Lawrence Edward Watkin. Stars Victor Moore, Leo G. Carroll, Beulah Bondi; features Melinda Markay, Russell Hicks, Kay Hammond, Thayer Roberts, David John Stollery. Staged by Marshall Jamison; scenery, lighting and costumes, Paul Morrison. 48th St. N. Y., Feb. 10, '53; \$4.80 top (\$6 opening).  
Pud, David John Stollery  
Gramps, Victor Moore  
Granny, Beulah Bondi  
Mr. Brink, Leo G. Carroll  
Marcia Giles, Melinda Markay  
Demetria Riffle, Kay Hammond  
Boy Workman, Gerald Milton  
Dr. Evans, Thayer Roberts  
Mr. Pilbeam, Russell Hicks  
Dr. Grimes, Michael Jeffrey  
Sheriff, Larry Barton

With Victor Moore giving a salty, lovable performance as the disarmingly irascible Gramps, this revival of the 15-year-old "On Borrowed Time" remains a beguiling blend of humor and pathos.

Whether it can repeat the success of the original production seems questionable, however, as popular taste inevitably changes and the play's concern with old age and death may have less popular appeal than it did in 1938. The fact that, despite rave reviews, the show did skimpy business during its recent tryout may be a dire omen.

Curious how a play in which death is an important element can be so heartening and downright funny. But it is certainly not stretching definitions for the management to bill the show as a comedy, instead of the original presentation as dramatic fantasy. In

### Original Cast

Dwight Deere Wiman production. Featuring Dudley Digges. Directed by Frank O. Geary. Staged by Joshua Logan; scenery, Jo Mielziner. At Longacre Theatre, N. Y., Feb. 3, '53; \$3.30 top (\$4.40 opening).  
Pud, Peter Holden  
Gramps, (Lawrence Robinson, alternate) Dudley Digges  
Granny, Dudley Digges  
Mr. Brink, Frank Conroy  
Marcia Giles, Peggy O'Donnell  
Demetria Riffle, Jean Adair  
Boy Workman, Jackie Van Gorp  
Dr. Evans, Cobb, Nick Dennis  
Mr. Pilbeam, Clyde Frankel  
Dr. Grimes, Richard Sterling  
Sheriff, Lew Eckles  
Al Webster  
(Ran 320 performances)

any case, for patrons undeterred by its subject matter, "On Borrowed Time" offers laughable, touching entertainment.

Although he was a star of the musical stage for years, Moore's performance in this straight part makes his former career seem merely a preparation. As the indomitable Gramps, a role he played in 1938 in a Coast production of the show, the actor retains his accustomed spontaneity, gentleness and endearing crustiness.

As he plays the old man, Gramps presents an undeniable combination of comedy and heartbreak as he gets the spirit of death, Mr. Brink, up a tree and refuses to let him down until he figures out a way of preventing Aunt Demetria from getting control of his grandson and ward, Pud, and making a sissy of him.

Beulah Bondi gives a beautiful (Continued on page 58)

## Inside Stuff—Legit

Report that the Hempstead Theatre, Hempstead, L. I., would switch from a film policy to book legit tryouts and touring Broadway productions is denied by Irving Pinsker, who operates the house. Having recently invested \$30,000 for a new screen and sound system, he has no intention of discontinuing pictures, asserts Pinsker, who also operates the State in Hempstead and books 30 other Long Island houses for the Island Theatre Circuit. He says that Lawrence Robinson, who has been offering the Hempstead to Broadway producers as a tryout or touring spot, has no authority to do so, having no connection with the theatre.

Capacity of the Cort Theatre, N. Y., where "Fifth Season" is current, is actually \$25,639, but for practical purposes it generally comes to \$24,439. Difference is the 40 box seats, which are available but sold only when the rest of the house has gone clean. Visibility from the boxes is limited, and prospective purchasers of those seats are so advised. However, when all other seats are sold and patrons are willing to take the boxes, they are available.

Substantial portion of the financing for "On Borrowed Time," the Richard W. Krakeur, Randolph Hale and William G. Costin, Jr., revival of the Paul Osborn play at the 48th St. Theatre, N. Y., was supplied by the producers. Krakeur and Hale supplied \$5,000 each and Costin put up \$1,500. Largest backer, however, is listed as Edward T. Haas, of San Francisco, where the show, costarring Victor Moore, Leo G. Carroll and Beulah Bondi, played a tuneup engagement.

The Brooklyn Eagle, which is raising its ad rates in other classifications will not boost the amusement rate. This is in contrast to several other publications in Greater New York which have upped amusement rates, in some cases more than other categories. The sheet is believed to be the only one in New York that has not hiked its open amusement rate since World War II.

## London-N.Y. Repertory Theatre Swap Now Being Mulled by Breen, Davis

London, Feb. 17.

Proposal to establish a repertory theatre in London, which would organize an interchange of plays and players with, probably, the City Center of New York, has been actively discussed by Robert Breen and Blevin Davis, who co-presented "Porgy and Bess" at the Stoll Theatre with Prince Littler. Breen left London last week for the Paris opening of "Porgy" and will follow the company for its upcoming preem March 10 at the Ziegfeld Theatre, N.Y. He plans to return March 16, to London.

Davis, who is now in Paris, will not be making the trip to New York but is due back in London before the end of the month and will resume negotiations for a suitable West End theatre. Two properties have so far been offered, but in one case the price asked was prohibitive, and the other is still being considered, although it may not be regarded as ideally suited to their needs.

If the project materializes, Breen and Davis hope to operate in the same way as they did at the ANTA Playhouse, with regular production changes and guest producers for each presentation. Artists would be recruited in the normal way and a regular company isn't contemplated at this stage.

With both the London and New York ends operating on a non-profit distribution basis, they're hopeful that they will not run into Equity difficulties on either side of the Atlantic and that facilities would be granted for regular interchange of shows and stars. Except in very special cases, it wouldn't be considered necessary to transport an entire company.

Aim of the two theatres in London and New York would be to pick quality plays which would in the first instance be performed by local artists. Then, if the subject was suitable for a switch, it might be performed with a mixed Anglo-American cast.

By working on a non-profit basis, the London operation would be exempted from paying admission tax. This is an established procedure in the British theatre and is freely used by prominent managements. Profits thus earned are used to finance new productions and aren't distributed to shareholders as dividends.

## Current Stock Bills

(Feb. 16-Mar. 1)

Fledermaus—Paper Mill Playhouse, Millburn, N.J. (23-1).

I Married an Angel—Paper Mill Playhouse, Millburn, N.J. (16-21).

Lend an Ear—Palm Beach (Fla.) Playhouse, (23-1).

Room Service—(Mischa Auer)—Arena, Memphis (24-29).

See How They Run—Dobbs Ferry, N.Y. (16-27).

Theatre (Kay Francis)—Arena, Memphis, (17-22).

## Fashion Note

Socialite-Wall Streeter Richard Metz is husband of Blanche Thebom, Met Opera contralto who appeared as the bearded lady, Baba the Turk, in the U. S. preem of Stravinsky's "The Rake's Progress," at the Met Opera House, N. Y., last Saturday (14).

Banker was bearded by a reporter Saturday and asked what he thought of his wife wearing chin-brushes on the stage. "Don't worry," Metz replied, "it won't start a trend."

## Miller Shying Off Own Show Backing

Gilbert Miller, one of the few remaining Broadway producers who use their own money for their shows, will have no investment in his two scheduled productions, "Horses in Midstream" and "Seven Women." He will guarantee the bonds, but that won't require him to advance any cash, as he has the privilege of putting up a letter, by reason of his membership in the old Producing Managers Assn.

All the financing for the two forthcoming shows is being raised by Miller's co-producers. In the case of "Horses," scene designer-producer Donald Oenslager has reportedly already obtained the necessary capital, a substantial portion having been brought in by Andrew Rosenthal, the author, a member of a department store family of Columbus, O. General partners in the \$60,000 venture are Miller, Oenslager, Rosenthal and Cedric Hardwicke, who will direct. Edward Choate will be manager.

Jean Dalrymple, author of "Seven Women" and stated to direct and co-produce it, is raising the \$75,000 bankroll for the latter show. According to an estimated budget submitted to potential backers, the scenery for the show would cost \$10,000, with props and furniture \$5,000, costumes \$11,000, electric \$1,500, rehearsal expenses \$10,150, advance advertising and publicity \$7,000, advance royalties \$5,500, miscellaneous expenses \$8,450, tryout and opening week losses \$5,000 and contingencies \$11,900. Estimated operating cost is \$11,150 for the company, plus theatre share.

Reason Miller is not investing in any shows this season, his own or those of other managements, is understood to involve a tax situation. In the past, he has generally prepared productions without a strict budget, paying the bills and figuring out the totals after the show opened.

In the case of "Edward, My Son" and "Cocktail Party," however, he was partnered with British producer Henry Sherek and the original London productions were imported, so some outside financing was used.

## 'Rake' Makes Plodding Progress at 306 Metop Preem, Despite Hubbub

The Metropolitan Opera shot the works for last Saturday's (14) premiere of Igor Stravinsky's "The Rake's Progress"—and drew a near-miss. Affair was the Met's most noteworthy event of the season, with a galaxy of "firsts"—the U. S. bow of Stravinsky's first full-length opera; initial time for a Stravinsky opera at the Met; first new, contemporary work of Rudolf Bing's three-year regime and the first Met premiere in six seasons, and George Balanchine's initial opera-staging job. Add unusually handsome sets by Horace Armistead, and a great deal of hullabaloo—and yet the Met's labors brought forth a mousey morsel.

Event got an unusually large advance coverage in the press, and bowed to a sellout house, with gross close to \$30,000. Met Opera Guild ran it as a benefit, with a \$20 top (normal top of \$8, with balance as a contribution, for tax-exemption purposes). Guild, which had committed itself to raise \$100,000 this season for the Met's production fund, announced that 90G had now been acquired as result of "Rake."

Opera, listed as "a fable," with English libretto by W. H. Auden and Chester Kallman, was inspired by Hogarth's paintings, and tells

(Continued on page 60)

## Paris 'Porgy' Hung Just in Time After Channel Storm Delay for Boff Debut

Paris, Feb. 17.

### 'Camera' Leads Cover Up For Badly Cut Actor

Pittsburgh, Feb. 17.

William Allyn, who plays Fritz in the touring "I Am a Camera," cut his hand so severely during last Friday night's (13) performance at the Nixon here that he had to be taken to Allegheny General Hospital for treatment. Wound was dressed and he was back in the theatre in time for curtain call, however.

Mishap occurred midway through the second act and although the cut bled freely, star Julie Harris and Charles Cooper, male lead, covered the situation so skillfully that Allyn was able to finish the scene with his hand wrapped in a towel. Then, while the injured actor was at the hospital, understudy Roy Monsell took over the role of Fritz. Audience took the incident in stride.

## Names Do Bits (\$25 Per) For 'Main St.' Legit Pic; Atkinson Furnishes Key

"Main Street to Broadway," the Lester Cowan film which Metro is distributing, has been finally cut and is due for early release. It is unique in that (1) it's a film which was conceived to benefit the American stage, with a 25% cut of the profits to the Council of the Living Theatre, and (2) it has enlisted a who's who of legit names on nominal fees to work in the films for that purpose.

Visualized originally as a two-reel documentary, songsmith-producer Arthur Schwartz, who is president of the League of N.Y. Theatres, helped Cowan set up the project as a full-length feature, providing the Broadway stage would benefit. Exhibitors like Sam Pinanski, M. A. Lightman and SI Fabian financed Cowan, and Loew's prexy Nick Schenck did the unusual (for Metro) of agreeing to distribute this indie picture.

Schwartz gave Cowan the plot and title; got Robert E. Sherwood to write the story for \$25,000, which the latter immediately turned back to the Council of the Living Theatre (which had to be set up as a foundation to receive funds) and of which Schwartz is also the president. Cowan paid the Council 25G also, immediately, plus the 25% cut of the profits.

Schwartz & Co.'s obligation thereafter was to influence top names to work in "Main Street to Broadway" at a \$5,000 ceiling fee; other names doing walk-ons or being glorified "extras" were scaled at \$25 (about \$19 net, after deductions).

Richard Rodgers and Oscar Hammerstein 2d wrote a special song, "There's Music in You," for Mary Martin, for which they got \$25,000 for their own R&H Foundation (for young musicians). Brooks Atkinson, playing himself as the N.Y. Times drama critic, is a key in the plot. A host of show biz names, familiar in the Sardi's-Astor-Lindy's-Toots Shor-21-Stork set, are shown following Atkinson into the theatre during the intermissions of this story-within-a-story, and the like. These are the \$25-per-bit players whose marquee name-value would also contribute to the end-result of a film that was patterned to raise funds to promote the theatre. Atkinson also got the \$25 fee for his histrionics.

## Rochester Stock Duo Expand Summer Setup

Rochester, Feb. 17.

Dorothy Chernuck and Omar Lerman, who operate the Arena Theatre as a year-round professional stock spot here, will also manage the Corning (N.Y.) Summer Theatre this season. The latter house, a 1,000-seat, air-conditioned proscenium playhouse, has had a guest star policy the last two summers, but the new producers plan to have a resident stock company. They will offer an eight-week schedule of former Broadway hits.

Partners will offer a 12-week summer season at the local Arena, with a separate resident company.

"Porgy and Bess," which had an enthusiastic reception in its Parisian bow last night (Mon.) at the Theatre de l'Empire, almost had to postpone its opening, because of difficulty in transporting the physical production from London on time. Scenery was still being hung and the lighting being set early last evening, so that there was no time for any kind of rehearsal before the performance.

Despite the hectic preparations, however, the George Gershwin folk opera got a big response in its first presentation in France. Despite the advance buildup, which led the audience to expect a masterpiece, there was applause after the principal numbers and an ovation at the final curtain.

The two-week engagement is almost a solid sellout in advance, according to Jean Bouchel Ysaye, manager of the theatre. Orchestra for the show's engagement here has been recruited from top local bands and, because of the size of the production, the theatre stage had to be rebuilt by stage manager Pierre Bezaud, stagehand head Jean Souchal and master electrician Bernard Legeay.

For the opening here, LeVern Hutcherson sang the role of Porgy and Leontyne Price sang Bess. Alternating with them during the local engagement will be Leslie Scott as Porgy and Urylee Leonard as Bess. Alexander Smallens, who conducted the original production of the George and Ira Gershwin-Dorothy and Du Bose Heyward work on Broadway nearly 20 years ago and has been with this revival since its original opening last summer in Texas, is batoning.

Complications in moving the production here from London (Continued on page 58)

## Hale to Partner With Choate on 'Gigi' Tour; Full Coast Run Set

Randolph Hale, operator of the Alcazar, San Francisco, and co-producer of the current Broadway revival of "On Borrowed Time," has concluded a deal to partner with Edward Choate in the Coast tour of "Gigi," with Audrey Hepburn continuing as star.

The comedy, under the production aegis of Gilbert Miller, is currently touring the east under the management of Choate. The Anita Loos dramatization of a Colette short story was presented on Broadway last season, elevating Miss Hepburn to stardom.

After completing its eastern tour "Gigi" will go directly to the Coast, opening March 12 for two-and-a-half weeks at the Biltmore, Los Angeles, then going to Seattle for Easter Week, prior to moving into Hale's Alcazar for an extended run as one of his local subscription offerings. Miss Hepburn is under contract for the show through May 30, after which she is due at Paramount for a picture assignment.

## Alex Cohen to England For 'Upstairs' Tryout

Producer Alexander H. Cohen, who holds the U. S. rights to "The Man Upstairs," Patrick Hamilton meller slated for London presentation in a few weeks, planes to England today (Wed.) to attend the play's tryout at Brighton. He is traveling by Air France, via Paris. His wife, costume designer Jocelyn, is following next week and they plan to return together in about three weeks.

Besides "The Man Upstairs," Cohen also plans, in partnership with scenic designer Ralph Als-wang, a production next season of "All Summer Long," Robert Anderson drama recently tried out at the Arena Theatre, Washington.

## Horton in Bermuda

Hamilton, Bermuda, Feb. 17. The Bermuda Theatre Series kicks off its third spring season to-night (Tues.) with "Rookery Nook," starring Edward Everett Horton.

Series, which will run through June, is being presented at the Bermudiana Hotel in Pembroke Parish.



## Plays Out of Town

### A Certain Joy

Wilmington, Feb. 13. Kermit Bloomgarden & Thomas Hammond production (in association with Peter Glenn) of drama in two acts, "A Certain Joy," directed by Daniel Mann, Irving Berlin, music. Howard, Bay, costumes. Edith Lutyens, At Playhouse, Wilmington, Del. Feb. 13, 53; \$4.20 top.

Rose Milton, Herbert Milton, Jr., Arthur Cassel, Jack Lamb, Jeff Silver, Herbie Milton, Joe De Santis, Roger Stevens, Enrie Lambert, Roger Stevens, Mrs. Wagner, Ruth Warrick, Andrew Lamb, Walter Matthau.

An ingenious setting and splendid cast are wasted on this one, which marks Irving Ravetch's bow as playwright. Ravetch, however, will bear watching. He is a writer of great sensitivity with a flair for dialog, but "A Certain Joy" lacks the spark necessary for the successful projection of this story of a father-and-son relationship.

Only in the second act does the plot get off the ground, and by this time it's too late to recapture audience attention. Unless there is major surgery and some transfusions of the miracle variety, it looks like "Joy" is brief.

Plot centers around a 14-year-old boy who has been living with friends of the family in California since his mother's death. He has not seen his father for five years, and in that period has built up a terrific hero worship for the parent.

Papa, a blustery, go-getter type, finally pays a visit. Living up to his advance billing, he has little trouble capturing the household, and persuades the boy to return east with him.

On the final night he seduces the lad's foster mother, a sweetheart of bygone days. The boy, his illusions shattered, deserts papa and decides to remain with his friends.

Jeff Silver does a remarkable job as Jack Lamb, the boy who grows older and wiser in the space of an evening. Close behind in the juve department are Arthur Cassel, as the younger son of his friends, and Roger Stevens, a playmate.

Walter Matthau scores in the role of the father, giving it the right shadings to point up his pride as a parent and frailty as a man. Margo also is excellent as the foster mother whose misstep precipitates the family crisis, and Joe De Santis has several effective scenes as the betrayed husband. Ruth Warrick rounds out the cast as a frustrated widow. It's a small role but she makes it count.

The real star is designer Howard Bay, whose multiple setting and lighting effects dominate the show. Daniel Mann's direction is uneven, being best in the heavy drama scenes.

Despite the mixture of sentiment and drama, the script offers little for films. Klep.

### Fasten Your Belts

(HER MAJESTY'S, MONTREAL)

Montreal, Feb. 16. Samuel Rose (in association with Jack Arnold) presentation of revue in two acts (eight scenes). Stars Leo Fuchs, Larry Adler, Shoshana Damari, Miklos Gafni; features Mickey Freeman, Nina Varela, Francesa Cameo. Directed by Mervyn Nelson. Sketches by Eli Basse; special songs, Martin Kalmanoff; dances, Felix Sadovnik. At Her Majesty's, Montreal, Feb. 16, 53; \$3.38 top.

"Fasten Your Belts" shoulda stayed in the Catskills. This overlong, overplayed, overhyped vaudeville production by Samuel Rose and Jack Amidor, with Leo Fuchs headlining, which premeared at Her Majesty's here tonight (Mon.), suggests that N. Y. chances are mighty slim at the moment.

Occasionally, brief boffs come through, but the over-all level is second-class throughout. Sketch material by Eli Basse is incoherent and too specialized for both cast and audience, doing little to boost the rep of this writer.

There is no book—just a series of unconnected sketches in mediocre burlesque fashion. Bulk of the comedy goes to Fuchs, who milks and picks up yocks, with routines larded with Yiddish for the obvious. Mickey Freeman in a solo stint exemplifies the level of comedy in the joke "She musta been a pirate's daughter; she had a sunken chest." Larry Adler in a session at end of the first act scores with his harmonica, topping a classic offering with the "St. Louis Blues" for the best reception of the evening.

Female appeal show is varied with diminutive Shoshana Damari, socking over her folk songs; statuesque Francesa Cameo, sashaying around the stage in pseudo-Gallic chirp style, displaying a figure that does much to brighten a three-and-a-half hours, and overabundant figure of Nina Varela, heavyhanded what passes for gags, to the embarrassment of all.

Chorus of four gals and four guys try hard to fill the stage, but general effect produces a negative

at most times. Dances by Felix Sadovnik and special songs by Martin Kalmanoff fail to register, with few exceptions.

Show's idea of a plane trip round the world with hoofing and songs from 16 different countries has possibilities, but lack of direction and cohesion, and over-anxiety of the performers to please, kills the edge. General overhaul, tightening and firmer hand are needed before the present offering moves out of Montreal. Neut.

### Uncle Marston

Dallas, Feb. 14. Theatre '53 production of mystery drama in three acts by John Briard Harding. Features Evelyn Bettis, Dick Ewell, Norma Winters. Directed by Ramsey Ruff. Sets and lighting, James Price. Music, Dale Clement. At Theatre '53, Dallas, Feb. 9, 53; \$2.50 top.

Elizabeth Sherrard, Evelyn Bettis, Gordon Sherrard, Patricia Barclay, Margaret Hartley, Norma Winters, Mme. De La Grangiere, Norma Winters, Dr. Brownwyn, Louis Veda Quince, Mrs. Aurora, Tommie Russel, Morgan Sherrard, Edwin Whitner, Jennie Cooper, Carolyn Dodge, Charlie Broderick, John Mason, Marston Sherrard, Charles Braswell, Cooper, Dick Ewell, Millicent Sherrard, Mary Dell Roberts.

Theatre '53, staging its first real whodunit in seven seasons, adds its fourth new script hit in a row with "Uncle Marston," first play by Coast film-writer John Briard Harding. Author adapted his initial effort from an 1882 novel, "Uncle Silas," by Joseph Sheridan Le Fanu. Play had a London staging in '52, and was filmed in England by J. Arthur Rank.

Psychological thriller has careful direction by Ramsey Ruff, who gets rewarding performance from the arena's regular cast. Some 75 expert lighting cues and offstage horror noises add to the suspense.

Plot unfolds with heist Elizabeth Sherrard via first-act flashbacks done with best lighting, revealing her early life and an "uncle" fixation to bring viewers to date. She is entranced by an oil portrait of a younger Uncle Marston, who is in disrepute, suspected of murder. Her father's subsequent death and will assign the teenage survivor to Uncle Marston's sinister home. The uncle's verbal blandishments offset repeated warnings by relatives and hired help that Elizabeth is marked for death by Marston, who would inherit her fortune. Only when she witnesses, in her top floor cell, the stabbing of her governess—meant for her—does she defy her evil uncle and accept the many offers of freedom from Marston's son and the servants.

Evelyn Bettis gives a top performance in the difficult role of the heiress. Spirited bits in a variety of moods, in which she could justifiably bog down due to lengthy monologues, are expertly handled. Equally handy in discharging a verbose role is Dick Ewell as the suave, menacing Marston. Norma Winters, per usual, adds perfect diction and is effective as the sinister French governess. Rex Everhart, Marston's pumpkin son, adds stage savvy in a violent fight scene and when repenting after committing murder. Comic relief by Mary Dell Roberts, as Marston's illiterate daughter, provides the only bright spot in the mysterious. Veteran Louis Veda Quince again clicks in the role of friendly Dr. Brownwyn.

Offsetting the slick lighting is the single relay set which suffices for three different rooms in the trio of scenes. Imagination is taxed in the moves. Also, time element challenges the lack of costume changes. Many weeks elapse in the three acts, yet the principals disport in the same dress. Bark.

### Le Tartuffe

Montreal, Feb. 10. Theatre Du Nouveau Monde production of Moliere comedy in two acts (five scenes). Directed by Dan Gascon. Sets and costumes by Robert Prevost. At Gesu Theatre, Montreal; \$2 top.

"Le Tartuffe" is the seventh play to be offered by this new Canadian group since its inception two years ago, and if this company continues to improve as it has since its start, then Montrealers can be assured of first-class professional theatre far in advance of rather haphazard little theatre outfits.

The Theatre Du Nouveau Monde is the inspiration of Jean Gascon, who after five years in the theatre in Paris (part of that time with Jean-Louis Barrault), came back to Montreal and organized local talent. For money, Gascon persuaded 17 business men to put up a guarantee of \$500 each, and with this backing launched his theatre, using the Gesu, an 855-seater, as headquarters. A good choice of plays; excellent performers and capacity biz for most offerings has enabled Gascon to

repay each backer and show a profit.

Current presentation by Moliere is top-level theatre at all times. At director and actor, Gascon has managed to give life and shape to Moliere's almost endless vocal tirades. "Le Tartuffe" was first presented in 1664 and concerns a middle-aged hypocrite who has one eye on heaven and the other on a passing femme. Action revolves around exposure of this fraud.

As Tartuffe, Henri Norbert is superb. His makeup and appearance are in character at all times; he plays with restraint, which contrasts neatly with the sometimes broad handling of others on stage, and he projects Moliere's many witticisms in slick manner. Francois Rozet, as the father, Orgon, is properly naive, and Charlotte Boisjoli, in the role of Elmire, his wife, is adequate and understanding.

Perhaps best performance of "Le Tartuffe" is given by Antoinette Giroux as the longtime employee and companion of Orgon's children.

As originally conceived by Moliere, the part of the grandmother is played by a male, and Guy Hoffman does well with a role that is constantly on the verge of going overboard. Marthe Mercure is almost too proper as the daughter; Jean Gascon and Jean-Louis Roux, as her brothers, make the 1st of minor parts, as do the rest of the cast, bringing the whole thing into proper focus. The single set by Robert Prevost is effective and his costuming in keeping with the period of this comedy. Neut.

### Webster's Widow

Hollywood, Feb. 10.

Will Ahern and Sid Tracy production of comedy in three acts (five scenes) by Sanford Sill. Directed by Byrd Holland. At Rainbow Theatre, Hollywood, Feb. 10, 53; \$2.40 top.

Ewing Brown, Ewing Brown, Joyce Widoff, Sally, Joyce Widoff, Jack, Don Ross, Babbit, Ewan Bacon, Mrs. Alexander, George Whiteman, Speedy, Wyatt Ordung, Tom, Byrd Holland, Announcer, Juarez Roberts.

The 'stock situations involving touts who get suckered in their own trap, get another workout in "Webster's Widow," a dull, but fortunately short, three-act by Sanford Sill. There's nothing in it for either pix or legit.

Sill obviously remembered parts of such diverse vehicles as "Alias the Deacon," "Three Men On a Horse" and even "Born Yesterday," in putting the script together. Plot such as it is, is something about a big fix that doesn't come off, and the only funny seconds in the entire script involve some slapstick scenes centering around a road company Billie Dawn.

Byrd Holland's direction doesn't do much for either the script or the cast, and only Joyce Widoff, as the gal, and Wyatt Ordung, as a jockey, ever manage to be even credible. Kap.

### College Play

### Naughty for Knowledge

Montreal, Feb. 3.

McGill Red & White Revue presentation of musical comedy in two acts (14 scenes). Produced by Ian Ross; directed by Robert Robinson; costumes by Margaret Reed; sets by Neil Madden. At Moyse Hall, McGill U., Montreal.

"Naughty for Knowledge," produced and staged by McGill U. undergraduates (with help of a few recent grads), marks the 25th anniversary of these revues. As a celebrant for this particular occasion, the current offering lacks the spirit and drive of previous years; the book, such as it is, lacks cohesion; the dialog is stilted, and insufficient rehearsing is apparent throughout.

The idea behind "Knowledge"—what happens to a college when the government takes over because of financial difficulties, and the subsequent political and red-tape complications—offers okay possibilities, but the director and writers seem to have missed from every corner.

As the male lead, Carel Schoch does his best to keep things going storywise, besides having the only voice in the revue. Chris Hennessy, as the principal femme, is pleasant enough, but fails to project much past the footlights.

Music under the baton of Saul Honigman is, for the most part, better than past revues. Much of this is due to Roy Wolvin, who manages in such songs as "Take a Letter," "Mad, Mad, Gee" and "Canadian Cakewalk" to bring the show to life and inject a solid musicomedie atmosphere. Lyrics in most songs are topical and amusing, but general comedy level of revue is forced and pointless. Neut.

## Plays on Broadway

### Hazel Flagg

Julie Styne (in association with Anthony B. Farrell) production of musical comedy in two acts (15 scenes). Lyrics, Bob Hilliard, based on story by James Street and film "Nothing Sacred," Stars Helen Gallagher, Thomas Mitchell, Benay Venuta, John Howard, features Jack Whiting, Jonathan Harris, John Brascia, Sheree North, John Pelletti, Ross Martin. Dances and musical numbers by Benay Venuta. Book, David Alexander; scenery and lighting, Harry Horner; costumes, Miles White; musical conductor, Pembroke Davenport; choral arrangements and direction, Hugh Martin; orchestrations, Don Walker; supervision of entire production, Alton. At Mark Hellinger Theatre, N. Y., Feb. 11, 53; 720 top (\$9.60 opening).

Editor, Dean Campbell; Oleaner, Benay Venuta; Wallace Cook, John Howard; Vermont Villagers, Carol Hendricks; B. J. Keating, Joe, Virginia Poe, Lawrence Weber; Mr. Billings, Lawrence Weber; Mr. Jennings, Robert Lenn; Mr. Zazzling, Helen Gallagher; Mr. D. Downes, Thomas Mitchell; Mr. Man on Street, George Reeder; Mr. Bellboy, John Pelletti; Mr. Maxillian, Benay Venuta; Mr. Fireman, Bill Heyer; Miss Winterbottom, Betsy Holland; Mayor of New York, Sheree North; Willie, John Brascia; Dr. Engelhorn, Ross Martin; Chorus Girls, Lori Lippman; Committeemen, Michael Spaeth, John Bartis.

Policeman, Estelle Ann; Dancers, Estelle Ann, Chae, Walter, Lillian Donau, Anna Friedman, Ruby Herndon, Lori Jon, Sherry McCutcheon, Betty McMillen, Barbara McCutcheon, Judy Miller, Jojo, Mark Myers, Virginia Poe, Eva Ralf, Beryl Towbin, Toni Wheeler, Christopher Brown, Ronald Cecil, Don Crichon, Al Crane, Hugh Lamb, George Davenport, George Reeder, Eric Shephard, Michael Spaeth, Singers, Sara Dillon, Mary Harmon, Carol Hendricks, Betsy Holland, Hollingsworth, B. J. Keating, Beverly McFadden, Laurel Shelby, John Bartis, Dean Campbell, David Carter, Jerry Craig, Bob Davis, Bill Heyer, Robert Lenn, David Randall.

This musical version of the 1937-38 film hit, "Nothing Sacred" should fill the bill as a song-and-dance razzle-dazzle for the frivolous-minded trade. Big, brassy, colorful, tuney and fast, "Hazel Flagg" rates as solid commercial entertainment and should be good for a lengthy Broadway run.

Ben Hecht, who scripted the picture from James Street's mag story, has reworked the yarn into a serviceable musical comedy book. It starts slowly with the smalltown Vermont girl incorrectly diagnosed as dying of radium poisoning, but picks up speed as the dame is brought to celebrity-crazy New York on an all-expenses-paid junket aimed to boost circulation for a magazine.

Although producer-composer Julie Styne's score lacks smash tunes, the numbers are plentiful, loud and fast-moving. With Bob Hilliard's acceptable lyrics and under Robert Alton's characteristically dynamic staging, however, the music animates a hard-driving show that rarely slackens pace and generally holds audience attention.

Helen Gallagher, top-starred as Hazel, the part played on the screen by the late Carole Lombard, is a capable hooper and has apparently improved as a singer since her featured appearance in the revival of "Pal Joey." She seems to have gained confidence and authority, but she's still no great shakes at handling comedy lines and seems emotionally remote and lacking in star personality.

Her best numbers are the low-down tunes, notably the show-stopping "Laura De Maupassant," rather than more melodic romantic "The World Is Beautiful Today" and "I'm Glad I'm Leaving." In any case, she's not helped by the uneven costuming and her unbecoming hairdo.

Thomas Mitchell, second-starred as the boozy Vermont sawbones played in the pictures by Charles Winninger, gives an expert comedy performance. Although this is technically his musical debut, he isn't called on to attempt singing or terping. Benay Venuta, back in legit after some years in radio and on the Coast, gives a hard-hitting portrayal in the third-starring role of the go-getter mag publisher, a femme edition of the character played in the film by the late Walter Connolly. Her numbers, all whammed across, include "A Little More Heart" and "Everybody Loves to Take a Bow."

John Howard, fourth-starred as the reporter-romantic lead played on the screen by Fredric March, is vocally agreeable in ballads like the melodic "How Do You Speak to an Angel?" and a reprise of "World Is Beautiful." But possibly because the part itself is pretty stuffy, his performance seems stiff, particularly in the romantic scenes with Miss Gallagher. Jack Whiting, juve lead in a succession of hit musicals during the '20s and '30s, has his best part in several years as the Mayor of New York, a la the late Jimmy Walker, and he brings down the house with

a characteristically insouciant, vocal and soft-shoe to "Every Street's a Boulevard in Old New York."

Sheree North, a looker with spectacular gams and figger, does a standout dance as the feature of a production number to "Salome," which may become a popular tune. Other notable individuals in the cast include Jonathan Harris in the comedy role of a pickle-puss associate editor, John Brascia as a featured terper, John Pelletti as a hysterical courtier from Paree, and Ross Martin as a Viennese-accented medico, a part played in the picture by Sig Ruman. Other roles played on the screen by Frank Fay, Monty Woolley and Maxie Rosenbloom have been eliminated in this musical comedy version or revised beyond recognition. The femme ensemble of the production is a visual treat.

As indicated, the real star of "Hazel Flagg" appears to be Alton, whose standard but vigorous dance routines and high-voltage overall pace give the show electrifying tempo. However, David Alexander's book direction maintains the level in the between-numbers patter. Harry Horner's scenery and lighting are admirably eye-catching and Miles White's costumes, except for some of the costars' gowns, are generally decorative. Pembroke Davenport's batoning and Don Walker's orchestrations accent speed and brassiness. Hobe.

### On Borrowed Time

Richard W. Krakauer and Ralph Hale (in association with William G. Costin, Jr.) revival of comedy-drama in three acts (eight scenes), by Paul Osborn, adapted from a novel named by Lawrence Edward Watkin. Stars Victor Moore, Leo G. Carroll, Beulah Bondi, features Melinda Markay, Russell Hicks, Kay Hammond, Thayer Robert, David John Stollery. Staged by Marshall Jamison; scenery, lighting and costumes, Paul Morrison. At 48th St. Theatre, N. Y., Feb. 10, 53; \$4.50 top (\$6 opening).

Pud, David John Stollery; Gramps, Victor Moore; Melinda Bondi, Beulah Bondi; Mr. Brink, Victor Moore; Marcia Giles, Melinda Markay; Demetria Riffle, Kay Hammond; Boy, Thayer Robert; Workman, Thayer Robert; Dr. Evans, Thayer Robert; Mr. Pilbeam, Russell Hicks; Mr. Grimes, Richard W. Krakauer; Sheriff, Richard W. Krakauer.

With Victor Moore giving a salty, lovable performance as the disarmingly irascible Gramps, this revival of the 15-year-old "On Borrowed Time" remains a beguiling blend of humor and pathos.

Whether it can repeat the success of the original production seems questionable, however, as popular taste inevitably changes and the play's concern with old age and death may have less popular appeal than it did in 1938. The fact that, despite rave reviews, the show did skimpy business during its recent tryout may be a dire omen.

Curious how a play in which death is an important element can be so heartening and downright funny. But it is certainly not stretching definitions for the management to bill the show as a comedy, instead of the original presentation as dramatic fantasy. In

### Original Cast

Dwight Deere Wiman production. Featuring Dudley Digges, Dorothy Stickney, Frank Conroy. Staged by Joshua Logan; scenery, Jo Mielziner. At Longacre Theatre, N. Y., Feb. 3, 53; \$3.50 top (\$4.40 opening).

Pud, Peter Holden; Gramps, Dudley Digges; Granny, Dorothy Stickney; Mr. Brink, Frank Conroy; Marcia Giles, Dorothy Stickney; Demetria Riffle, Frank Conroy; Boy, Dickie Van Patten; Workman, Andy Anderson; Elmer, Frank Conroy; Dr. Evans, Clyde Franklin; Mr. Pilbeam, Richard Sterling; Mr. Grimes, Lew Eccles; Sheriff, Al Webster.

(Ran 320 performances)

any case, for patrons undeterred by its subject matter, "On Borrowed Time" offers laughable, touching entertainment.

Although he was a star of the musical stage for years, Moore's performance in this straight part makes his former career seem merely a preparation. As the indomitable Gramps, a role he played in 1938 in a Coast production of the show, the actor retains his accustomed spontaneity, gentleness and endearing crustiness.

As he plays the old man, Gramps presents an undeniable combination of comedy and heartbreak as he gets the spirit of death. Mr. Brink, up a tree and refuses to let him down until he figures out a way of preventing Aunt Demetria from getting control of his grandson and ward, Pud, and making a sissy of him.

Beulah Bondi gives a beautiful

(Continued on page 58)



# Inside Stuff—Legit

Report that the Hempstead Theatre, Hempstead, L. I., would switch from a film policy to book legit tryouts and touring Broadway productions is denied by Irving Pinsker, who operates the house. Having recently invested \$30,000 for a new screen and sound system, he has no intention of discontinuing pictures, asserts Pinsker, who also operates the State in Hempstead and books 30 other Long Island houses for the Island Theatre Circuit. He says that Lawrence Robinson, who has been offering the Hempstead to Broadway producers as a tryout or touring spot, has no authority to do so, having no connection with the theatre.

Capacity of the Cort Theatre, N. Y., where "Fifth Season" is current, is actually \$25,639, but for practical purposes it generally comes to \$24,439. Difference is the 40 box seats, which are available but sold only when the rest of the house has gone clean. Visibility from the boxes is limited, and prospective purchasers of those seats are so advised. However, when all other seats are sold and patrons are willing to take the boxes, they are available.

Substantial portion of the financing for "On Borrowed Time," the Richard W. Krakeur, Randolph Hale and William G. Costin, Jr., revival of the Paul Osborn play at the 48th St. Theatre, N. Y., was supplied by the producers. Krakeur and Hale supplied \$5,000 each and Costin put up \$1,500. Largest backer, however, is listed as Edward T. Haas, of San Francisco, where the show, costarring Victor Moore, Leo G. Carroll and Beulah Bondi, played a tuneup engagement.

The Brooklyn Eagle, which is raising its ad rates in other classifications will not boost the amusement rate. This is in contrast to several other publications in Greater New York which have upped amusement rates, in some cases more than other categories. The sheet is believed to be the only one in New York that has not hiked its open amusement rate since World War II.

# London-N.Y. Repertory Theatre Swap Now Being Mulled by Breen, Davis

London, Feb. 17.

Proposal to establish a repertory theatre in London, which would organize an interchange of plays and players with, probably, the City Center of New York, has been actively discussed by Robert Breen and Elinor Davis, who co-presented "Porgy and Bess" at the Stoll Theatre with Prince Littler. Breen left London last week for the Paris opening of "Porgy" and will follow the company for its upcoming preem March 10 at the Ziegfeld Theatre, N.Y. He plans to return March 16, to London.

Davis, who is now in Paris, will not be making the trip to New York but is due back in London before the end of the month and will resume negotiations for a suitable West End theatre. Two properties have so far been offered, but in one case the price asked was prohibitive, and the other is still being considered, although it may not be regarded as ideally suited to their needs.

If the project materializes, Breen and Davis hope to operate in the same way as they did at the ANTA Playhouse, with regular production changes and guest producers for each presentation. Artists would be recruited in the normal way and a regular company isn't contemplated at this stage.

With both the London and New York ends operating on a non-profit distribution basis, they're hopeful that they will not run into Equity difficulties on either side of the Atlantic and that facilities would be granted for regular interchange of shows and stars. Except in very special cases, it wouldn't be considered necessary to transport an entire company.

Aim of the two theatres in London and New York would be to pick quality plays which would in the first instance be performed by local artists. Then, if the subject was suitable for a switch, it might be performed with a mixed Anglo-American cast.

By working on a non-profit basis, the London operation would be exempted from paying admission tax. This is an established procedure in the British theatre and is freely used by prominent managements. Profits thus earned are used to finance new productions and aren't distributed to shareholders as dividends.

## Current Stock Bills

(Feb. 16-Mar. 1)

Fledermaus—Paper Mill Playhouse, Millburn, N.J. (23-1).

I Married an Angel—Paper Mill Playhouse, Millburn, N.J. (16-21).  
Lead an Ear—Palm Beach (Fla.) Playhouse, (23-1).

Room Service—(Mischa Auer)—Arena, Memphis (24-29).

See How They Run—Dobbs Ferry, N.Y. (16-27).

Theatre (Kay Francis)—Arena, Memphis, (17-22).

## Fashion Note

Socialite-Wall Streeter Richard Metz is husband of Blanche Thebom, Met Opera contralto who appeared as the bearded lady, Baba the Turk, in the U. S. preem of Stravinsky's "The Rake's Progress," at the Met Opera House, N. Y., last Saturday (14).

Banker was bearded by a reporter Saturday and asked what he thought of his wife wearing chin-brushes on the stage. "Don't worry," Metz replied, "it won't start a trend."

# Miller Shying Off Own Show Backing

Gilbert Miller, one of the few remaining Broadway producers who use their own money for their shows, will have no investment in his two scheduled productions, "Horses in Midstream" and "Seven Women." He will guarantee the bonds, but that won't require him to advance any cash, as he has the privilege of putting up a letter, by reason of his membership in the old Producing Managers Assn.

All the financing for the two forthcoming shows is being raised by Miller's co-producers. In the case of "Horses," scene designer-producer Donald Oenslager has reportedly already obtained the necessary capital, a substantial portion having been brought in by Andrew Rosenthal, the author, a member of a department store family of Columbus, O. General partners in the \$60,000 venture are Miller, Oenslager, Rosenthal and Cedric Hardwicke, who will direct. Edward Choate will be manager.

Jean Dalrymple, author of "Seven Women" and slated to direct and co-produce it, is raising the \$75,000 bankroll for the latter show. According to an estimated budget submitted to potential backers, the scenery for the show would cost \$10,000, with props and furniture \$5,000, costumes \$11,000, electric \$1,500, rehearsal expenses \$10,150, advance advertising and publicity \$7,000, advance royalties \$5,500, miscellaneous expenses \$8,450, tryout and opening week losses \$5,000 and contingencies \$11,900. Estimated operating cost is \$11,150 for the company, plus theatre share.

Reason Miller is not investing in any shows this season, his own or those of other managements, is understood to involve a tax situation. In the past, he has generally prepared productions without a strict budget, paying the bills and figuring out the totals after the show opened.

In the case of "Edward, My Son" and "Cocktail Party," however, he was partnered with British producer Henry Sherek and the original London productions were imported, so some outside financing was used.

# 'Rake' Makes Plodding Progress at 30G Metop Preem, Despite Hubbub

The Metropolitan Opera shot the works for last Saturday's (14) premiere of Igor Stravinsky's "The Rake's Progress"—and drew a near-miss. Affair was the Met's most newsworthy event of the season, with a galaxy of "firsts"—the U. S. bow of Stravinsky's first full-length opera; initial time for a Stravinsky opera at the Met; first new, contemporary work of Rudolf Bing's three-year regime and the first Met premiere in six seasons, and George Balanchine's initial opera-staging job. Add unusually handsome sets by Horace Armistead, and a great deal of hullabaloo—and yet the Met's labors brought forth a mousey morsel.

Event got an unusually large advance coverage in the press, and bowed to a sellout house, with gross close to \$30,000. Met Opera Guild ran it as a benefit, with a \$20 top (normal top of \$8, with balance as a contribution, for tax-exemption purposes). Guild, which had committed itself to raise \$100,000 this season for the Met's production fund, announced that 90G had now been acquired as result of "Rake."

Opera, listed as "a fable," with English libretto by W. H. Auden and Chester Kallman, was inspired by Hogarth's paintings, and tells (Continued on page 60)

# Paris 'Porgy' Hung Just in Time After Channel Storm Delay for Boff Debut

Paris, Feb. 17.

## 'Camera' Leads Cover Up For Badly Cut Actor

Pittsburgh, Feb. 17.

William Allyn, who plays Fritz in the touring "I Am a Camera," cut his hand so severely during last Friday night's (13) performance at the Nixon here that he had to be taken to Allegheny General Hospital for treatment. Wound was dressed and he was back in the theatre in time for curtain call, however.

Mishap occurred midway through the second act and although the cut bled freely, star Julie Harris and Charles Cooper, male lead, covered the situation so skillfully that Allyn was able to finish the scene with his hand wrapped in a towel. Then, while the injured actor was at the hospital, understudy Roy Monsell took over the role of Fritz.

Audience took the incident in stride.

## Names Do Bits (\$25 Per) For 'Main St.' Legit Pic; Atkinson Furnishes Key

"Main Street to Broadway," the Lester Cowan film which Metro is distributing, has been finally cut and is due for early release. It is unique in that (1) it's a film which was inception to benefit the American stage, with a 25% cut of the profits to the Council of the Living Theatre, and (2) it has enlisted a who's who of legit names on nominal fees to work in the films for that purpose.

Visualized originally as a two-reel documentary, songsmith-producer Arthur Schwartz, who is president of the League of N.Y. Theatres, helped Cowan set up the project as a full-length feature, providing the Broadway stage would benefit. Exhibitors like Sam Pinanski, M. A. Lightman and Si Fabian financed Cowan, and Loew's prexy Nick Schenck did the unusual (for Metro) of agreeing to distribute this indie picture.

Schwartz gave Cowan the plot and title; got Robert E. Sherwood to write the story for \$25,000, which the latter immediately turned back to the Council of the Living Theatre (which had to be set up as a foundation to receive funds) and of which Schwartz is also the president. Cowan paid the Council 25G also, immediately, plus the 25% cut of the profits.

Schwartz & Co.'s obligation thereafter was to influence top names to work in "Main Street to Broadway" at a \$5,000 ceiling fee; other names doing walk-ons or being glorified "extras" were scaled at \$25 (about \$19 net, after deductions).

Richard Rodgers and Oscar Hammerstein 2d wrote a special song, "There's Music in You," for Mary Martin, for which they got \$25,000 for their own R&H Foundation (for young musicians). Brooks Atkinson, playing himself as the N.Y. Times' drama critic, is a key in the plot. A host of show biz names, familiar in the Sardi's-Astor-Lindy's-Toots Shor-21-Stork set, are shown following Atkinson into the theatre during the intermissions of this story-within-a-story, and the like. These are the \$25-per-bit players whose marquee name-value will also contribute to the end-result of a film that was patterned to raise funds to promote the theatre. Atkinson also got the \$25 fee for his histrionics.

## Rochester Stock Duo Expand Summer Setup

Rochester, Feb. 17.

Dorothy Chernuck and Omar Lerman, who operate the Arena Theatre as a year-round professional stock spot here, will also manage the Corning (N. Y.) Summer Theatre this season. The latter house, a 1,000-seat, air-conditioned proscenium playhouse, has had a guest star policy the last two summers, but the new producers plan to have a resident stock company. They will offer an eight-week schedule of former Broadway hits.

Partners will offer a 12-week summer season at the local Arena, with a separate resident company.

"Porgy and Bess," which had an enthusiastic reception in its Parisian bow last night (Mon.) at the Theatre de l'Empire, almost had to postpone its opening, because of difficulty in transporting the physical production from London on time. Scenery was still being hung and the lighting being set early last evening, so that there was no time for any kind of rehearsal before the performance.

Despite the hectic preparations, however, the George Gershwin folk opera got a big response in its first presentation in France. Despite the advance buildup, which led the audience to expect a masterpiece, there was applause after the principal numbers and an ovation at the final curtain.

The two-week engagement is almost a solid sellout in advance, according to Jean Bouchel Ysaye, manager of the theatre. Orchestra for the show's engagement here has been recruited from top local bands and, because of the size of the production, the theatre stage had to be rebuilt by stage manager Pierre Bezaud, stagehand head Jean Souchal and master electrician Bernard Legeay.

For the opening here, LeVern Hutcherson sang the role of Porgy and Leontyne Price sang Bess. Alternating with them during the local engagement will be Leslie Scott as Porgy and Urylee Leonard as Bess. Alexander Smallens, who conducted the original production of the George and Ira Gershwin-Dorothy and Du Bose Heyward work on Broadway nearly 20 years ago and has been with this revival since its original opening last summer in Texas, is batoning.

Complications in moving the production here from London (Continued on page 58)

## Hale to Partner With Choate on 'Gigi' Tour; Full Coast Run Set

Randolph Hale, operator of the Alcazar, San Francisco, and co-producer of the current Broadway revival of "On Borrowed Time," has concluded a deal to partner with Edward Choate in the Coast tour of "Gigi," with Audrey Hepburn continuing as star.

The comedy, under the production aegis of Gilbert Miller, is currently touring the east under the management of Choate. The Anita Loos dramatization of a Colette short story was presented on Broadway last season, elevating Miss Hepburn to stardom.

After completing its eastern tour "Gigi" will go directly to the Coast, opening March 12 for two-and-a-half weeks at the Biltmore, Los Angeles, then going to Seattle for Easter Week, prior to moving into Hale's Alcazar for an extended run as one of his local subscription offerings. Miss Hepburn is under contract for the show through May 30, after which she is due at Paramount for a picture assignment.

## Alex Cohen to England For 'Upstairs' Tryout

Producer Alexander H. Cohen, who holds the U. S. rights to "The Man Upstairs," Patrick Hamilton meller slated for London presentation in a few weeks, planes to England today (Wed.) to attend the play's tryout at Brighton. He is traveling by Air France, via Paris. His wife, costume designer Jocelyn, is following next week and they plan to return together in about three weeks.

Besides "The Man Upstairs," Cohen also plans, in partnership with scenic designer Ralph Als-wang, a production next season of "All Summer Long," Robert Anderson drama recently tried out at the Arena Theatre, Washington.

## Horton in Bermuda

Hamilton, Bermuda, Feb. 17. The Bermuda Theatre Series kicks off its third spring season to-night (Tues.) with "Rookery Nook," starring Edward Everett Horton. Series, which will run through June, is being presented at the Bermudiana Hotel in Pembroke. Parish.

## Plays Abroad

### Paint Your Wagon

London, Feb. 12.

Jack Hylton production, with arrangement by John Buckley. Two acts (10 scenes). Stars Bobby Howes and Sally Ann Howes; features Ken Caryl, Book and Lyrics by Alan J. Lerner, music, Frederick Lowe; dances and musical ensemble by Agnes de Mille, reproduced by Mavis Ray; scenery, Oliver Smith; costumes, Motley; lighting, Alec Shank; musical director, Harry Robinson; witz, director, Richard Bird; principal dancers: Mary Burr, Veit Bethke, Sheila O'Neill, Aleta Morrison, John Auld, Her Majesty's Theatre, London, Feb. 11, '53. \$2.50 top.

Ben Rumson ..... Bobby Howes  
Jennifer Rumson ..... Sally Ann Howes  
Sam ..... Desmond Ainsworth  
Salem Trumbull ..... Colin Cunningham  
Jasper ..... Godfrey Tiffen  
Sandy Twist ..... Kenneth Sandford  
Bill ..... John Sinclair  
Jake Whippary ..... Laurie Payne  
Cherry ..... Gloria Lynch  
Steve Bullback ..... Joseph Linn  
Mike Mooney ..... John Tinn  
Shing Yui ..... John Tinn  
Lee Zen ..... Eddie Hooper  
Edgar Crocker ..... Roy Gordon  
Reuben Slane ..... Roy Gordon  
Julio Valverdes ..... Ken Cantril  
Pete Billings ..... Veit Bethke  
Jacob Woodling ..... Ormonde Brown  
Elizabeth Woodling ..... June Grin  
Sarah Woodling ..... Joyce Neale  
Dutchie ..... Godfrey Tiffen  
Yvonne Sorel ..... Sheila O'Neill  
Suzanne Duval ..... Mary Burr  
Carmellita ..... Aleta Morrison  
Mary ..... Wendy Harcourt-Brown  
Rocky ..... John Auld  
Raymond Janney ..... John Baker  
Ed ..... Terence Cooper  
Johansen ..... Kenneth Luckman  
Jack ..... Gron Davies  
John Hughes

### Maurice Chevalier

Glasgow, Feb. 13.

Jack Hylton presentation of Maurice Chevalier, accompanied by Fred Freed. At King's Theatre, Glasgow.

Maurice Chevalier is here on his Scottish debut and impresses majority of stuholders, particularly those of older vintage. He brings a breath of Parisian gaiety to Scotland in dull February.

His moods are jaunty, gay and tender. There has been nobody quite like this happy, straw-hatted cavalier of song philosopher of "love, happiness and sunshine," as he himself puts it. Act is presented cabaret style, with the house lights up. Silvery blue drapes are the only setting. Artist strides on stage to join his accompanist, looking for all the world like some benign, graying, elderly gentleman with no show biz teeth. His rosy cheeks and white teeth add freshness to his years.

The 65-year-old Chevalier bellies his age. He lives about the stage, tilting skillfully at bebop, be it in Paris, New York or Glasgow. He impersonates his drink-loving uncle in an admirable cameo. He sighs of love and romance, of romantic Paris and the Place Pigalle, of the Folies Bergere and the old men going back to it in their old age.

In between times, Chevalier tells stories from France, clever comedy touch with all the Gallic wit and grimace of expression and nuance of voice. Packed house warms to his gaiety and philosophy, to his singing of "Sunny Side of the Street," to his impression of English comic Reg Dixon singing "Confidentially," and to his wistful new number, "Loin de Paris," which he sang so recently before the Queen. Star also gives out-fronters his w.k. "Louise" and "Valentine." No Chevalier act would be complete without 'em. Show has one interval, rather longish, and after two hours Chevalier takes curtain call to warm, affectionate milting. Gord.

### L'Heure Eblouissante (The Dazzling Hour)

Paris, Feb. 10.

Simone Berliou production of comedy in three acts (four scenes) by Anna Bonacci, adapted by Albert Verly with music by Jean YVES. Stars: Pierre Blanchard, Suzanne Flon, Jeanne Moreau. Music by Paul Misraki; sets by Emile Bertin; costumes by Jacques Carrette. Directed by Fernand Ledoux. At Theatre Antoine, Paris.

Jane ..... Monique Artur  
Butt, Sedley ..... Suzanne Flon  
Miles ..... Guyonne Gervais  
Sedley ..... Pierre Blanchard  
Mrs. Briggs ..... Raymond  
Mrs. Thompson ..... Nita Malber  
Ricket ..... Rlandreys  
Mayor ..... Raoul Marco  
Mrs. Jerome ..... Juliette Raril  
Geraldine ..... Jeanne Moreau  
Sheriff ..... Bernare Lancret  
Sally ..... Catherine Romane  
Bell ..... Jean-Marie Amat  
Gordon ..... Guy Pierauid

"The Dazzling Hour" is adapted from the Italian and has waited on the shelf for some time for Paris production. Opening established it as an immediate click, being the first big legit hit of the new year.

Staging is okay, with much colorful and comic use made of its crinoline background, and with newcomer Jeanne Moreau registering 100%. Suzanne Flon, who has the lead was out for several performances with flu which gave Miss Moreau an opportunity to play both femme roles. Crix, who gave her raves at the preem, came back to see her double in the show.

Sedley (Pierre Blanchard), ambitious composer, is organist and choir master in a small English town in the early Victorian days (circa 1840-1850). Although happily married, he is discontented because his music is not sweeping the world. One day, the town's mayor comes to him with news that a very influential nobleman is to visit the village for one night. Mayor is certain that nobleman will further the cause of Sedley's career if Mrs. Sedley (Suzanne Flon) is unusually nice to him.

Sedley, his wife and the mayor engage Geraldine (Jeanne Moreau), town's trollop, to impersonate Mrs. Sedley during the nobleman's stay. Plan operates until Sedley, who has developed a yen for Geraldine, defends her honor as his wife against the advances of the nobleman. The nobleman leaves his house in a fury and, seeking a lady of the evening meets the real Mrs. Sedley, who returns his affections. Play ends with Sedley receiving news that his London concert has been arranged and believing that this is due to his musical talent. But Mrs. Sedley knows better.

Blanchard is excellent as the indignant, fussy composer who has more temperament than talent. Miss Flon, as the wife, scores in a

cleverly-written second act. Miss Moreau as Geraldine turns in a star-making performance. Bernard Lancet, as a suave nobleman, and Raoul Marco as a comic, are socko. Yvonne Leduc, Raymond and Nita Malber as three elderly gals who want to learn singing from Sedley, contribute good support. Direction by Fernand Ledoux lends the play nice pace, pointing up both comedy and atmosphere. Paul Misraki's theme waltz, "Love Comes, Love Goes," is put to frigate use as cue for the love-making. Costumes by Jacques Carrette and period set by Emile Bertin are tops. Writing and handling of the plot have given it charm. Curt.

### La Puissance Et La Gloire

(The Power and the Glory)

Paris, Feb. 10.

Lucien Beer and Robert de Rillon production of drama in seven scenes by Pierre Bost, Pierre Darbon and Pierre Quet; adapted from novel by Graham Greene. Directed by Anne Clave. Sets and costumes by Francoise Galliard-Bisler. At Theatre de l'Oeuvre, Paris, \$3 top.

Tench ..... Yves Bureau  
Chief of Police ..... Chas. Levial  
Lieutenant ..... Pierre Valia  
Lieutenant ..... Francois Darbon  
Priest ..... Helene Gerber  
Maria ..... Yanki Malloire  
Francisco ..... J.F. Schreiber  
Miguel ..... Henry Barlier  
Simone ..... Paul Barault  
Simeon ..... Michel Aumont  
Pedro ..... Serge Merlin  
Soldier ..... Julien Guilomar

"Power and Glory" is adaptation by Pierre Bost, Pierre Darbon and Pierre Quet of the Graham Greene novel of the same title which John Ford filmed in Hollywood as "Fugitive" four years ago. French legit version has had a long wait because the late Louis Jouvet had it in rehearsal when he died suddenly in 1951. The death of Jouvet postponed production at his house, the Athenae, which put on "On Earth as It Is in Heaven" in its stead, and struck it rich. "On Earth" is still running after a year while "Power" is doing weak biz, and probably will close shortly. "Power" is faithful to Greene novel in relating the grim adventures of a Catholic priest in Mexico during the era of religious persecution 30 years ago. He is not personally an exemplary figure, being a drunkard and the father of an illegitimate child, but his conscience as a priest drives him to perform his religious duties.

The French scribes have done what they can to put Greene's narrative on stage, but it is not enough. Script has little life or vigor. Pic rights belong to Hollywood which rules out a French film version.

Production at L'Oeuvre serves the play as well as could be expected. Andre Clave's direction tries to bring it to life. Francois Darbon scores as the hunted priest, while Robert Porte is good as police lieutenant who pursues him. Pierre Valia as informer overdoes the character's hysteria and others in the cast have only minor assignments. Sets by Francine Galliard-Risler aid in creating the atmosphere of provincial Mexico. Curt.

### 13 a Table (13 At Table)

Paris, Feb. 10.

Mitty Goldin production of comedy in three acts by Marc-Gilbert Sauvageon. Features Simone a lady Robert Mureau. Directed by author: Sets, Carlihan; costumes, Yves Bonnat. At Capucines Theatre, Paris, \$3 top.

Director ..... Mitty Goldin  
Conseils Koukousk ..... Zita Perzel  
Veronique Chambon ..... Nadine Alari  
Antoine Villardier ..... Robert Mureau  
Doctor Pelour ..... Maxime Fabert  
Frederic ..... Rene Lestely  
Jean-Charles Chambon ..... Christian Alers  
Dupailon ..... Albert Michels

Marc-Gilbert Sauvageon is prolific writer for Paris legit and Gallic films. Last month he contributed the book of the musical comedy, "It's Written in the Stars," now at Theatre de Paris, and has credits on three new pix. This is farce-comedy and some of its scenes, especially at beginning, win smiles if not loud laughs. But the plot is too thin to spread over three acts, and result is unsubstantial evening. Idea behind "13" seems betwixt suited to a 15-minute revue sketch.

Flustered hostess discovers just before dinner on Christmas Eve that she has invited 13 guests. Being superstitious, she is alarmed and commences telephoning for a 14th guest. Although guests are hard to find, she finally secures one, but then another guest, the family doctor, is called away. Again there are 13, and now she tries to get another to avoid the unlucky number. The entire play works around this same notion, with a weak sub-plot about a South American adventures, once married to host-husband, showing up with the intention of shooting him. (Continued on page 60)

## Plays on B'way.

Continued from page 56

### On Borrowed Time

performance as the disapproving but adoring Granny, and Leo G. Carroll is plausibly bland as the lather but understanding Mr. Brink. Young David John Stollery is direct and attractive as the mopey, Pud, and Kay Hammond is reasonably odious as Aunt Demetria. Of the secondary players, Melinda Markey, daughter of Joan Bennett and Gene Markey, is refreshing and likable as the young neighbor who's helping out in the household, while Thayer Roberts, Russell Hicks, Robert Kaline, Michael Jeffrey, Larry Barton and Gerald Milton are believable in supporting roles (two bit parts have been trimmed in this revival).

Paul Morison has provided an acceptable combination interior-outdoor setting (one scene originally in an upstairs bedroom is now played in the sitting room, thereby eliminating an extra set) and Marshall Jamison, production assistant to original stager Joshua Logan, has directed the play nicely. Hobe.

### John Brown's Body

Paul Gregory production drama in two parts, adapted by Charles Laughton from Stephen Vincent Benet's epic poem of same title. Stars Tyrone Power, Judith Anderson, Raymond Massey. Directed by Laughton; music and effects, War Schumann; onstage choral director, Rich-Ed. At Century Theatre, N.Y., Feb. 14, '53; \$4.80 top (\$6 Friday, Saturday nights and opening). Cast also includes choral group of 20.

Broadway's reaction to "John Brown's Body" should be just about as enthusiastic as that of any of the cities, college towns and whistle-stops the show has played in its many thousands of miles of touring back and forth across the country this season. For this three-star barestage performance of Stephen Vincent Benet's inspiring poem is enthralling, stirring drama.

The offering has much more theatrical dimension than might be expected from a "recitation." This apparently stems not only from the eloquent choral background, including hymns, songs and atmospheric sounds, but also in a major degree from the incandescent performances of the three stars. Tyrone Power, Judith Anderson and Raymond Massey. This trio plays a whole gallery of characters, alternating primarily to provide variation of voice rather than with any idea of identity between actor and character.

Although Charles Laughton's adaptation necessarily eliminates substantial portions of the Benet work, it somehow retains the flavor and emotional quality of the original. And just as Benet's poem, despite its multiple-thread narrative form, gradually evolves into a cohesive dramatic story, this stage presentation without scenery or costumes, but with merely background drapes, a sort of bulwark, chairs, microphones and spotlights, focuses the material into compelling theatre. There are relatively few lukewarm intervals.

For Broadway, where he has not made a stage appearance since his bit-player days of nearly 20 years ago, Tyrone Power is the standout element of the show. Nothing he has done on the screen suggests the vitality, flexibility and fire of his performance in John Brown's Body. Although anyone who saw him in a strawhat revival of "Liliom" about 15 years ago at Westport, Conn., would know he is anything but the cardboard juvenile he has played so often in pictures, his red-corpse reading of Benet's Civil War poem will be a revelation to most audiences.

Not far behind Power in this production is Raymond Massey, giving one of the standout performances of his career. And while Judith Anderson tends to rend a passion to shreds at times, she also offers a vibrant, occasionally affecting portrayal of a catalog of characters. Laughton, besides adapting the Benet work, has directed the performance expressively, and is presumably responsible in major part for the imaginative, resourceful production conception. However, Walter Schumann deserves credit for the actual choral effects, which the group handles superbly under Richard White's direction. Hobe.

## Equity Shows

(Feb. 16-Mar. 1)

Finian's Rainbow — Lenox Hill Playhouse, N. Y. (25-1).  
Man and Superman — DeWitt H. S., Bronx, N. Y. (20-21); Bryant H. S., Queens, N. Y. (27-28).

## Seek Mary Hunter For

### Vancouver Musicals

Thor Arngrim and Stuart Baker, who operate the Totem Theatre in Vancouver, are seeking Broadway director Mary Hunter to stage a series of musical comedy revivals there next Summer. The shows would be presented in a local auditorium, which is to be substantially altered for the purpose. Another local group already presents summer operettas outdoors, but the Totem venture would be in addition to that.

Miss Hunter, who has staged various Broadway shows and directed the summer season at Dallas for several years, returned over the weekend from Vancouver, after looking over the local setup and conferring with Arngrim and Stuart.

## 'Porgy'

Continued from page 57

arose even before the closing there. British customs officials had indicated that it would take four days to clear the show. However, producers Davis and Breen managed to get the scenery, costumes and props from the Stoll Theatre to Dover in time, only to have Channel storms come up, so the boats refused to take the equipment.

The production was finally shipped across the Channel on a boat many hours later, thereby missing train connections on this side. As a consequence, a special train had to be hired to transport the show to Paris. It had appeared for a time that the entire Paris engagement might have to be cancelled and the revival taken directly to New York, where it is scheduled to open March 10 at the Ziegfeld Theatre.

Incidentally, Davis and Breen have been informed that the scenery will have to be cut down because the proscenium of the Ziegfeld is only 36 feet wide, whereas the show was built for much larger prosceniums than that. Larry Bland, the show's carpenter, and Sam Kornblatt, the electrician, flew to New York before "Porgy and Bess" left London, and checked the backstage measurements and facilities of the Ziegfeld. Except for the proscenium width, it should be satisfactory, they reported.

"Porgy and Bess" closes here Feb. 28 and the troupe sails March 3 for New York.

## Legit Bits

Gilbert Miller took off for Havana Saturday (14) on a 10-day vacation. . . Edward Arnold to star in "Apple of His Eye" at Herb Rogers' Palm Springs (Cal.) Playhouse for one week opening Feb. 24. . . RCA Victor to cut the original cast album of "Hazel Flagg" this weekend. . . Roger L. Stevens acquired the American rights to "Escapade," current London hit by Roger MacDougall, from producer Henry Sherek. . . Evans Thornton subbed for vacationing Webb Tilton in the role of Emile de Beque in the national company of "South Pacific" last week in Birmingham. . . Vittorio Gassman skedded to tour the U.S. early next year in an Italian repertoire program. . . Dorothy Chernuck and Omar K. Lerman, producers of the Rochester Arena Theatre, named managing directors of the Corning Glass Summer Theatre, Corning, N.Y. . . Due to the conflict in openings of "Maggie" and "Misalliance" tonight (Wed.), critics covered latter production last night.

Antoinette Perry Awards Dinner for 1953 will take place March 29, at the Waldorf-Astoria, N.Y. Act to permit the City of New York to enter into a longterm, \$-a-year lease with the City Center of Music and Drama was introduced in the Albany Legislature Monday (16). Center now pays city annual rental of about \$23,000. . . Choreographer Michael Kidd was laid up all last week with flu, which held up final casting on dancers and rehearsals for "Can-Can."

Marjorie Winfield withdrew last week as stage manager of the Broadway production of "Fourposter," to return to San Francisco, where her author-husband, J. F. Cahn, is promotion manager of the Chronicle. . . The Theatre Guild and Joshua Logan, co-producers of "Picnic," last week exercised the 20% overall for the show, bringing the capitalization to \$90,000, which has reportedly been exceeded by the production cost.

The latest Broadway musical to be imported into London has the makings of a solid if not spectacular success. After more than two months out of town, Jack Hylton brought it to the West End into the same theatre where "Brigadoon" (authored by the same team) proved a boxoffice hit a few seasons back.

As a variation from the familiar procedure, Hylton has given the starring roles to British artists. Signing of Bobby Howes and his daughter, Sally Ann, was a shrewd bit of showmanship. There was not only the obvious sentimental angle but it also marked Howes' West End comeback after an absence of two or three years. And as they play the father and daughter roles, it was a natural piece of casting.

The main triumph of "Wagon," will not necessarily be because of the stars alone, although they get a boff reaction. Howes makes no pretense towards high-powered vocalizing, as his strength lies in his impish comedy style; nevertheless, he makes a valiant try with his solo numbers. Sally Ann, on the other hand, has developed into a mature chirper and has mastered the art of selling a song. In her individual songs ("What's Going On Here," "How Can I Wait?" and "All For Him") and in her duets with Ken Cantril, she reveals a warmhearted style that clicks with its obvious sincerity.

In earlier sequences, the story and action moved slowly, but the production got a timely shot in the arm from the dancing girls. The Agnes de Mille routines, which have been reproduced by Mavis Ray, were spectacular and vital. The girls' first entrance on the stage was one of the highspots of the staging. A routine by Sheila O'Neill and Veit Bethke proved to be the only showstopper of the first night.

The slender story of gold rush adventures was adequate to provide a background for a lavish and expansive presentation. The decor was on impressive lines and the setting for Jake's palace where the dance numbers are staged follows an attractive design. With the occasional use of a drop cloth in between major sets, director Richard Bird is able to keep the action rolling. There was a decided positive reaction to the music and lyrics which, while not entirely in the popular vein, fit comfortably into the theme.

Apart from Cantril, who makes a strong hit as the romantic lead, the cast is entirely made up of British performers. Their accents may not be 100% but are more than good enough to deceive the average British audience. They also are sufficiently strong to convey the warm adventurous spirit of the period. They are good enough, too, to prove that an occasional Broadway musical can be reproduced on the London stage without a Broadway cast.

In a big cast in which the dancers, both male and female, get many of the big opportunities, there are no weak acting links. There is firstclass team work in which the comedy situations are broadly played and the vocal numbers are presented with appropriate vivacity. Myro.



# Chi Biz Hypoed With Fonda \$33,189 House Record; 'Banana' \$27,800

Chicago, Feb. 17.  
Chicago legit is in excellent condition with the Henry Fonda entry, "Point of No Return," breaking the house record at the Erlanger last week. "Dial M For Murder" also showed an excellent rise, with the Tuesday night early curtain again SRO.

Next week "The Shrike" settles down for six weeks at the Erlanger. Estimates for Last Week

Call Me Madam, Shubert (4th wk) (\$5; 2,100) (Stitch-Smith). Sprightly \$43,300 with large convention trade.

Dial M For Murder, Harris (3d wk) (\$4.40; 1,000) (Richard Greene). Doing real fine with \$19,700.

Point of No Return, Erlanger (3d wk) (\$5; 1,334) (Henry Fonda). Broke the house record with \$33,189; exits town Saturday (21).

Top Banana, Great Northern (11th wk) (\$6; 1,800) (Phil Silvers). Sales picking up, with final weeks' result resulting in smart \$27,800. Stops run here Feb. 28.

## Picnic' \$19,200, 'Maid' \$13,100, Hub

Boston, Feb. 17.  
Current week marks a brief hiatus in the Hub's legit season, with all houses dark. "Fasten Your Belts" bows into the Shubert Monday (23), teeing off with a matinee performance. "Gigi" bows into the Wilbur same night.

Estimates for Last Week

Maid in the Ozarks, Majestic (4th wk) (\$3.60; 1,100). Wound four-week stand with okay \$13,100.

Picnic, Plymouth (2d wk) (\$3.60; 1,200). Built to slick \$19,200 for finale.

## 'OKLAHOMA' FINE 39G IN THREE-STAND SPLIT

Phoenix, Feb. 17.  
"Oklahoma," the Theatre Guild's perennial tourer, had a cleanup last week with gross of just under \$39,000 for a three-stand split.

Rodgers-Hammerstein musical played Monday-Tuesday (9-10) at the Auditorium, Pasadena; Wednesday (11) at the California, San Bernardino, and Friday-Saturday (13-14) at the Paramount here.

## 'Bell' Only Fair \$15,500 In Full Richmond Week

Richmond, Feb. 17.  
"Bell, Book and Candle," playing a full eight-performance stand at the WRVA Theatre here last week, grossed a fair \$15,500. The Shepard Traube production might have grossed more by splitting the week with some other town, but that would have involved transportation costs, so it probably netted more by standing still here, even though the total receipts were less.

Joan Bennett-Zachary Scott starrer is playing Washington this week.

## 'Affairs' Okay \$15,000; 'Moment' \$4,800, Frisco

San Francisco, Feb. 17.  
Frisco legit continues active with two productions on hand, each thriving.

Estimates for Last Week

Affairs of State, Geary (3d wk) (C-\$3.60; 1,550) (Marsha Hunt, Otto Kruger). Okay \$15,000 (Previous week, a nice \$17,000).

One Moment, Please, Marines Memorial Theatre (2d wk) (R-\$3; 640) (Carol Brumm, Jane Connell, Robert Cowell, Louis Bennett). Stepped up to a fine \$4,800 (Previous week, a good \$4,200).

## 'Girl' \$15,100, Cleve.

Cleveland, Feb. 17.  
"Country Girl," costarring Sidney Blackmer, Dane Clark and Nancy Kelly, pulled a mild \$15,100 last week at the Hanna here. Sidney Odets drama is at Nixon, Pittsburgh, this week.

## 'Maggie' \$17,900, N. H.

New Haven, Feb. 17.  
Full-week stand of "Maggie" at the Shubert last week pulled spotty biz, with final take, at a \$5.40 top, reaching \$17,900.  
House is dark currently. Next week has preem of "Camino Real" (23-28).

## Current Road Shows (Feb. 16-28)

Affairs of State (Otto Kruger, Marsha Hunt)—Geary, S.F. (16-28).

Bell, Book and Candle (Joan Bennett, Zachary Scott)—National, Wash. (16-23).

Call Me Madam—Shubert, Chi (16-28).

Camino Real—Shubert, N.H. (23-28).

Certain Joy—Locust, Philly (16-28).

Constant Wife (Katharine Cornell, Robert Fleming, John Emery)—Biltmore, L.A. (17-28).

Country Girl (Sidney Blackmer, Dane Clark, Nancy Kelly)—Nixon, Pitt. (16-21); Virginia, Wheeling, W.Va. (23-24); Palace, Youngstown (25-26); Colonial Akron (27); Shea's, Erie (28).

Dial M for Murder (Richard Greene)—Harris, Chi (16-28).

Fasten Your Belts—Her Majesty's, Montreal (16-21); Shubert, Boston (23-28).

Fourposter (Jessica Tandy, Hume Cronyn)—Hanna, Cleve. (16-21); Royal Alexandra, Toronto (23-28).

Gigi (Audrey Hepburn)—WRVA Theatre, Richmond (16-17); Playhouse, Wilmington (19-21); Wilbur, Boston (23-28).

Good Nite, Ladies—Cox Cincy (16-21); Cass, Detroit (23-28).

Guys and Dolls—Aud., Rochester (16-21); Shubert, Detroit (23-28).

I Am a Camera (Julie Harris)—Murat, Indianapolis (16-18); Hartman, Columbus (19-21); Ford's, Balto (23-28).

I Found April (Constance Bennett)—Court Square, Springfield, Mass. (19-21); Lyric, Allentown, Pa. (23); Rajah, Reading, Pa. (24); Playhouse, Wilmington (25-28).

Maid in the Ozarks—Strand, Portland, Me. (16-21); Metropolitan, Providence (23-28).

Mrs. McThing (Helen Hayes)—Shubert, Philly (16-28).

My Three Angels—Parsons, Hartford (19-21); Walnut, Philly (23-28).

Oklahoma—Paramount, Tucson (16); Liberty Hall, El Paso (17); Aud., San Angelo, Texas (19); High School Aud., Midland Texas (20); Aud., Fort Worth (21); Aud., Dallas (22); Tyler, Texas (23); Municipal Aud., Shreveport (24); Municipal Aud., Vicksburg (25); Paramount, Baton Rouge (26-27); Ft. Whiting Aud., Mobile (28).

Paris '90 (Carmelita Otis Skinner)—Lyceum, Minneapolis (16-21); Parkway, Madison, Wis. (23); Davidson, Milwaukee (24-28).

Point of No Return (Henry Fonda)—Erlanger, Chi (16-21); American, St. Louis (23-28).

Shrike (Van Heflin)—American, St. L. (16-21); Erlanger, Chi (23-28).

South Pacific (Janet Blair, Webb Tilton)—Tower, Atlanta (16-28).

Stalag 17—Shubert, Wash. (16-28).

Top Banana (Phil Silvers)—Great Northern, Chi (16-28).

White Cargo—Shea's, Bradford, Pa. (28).

Wonderful Town (Rosalind Russell)—Forrest, Philly (16-21).

## Ballet Theatre \$19,500 For Four in Big Jumps

Ballet Theatre racked up a neat \$19,500 in four performances last week. Troupe made some big hops, necessitating layoffs. Monday (9) in Corpus Christi if grossed \$4,900; Wednesday, El Paso, \$5,300; Thursday, Tucson, \$3,700, and Saturday, Claremont, Cal., \$5,600.

Troupe opens Friday (20) in L.A., at the Philharmonic Auditorium, for an 11-performance stay.

## 'Camera' \$16,200, Pitt

Pittsburgh, Feb. 17.  
"I Am a Camera" didn't lose any money at the Nixon last week, but it was still somewhat disappointing at \$16,200. Although Julie Harris and most of the cast drew down fine personal notices, reviews for the most part were not b.o.  
Current attraction is "Country Girl." Nixon is now solidly booked until well into April.

Marian Anderson will give her only N. Y. concert of the season at the Metropolitan Opera House Easter Sunday afternoon, April 5.

## Heflin-'Shrike' \$16,400; 'Forest' \$10,000, St. Louis

St. Louis, Feb. 17.  
Mixed reviews greeted "The Shrike," with Van Heflin, and piece wound up the first of its two-week frame at the American Sunday (15) with a \$16,400 take, at \$4.27 top.

Mild interest was manifested in "Petrified Forest," with Gene Raymond, and it closed a week's engagement at the Empress last night (Mon.) with an estimated \$10,000.

## Roz \$43,700, Philly; 'McThing' \$27,900

Philadelphia, Feb. 17.  
Legit grosses continued to ring up new highs, with heavy attendance at all three Shubert houses. Sparked by rave reviews, "Wonderful Town," went SRO for two weeks run at all but its opening performance.

Newcomer last night (Mon.) was the Kermit Bloomgarden-Thomas Hammond production, "A Certain Joy," which preemed at the Locust.

Estimates for Last Week

Legend of Lovers, Academy Foyer (1st wk) (350; \$3.25). Arena-stage group getting heavy social backing for second production, \$8,000.

Wonderful Town, Forrest (1st wk) (1,760; \$5.20) (Rosalind Russell). New musical a click from takeoff. Rich \$43,700.

Fourposter, Locust (2d wk) (1,580; \$4.55) (Jessica Tandy, Hume Cronyn). Domestic comedy bettered sock first week with great \$31,400.

Mrs. McThing, Shubert (1st wk) (1,870; \$4.55) (Helen Hayes, Jules Munshin). Competition hurt Mary Chase fantasy, but still plenty strong at \$27,900.

## 'DOLLS' RECORD \$41,000 IN BUFFALO STANZA

Buffalo, Feb. 17.  
"Guys and Dolls," playing a full eight-performance string at the 1,400-seat Erlanger here last week, grossed over \$41,000 at \$6 top. It was a b.o. record for the house.  
Musical is at the Auditorium, Rochester, all this week.

## 'Stalag' Firm \$17,800, Hilltop \$5,000, Balto

Baltimore, Feb. 17.  
Legit cashed in here last week with both Ford's and Don Swann's Hilltop Theatre-in-The-Round in operation, plus two weekend performances by the N.Y. City Ballet Co. at the Lyric. "Stalag 17" at Ford's garnered a firm \$17,800 as the sixth offering on the Theatre Guild-ATS subscription list.

Swann wound up his five-play schedule of arena presentations at the Sheraton-Belvedere Hotel with Patsy Kelly in "My Sister Eileen." Response for the "Fields-Chodorov comedy was a mild \$5,000.

Dance troupe opened a short eastern tour here, grossing a record \$13,000 for two performances.

Current at Ford's is Jose Greco and his dance group in a return visit with "I Am a Camera" set to follow as final offering on Guild-ATS subscription. "The Deep Blue Sea" is set for the Week of March 9.

## Royal Opera Fest \$16,600 For Four in Toronto

Toronto, Feb. 17.  
On split-week opening (12-14), Royal Opera Festival grossed a smash \$16,600 for four performances at the Royal Alexandra, with the 1,525-seater scaled at \$3.50 top and "Madame Butterfly" and "Cosi Fan Tutte" nightly sellouts.

Current week sees repeats of previous two operas, plus Menotti's "The Consul," latter also sold out. Ernest M. Rawley, manager of the Royal Alexandra, is impresario of the venture.

## 'Mother' \$11,800, L.A.

Los Angeles, Feb. 17.  
"Life With Mother," town's only legit tenant, racked up moderate tally last week in its third frame at the 1,518-seat Carthay Circle, with gross at \$11,800.

Biz perks this week with Katharine Cornell opening tonight (Tues.) in "The Constant Wife" for a three-week run at the 1,638-seat Biltmore.

# B'way Skids; 'Hazel' Perky \$33,900 (6), 'Time' \$6,200 for 6 Despite Raves, 'John' OK With Crix, Bette \$38,700

Broadway took it on the chin again last week as the boxoffice continued the spotty trend of recent weeks. Most shows sagged fairly sharply, but a few registered rises, in two cases as a result of two-for-one stimulus.

Attendance was generally off early in the week, with receipts especially disappointing for the midweek matinee, in most cases played Thursday (Lincoln's Birthday). Trade picked up quickly at the matinee Saturday (14), however, and was also brisk that night. But in most instances the weeks' total was below that for the previous stanza. Business is expected to improve this week.

Of the new openings, "On Borrowed Time" drew rave notices and little patronage. "Hazel Flagg" got a split press and made a promising b.o. start, and "John Brown's Body" was almost unanimously praised.

"Love's Labour's Lost" concluded a limited engagement Sunday night (15) at the City Center, to be succeeded tonight (Wed.) by "Misalliance" for a two-week run. "Emperor's Clothes" is due to fold Saturday night (21). "Deep Blue Sea" closes Feb. 28 to tour and "Bernardine" must vacate the Playhouse the same night. There are three openings this week.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Opera).

Other parenthetical designations refer, respectively, to top prices; number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net; i.e., exclusive of tax.

Bernardine, Playhouse (18th wk) (C-\$4.80; 999; \$21,500). Over \$7,200 (previous week, \$8,000). Must vacate the house Feb. 28, either to move elsewhere, go on the road or fold.

Children's Hour, Coronet (9th wk) (D-\$4.80; 1,027; \$28,378). Nearly \$12,500 (previous week, \$13,900).

Cruelbe, Beck (4th wk) (D-\$6.48; 1,214; \$31,000). Almost \$28,000 (previous week, \$28,400).

Deep Blue Sea, Morosco (15th wk) (D-\$4.80; 912; \$26,000) (Margaret Sullivan). Nearly \$13,500 (previous week, \$15,700); has reverted from the \$6 top Friday and Saturday nights to \$4.80 every evening; closing Feb. 28 for a limited tour.

Dial M for Murder, Plymouth (16th wk) (D-\$4.80; 1,062; \$30,495) (Maurice Evans). Over \$30,700 again.

Emperor's Clothes, Barrymore (1st wk) (D-\$6.48; 1,060; \$28,000) (Lee J. Cobb). Almost \$10,600 for the initial stanza; closing Saturday night (21).

Evening With Beatrice Lillie, Booth (20th wk) (R-\$6; 739; \$24,184) (Beatrice Lillie). Nearly \$23,600 (previous week, \$24,200).

Fifth Season, Cort (4th wk) (C-\$4.80; 1,056; \$25,639) (Menasha Skulnik, Richard Whorf). Over \$25,100 (previous week, \$24,600).

Fourposter, Golden (6th wk) (C-\$4.80; 769; \$19,195) (Sylvia Sydney, Romney Brent). Over \$12,500 (previous week, \$10,500).

Guys and Dolls, 46th St. (117th wk) (MC-\$6.60; 1,319; \$43,904). Over \$36,700 (previous week, \$38,700).

Hazel Flagg, Hellinger (1st wk) (MC-\$7.20; 1,527; \$33,000) (Helen Gallagher, Thomas Mitchell, Benay Venuta, John Howard). Opened last Wednesday night (11) to three favorable notices (Atkinson, Times; McClain, Journal-American; Watts, Post), three pans (Chapman, News; Coleman, Mirror; Kerr, Herald Tribune) and one on-the-fence (Hawkins, World-Telegram & Sun); drew \$33,900 for six performances, plus \$6,900 for two previews.

John Brown's Body, Century (1st wk) (D-\$6.48; 1,645; \$43,000) (Tyronne Power, Judith Anderson, Raymond Massey). Opened Saturday night (14) to six favorable reviews (Atkinson, Times; Coleman, Mirror; Hawkins, World-Telegram & Sun; Kerr, Herald Tribune; McClain, Journal-American; Watts, Post) and one pan (Chapman, News; premiere grossed \$6,200).

King and I, St. James (99th wk) (MC-\$7.20; 1,571; \$51,171) (Yul Brynner). Over \$48,300 (previous week, \$47,500).

Love of Four Colonels, Shubert (5th wk) (C-\$6.48; 1,361; \$39,000) (Rex Harrison, Lilli Palmer). Almost \$37,500 (previous week,

\$37,300); Theatre Guild subscription ended last week.

Love's Labour's Lost, City Center (2d wk) (C-\$3; 2,100; \$35,000) (Joseph Schildkraut, Kevin McCarthy, Meg Mundy, Philip Bourneuf, Burd Hatfield). Nearly \$22,500 for the second eight-performance stanza; closed Sunday night (15) after 16 performances.

Mid-Summer, Vanderbilt (4th wk) (D-\$4.80; 720; \$18,500) (Mark Stevens, Geraldine Page). Almost \$16,000 (previous week, \$15,000).

Moon Is Blue, Miller (102d wk) (C-\$4.80; 920; \$21,586) (Donald Cook, Barry Nelson, Janet Riley). Nearly \$12,900 (previous week, \$12,300).

New Faces, Royale (40th wk) (R-\$6; 1,035; \$30,600). Approached \$20,000 (previous week, \$22,100).

On Borrowed Time, 48th St. (1st wk) (CD-\$4.80; 925; \$22,927) (Victor Moore, Leo G. Carroll, Beulah Bondi). Opened last Tuesday (10) to unanimous raves; first six performances grossed \$6,200, the Friday night show having been cancelled because of Moore's illness.

Pal Joey, Broadhurst (59th wk) (MC-\$6.60; 1,160; \$39,602) (Vivienne Segal, Harold Lang). Over \$28,100 (previous week, \$32,200).

Seven Year Itch, Fulton (13th wk) (C-\$6.48; 1,063; \$24,400). Almost \$24,700 (previous week, \$24,300).

South Pacific, Majestic (200th wk) (MC-\$6; 1,659; \$50,186) (Martha Wright, George Britton). Nearly \$21,800 (previous week, \$33,900).

Time of the Cuckoo, Empire (18th wk) (CD-\$6.48; 1,082; \$25,056) (Shirley Booth). Over \$17,500 (previous week, \$20,000).

Time Out for Ginger, Lyceum (11th wk) (C-\$4.80; 995; \$22,845) (Melvyn Douglas). Almost \$15,100 (previous week, \$16,500).

Two's Company, Alvin (9th wk) (R-\$7.20; 1,331; \$47,167) (Bette Davis). Over \$38,700 without theatre parties (previous week, \$22,300 for four performances); has scattered parties this week and next, after which its on its own.

Wish You Were Here, Imperial (34th wk) (MC-\$7.20; 1,400; \$52,080). Nearly \$45,700 (previous week, \$49,200).

OPENING THIS WEEK

Maggie, National (MC-\$7.20; 1,172; \$36,000) (Betty Paul, Keith Andes, Odette Myrtil). Franklin Gilbert-John Fearnley production of musical version of James M. Barrie's "What Every Woman Knows," with book by Hugh Thomas, music and lyrics by William Roy; opens tonight (Wed.).

Misalliance, City Center (C-\$3; 2,100; \$35,000) (Barry Jones, Tamara Geva, Roddy McDowell). N. Y. City Drama Co. revival of Shaw comedy opens tonight (Wed.) for 16-performance engagement.

Picnic, Music Box (CD-\$6.48; 1,012; \$27,000). Theatre Guild-Joshua Logan production of play by William Inge, opens tomorrow night (Thurs.).

## CORNELL GOOD \$31,200 IN 3 SOUTHERN STANDS

Dallas, Feb. 17.  
Katharine Cornell, playing three stands last week, grossed nearly \$31,200 in her revival of "Constant Wife," co-starring Robert Fleming and John Emery.

Production played Monday night (9) at the Paramount, Baton Rouge; Wednesday-Thursday (11-12) at the Music Hall, Houston, and Friday-Saturday (13-14) at the Melba here.

## 'Gigi' Fair \$15,100 (3d); Greco Hot \$27,000, D.C.

Washington, Feb. 17.  
The Jose Greco troupe of Spanish dancers, a strong draw in Washington, pulled a fat \$27,000 through the turnstiles at the Shubert Theatre in last week's single-stanza stand, and obviously could have done a profitable second session here if bookings had permitted. Troupe won universal acclaim from the critics. "Stalag 17" moved into the house last night (16).

At the National Theatre, "Gigi" wound up the third week of a three-week stand to a fair \$15,100 gross, and moved on. "Bell, Book and Candle," starring Joan Bennett, followed into the National last night (16) with a handsome advance sale for its Washington stay.



# Longhair Ere Long (Nov.) for Vegas; Pacific Coast Opera Sets 'Carmen'

Las Vegas, Feb. 17.—First concerted attempt in Las Vegas for longhair presentation will be the opera, "Carmen," by the Pacific Coast Opera Co., set for next Nov. 8, sponsored by the newly-organized Las Vegas Opera Assn. With cost for the one-nighter approximating \$7,500, bill is to be underwritten by subscriptions, plus boxoffice returns. Opera will be presented in the new 1,500-seater high school auditorium, now building, but due to be completed by midsummer.

Opera outfit, from Frisco, directed by Arturo Casiglia, roadshows many productions for Coast cities during spring and fall seasons. It's comprised of soloists who sing supporting and sometimes lead roles in the San Francisco Opera; chorus members also from this Coast company; full ballet corps, and 40 musicians from the San Francisco Symphony. Pacific Coast Opera Co., is able to package almost any complete opera in the repertoire. Company also brings in its own sets, made adaptable for any fair-size stage.

Las Vegas Opera Assn. took cue from the Reno Light Opera Assn., now in its second season. Reno's initial attempt with "Rigoletto," last April, not only was successful from the attendance standpoint, but cleared \$2,500. Las Vegas org., with Mrs. Virginia Moore, who sparked the Reno success, has set similar machinery in motion here.

## Hotels Not Tapped Yet

Opera group has already accumulated funds and pledges amounting to over \$3,000, within six weeks of inception. So far, the big money wells of resort hotels have not been tapped, with subscriptions from localities making up the treasurer's report. As in Reno, several of the individuals having interests in gambling enterprises will be in-

vited to become patrons. These men will be asked to help secure the opera's initialer here, but their checks will remain in escrow to be returned if entire cost is raised from membership and boxoffice.

Association hit with a big splash when Lauritz Melchior & Co. recently played a week at the Sahara. Melchior became the first honorary member, and teed off opening meeting with talk aimed to help the budding org. Second honorary membership went to Mimi Benzell, during a luncheon at the Thunderbird, which had her booked for a fortnight.

Due in next week from Frisco is Casiglia, who will huddle with opera heads to chart pre-presentation plans. A banquet is being arranged in his honor in the Golden Key Room of Sands Hotel.

## PACIFIC FINE \$56,100 IN BIRMINGHAM WEEK

Birmingham, Feb. 17.—"South Pacific" grossed \$56,100 last week at the 2,600-seat Temple. Eight performances was longest legitimate run here in 18 years. Theatre has been without roadshows for past two years.

Standing room only last two nights.

## Atterburys to Fold Stock In Albany After 6 Years

Albany, Feb. 17.—Elimination of two plays from the current season's schedule, and dropping of the curtain March 28 on six years of stock in Albany, were announced by Malcolm Atterbury in a speech at the premiere of "Apple Of His Eye" at the Colonial Playhouse here. Actor-manager and his actress-wife, Ellen Hardies, decided to wind up operation with the musical, "Lady Be Good"—to run for three weeks—and "Joan of Lorraine," set for two weeks.

They had planned 10 productions after shifting from the downtown Playhouse (since demolished and about to be converted into parking lot) and leasing the old Colonial for a November start. However, failure of patronage led the couple to decide to call it quits.

## Scheduled B'way Openings

Maggie, National, tonight (Wed.). Misalliance, City Center, tonight (Wed.).

Picnic, Music Box, Feb. 19. Wonderful Town, Winter Garden, Feb. 25.

Merchant of Venice, City Center, March 4.

Certain Joy, Playhouse, March 5. Porgy and Bess, Ziegfeld, March 10.

My Three Angels, Morosco, March 11.

Camino Real, Barrymore, March 19.

Horses in Midstream, Miller April 2.

Sight Unseen, no theatre set, April 3.

## 'Joy' \$2,600, Wilmington

Wilmington, Feb. 17.—"A Certain Joy," drama by new playwright Irving Ravetch, failed to live up to its name in three performances here (13-14), drawing a weak \$2,600.

"Gigi," starring Audrey Hepburn, is in for four performances this weekend.

## Catholic U. Unit Set For 10-Wk. USO Far East Tour

Washington, Feb. 17.—Players, Inc., touring stage unit of graduates of the Catholic U. School of Speech & Drama, has been booked for a second tour of Japan and Korea by the USO. Unit is slated to leave March 23 for 10 weeks of entertaining troops in the Far East. It will present Shakespeare's "Love's Labour's Lost." There are 10 men and four women in the cast, which will carry costumes and full stage paraphernalia with it through the fighting zones. Father Gilbert V. Hartke, director of the drama school, who directed the unit's first Far East tour last year, will be unable to go along this time.

## METOP EYEING HARSHAW FOR ITS FUTURE ISOLDE

Metropolitan Opera will offer a trio of other "firsts" when it presents Wagner's "Tristan and Isolde" for the first time this season in N. Y. next Monday (23). Margaret Harshaw will be doing her first Isolde and Hans Hotter his initial King Marke there. Fritz Stiedry will conduct the opera for his first such Met stint. Ramon Vinay will be the Tristan and Blanche Thebom the Brangaene.

Performance has unusual interest for the trade in that Miss Harshaw, until recently a contralto and now moved up to a soprano, is counted on at the Met to fill the Wagnerian spot long held by the retired Kirsten Flagstad and the now infrequently-used Helen Traubel.

## 'Rake'

Continued from page 57

of a ne'er-do-well's dissolute life and comeuppance in 18th-century England. Its world preem in Venice in 1951 was a brilliant success. Here, however, riotous living in the 18th century seems pretty tame.

Stravinsky has written his music in neo-classical style, in attempted throwback to 18th century masters. Musically, the work doesn't come off, being in-and-outish, the dull, pedestrian stretches strongly offsetting the several choice lyrical passages, flavorsome arias or melodious or rhythmic ensemble numbers. Score is an astringent sort of pseudo-classicism, and certainly not grade-A Stravinsky.

Libretto is pretty-pretty, and though sung by a capable cast (all of them American, save Hilde Gueden), is practically unintelligible, except in the recitatives. Settings are outstanding, with the first act's second scene—that of Mother Goose's bordello—a striking affair visually. But here, too, effect is disappointing after the first moment, when setting fades from a smart replica of a Hogarth engraving into just another crowd scene.

On the credit side is a noteworthy cast of fine young American singers (plus gifted Viennese Miss Gueden). Miss Gueden, as the forsaken country girl, exhibits a lovely lyric soprano, and brings the house down with two exquisite arias in the third scene of the first act. Eugene Conley is a first-rate Tom Rakewell. Mack Harrell is equally impressive vocally as Tom's evil genius, Nick Shadow. Martha Lipton makes a grandiose impression as the red-wigged bordello madam, and Blanche Thebom is just as standout visually as the bearded lady, Baba the Turk. Norman Scott handles the brief father's role well.

Balanchine's staging is static, with perhaps deliberate intent to suggest the classical era via tableau effects, but the result disappoints. Fritz Reiner's conducting of the score is masterful, showing the same care that obviously went into the production through-out.

## 'Ladies' \$12,000, Cincy

Cincinnati, Feb. 17.—After this week's third-week finale of "Good Nite, Ladies" in the 1,300-seat Cox Theatre, where the comedy dropped last week to a still big \$12,000, Cincy will be without road shows for more than a fortnight.

Coming schedule takes in Ballet Theatre, "Affairs of State" and "South Pacific," all headed for the 2,500-seat Taft.

## Plays Abroad

Continued from page 58

### 13 A Table

and being asked to dinner to avoid the 13 curse at table. Sauvignon has a gift of stage gab and since "13" has little action, this helps out for short while. The main trouble is that the basis of play is rather silly and tiresome, with the author appearing to be telling the same joke over and over.

Simone Renant is hostess, Robert Murzeau acts as host and Zita Perzel the pistol-packing South American femme. All are capable players and carry out their assignments nicely. Maxine Fabert as a medico and Rene Lestely as valet also register. Direction by the author can do little to stir up action because he neglected to write enough into the script. "13" has some funny moments, but on the whole it is a feeble affair. Curt.

### Katherine Dunham Dancers

Paris, Feb. 5. Fernand Lumbroso presentation of Katherine Dunham Dancers in two acts. Decor and costumes, John Frazer, music direction, Agne Courtoux; choreography, Katherine Dunham. With Lenwood Morris, Vanoye Aikens, Wilbert Bradley, Just Schiano, Lucille Ellis, Frances Taylor, Jacqueline Walcott, Miss Dunham. At Palais De Chailot, Paris; \$2.

Katherine Dunham's last two visits here in 1949-50, were crux and b.o. successes, due to the verve, folk authenticity and color of her creations, which took Paris by storm. Her present stay at the massive Palais De Chailot has shown a retrogression in the Dunham appeal with a preponderance of previous numbers, and a subtle loss of sheen and barbaric force, which has reduced most of the rep to excellent music hall rather than the distinctive terping of yore. Troupe still has flair and enough eye appeal to give this a moderately successful run here, but crux have fallen off for this new performance.

Miss Dunham still presents a fast-moving show, with most of her top dancers still on hand. The first part of show is made up of a series of five suites on tropic, Cuban, Brazilian, tango and shango themes of ritual and folk dancing, ranging from fine to pleasing arrangements and tropic terping. Cuban and Brazilian interludes have some excellent bits of bravura and quadrille dancing.

Also unveiled is Miss Dunham's new ballet, "Southland." Though theme of racial prejudice is worthy, this suffers from forcing the usual clichés and banalities on an intense topic, which robs it of depth and poignance. As dance, there are some moments and group work, but overall this is a didactic statement rather than a dramatic ballet.

Evening ends with "L'Ag'ya," a fine return to the original sweep of the group in the story of Haiti ridden with joy and ease and also terrorized by the insidious effects of voodoo. Here the color and spark take hold again, with Miss Dunham in her best form and helped by the erratic, powerful terping of Vanoye Aikens and Wilbert Bradley. Costumes are colorful and music adequate with rest of the group competent. Mosk.

### Ciao, Fantasma!

(Hyaa, Ghost!)

Genoa, Feb. 10. Tognazzi-Giusti production of revue in two parts by Scarnicci and Tarabusi. Stars Elena Giusti, Ugo Tognazzi; features Raimondo Vianello, Maria Palumbo, Maresa Horn, Stella Nicholich, Lussy de Palma, Lins Morris, Nuccia Boni, Marisa Locatelli, Bert Stimmel dancers (6). Directed by the author. Music by Braechi, Giuliani, Martini, Lutzazzi, sets, Mario Giulini. At Teatro Augustus, Genoa; \$3.50 top.

Thanks mainly to some fresh, up-to-date material well suited to comic Ugo Tognazzi's modern projection, written by comparative newcomers Scarnicci and Tarabusi, this ranks among this year's best revues in a field rapidly going stale. It looks SRO through most of the big-city run here. Fresher gags and skits of the author plus such oldies as audience pants, etc., frequently break the monotony of stale sketches and endless, slow-paced production numbers which have become set parts of other current Italian revues.

Young comedian Ugo Tognazzi carries the show and appears finally to have reached the top. Delivery and timing are tops, with appeal mainly directed towards the

younger set. Elena Giusti also comes into her own as a stage personality with this show, although there are still traces of an initiative habit.

Able and attractive support is tendered by a galaxy of young starlets such as Maria Palumbo, Stella Nicholich, Marisa Locatelli and others. Such vets of the Italian revue stage as Raimondo Vianello also help. Strongest mitting, however, is accorded the Bert Stimmel dancers, three femmes and three men, well paced through three of the show's production numbers. Chorus line likewise is adequate.

Following the usual local procedure, the script abandons the story line, which involves a ghost's visits to a musical show, after the first stanza, proceeding with lightly related skits and terps numbers. Songs are a pot-pourri of local faves, standards, some new but merely functional tunes. Skits run the gamut from take-offs on baseball and westerns to narrated pictures and the inevitable zany doctor's office routine. Costuming varies, with topliners splendidly garbed while the chorus appears outfitted with second-handed material. Sets are simple but effective. Hawk.

## Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Opera).

Horses In Midstream (D)—Gilbert Miller, Donald Oenslager, prods.; Sir Cedric Hardwicke, dir. Merchant of Venice (D)—N. Y. C. Drama Co., prods.; Albert Marre, dir.; Luther Adler, Margaret Phillips, Phillip Bourneuf, stars.

## Schnitzer on Int'l ANTA

Robert C. Schnitzer, currently in New Haven as company manager for "Camino Real," has been appointed chairman of the ANTA committee on international exchange of companies.

Schnitzer handled negotiations for bringing the Greek National Theatre to Broadway recently and for the Berlin Festivals in '51 and '52.

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# Literati

## Christine and Jelke

Between the return to the U. S. of Christine Jorgensen, the GI who changed his sex, and the Mickey Jelke-Pat Ward (V-Girls) case, the dailies are finding both great circulation-builders. The latter, of course, is the bigger draw.

The unprecedented coalition of several metropolitan N. Y. dailies and the wire services for a show-cause order to be admitted to the trial proceedings has added to the journalistic intrigue.

The dailies, however, were set back yesterday (Tues.) when N. Y. Supreme Court Justice Benjamin F. Schreiber refused to order Judge Francis L. Valente, Jelke trial judge, to lift the ban. The press attorneys may appeal the decision in the Appellate Court.

A sidebar on the Jelke case is one lawyer's crack about the "like initials" of a New York newspaperman being in Pat Ward's diary. This resulted in an intra-N. Y. Post remake of Leonard Lyons' column last week. Walter Winchell conjectured that the "like initials" could apply to himself or to Lyons. He didn't mention another possibility, said to be the real case. The first edition of Lyons' column had a return crack at Winchell, which the Post's lawyers first cut down to "That was a lie." Lyons omitted it in a subsequent edition as not meaning enough without the snapper, so the entire item was killed and something innocuous substituted. Winchell and Lyons have been feuding personally and the Post is going the Hearst columnist. It should be added that neither, of course, is the one intended in the "like initials" of the newspaperman, who is otherwise known to the hepbsters. Winchell privately cracked, "However, I can't imagine him giving up \$50 or \$100; he's the kind of a guy who'd just flash his press badge."

The American Weekly (Hearst), which is serializing Miss Jorgensen's "own story," has been doing a big circulation bulder-upper. Random House has the book rights.

## No Feud

Deems Taylor states he knows of "no feud" as described to him and Oscar Hammerstein 2d. He has just about completed "The Rodgers & Hammerstein Story," biography of the composing team, for Random House which plans it for next fall. Taylor plans going to Italy in July on a picture deal.

As to being "fellow classmates," Taylor states that when he graduated college, Hammerstein was probably only about 11, and Dick Rodgers even younger.

## Joe Laurie's Vaude Book

"Vaude Parade (From the Honky Tonks to the Palace)" is the probable final title of Joe Laurie, Jr.'s book which will be completed March 1 for Henry Holt & Co. publication next fall. As with "Show Biz (Vaude to Video)" which he co-authored, Laurie has been working many years on this book, which is touted as the most complete history of vaudeville.

It will be set up in the "Show Biz" style, sans illustrations (save for possibly a few unusual endpapers) and also like "Show Biz" it is already experiencing a cutting problem because of its size, although the not same 200,000 words will have to be elided as from Laurie's 1951 bestseller.

## British 'Tallulah' Suit

Victor Gollancz, Ltd., British publisher of Tallulah Bankhead's autobiography, "Tallulah" lost suit for libel brought by Olga Lindo as result of a reference in the book to the London reception of "Rain" in 1925. Miss Lindo was the star of that production.

Publisher promised to delete reference from future editions, and also agreed to pay compensation to Miss Lindo, as well as costs of the action. (Harper's publishes book in the U. S.)

## Amussen a Rinehart Vee

Ted Amussen returns to Rinehart & Co. as vicepresident and general manager of the trade book department after an hiatus of seven years. During that time he was in the Navy, joined Harcourt, Brace, and most lately, became editor-in-chief of Henry Holt & Co., when William E. Buckley shifted over from Doubleday to revitalize Holt's trade book department.

Amussen and Stanley R. Rinehart, Jr., always maintained a personal liaison and, with the latter's inclination, to unload some of his duties, the former couldn't resist the added income and the title, plus a potential of a share in the business. Amussen succeeds John Selby who, it will be announced, is

resigning "to devote himself more to creative writing" which he has always done besides being Rinehart's chief ed.

William Raney, in turn, moves up into Amussen's spot at Holt, also with an increase and added responsibilities. Raney was executive editor under Amussen. Both came over as a team from Rinehart, but Raney is remaining at Holt, also because of added income and added responsibilities although he prefers sticking to present title of executive editor. However, in his new spot, he will be tantamount in title and standing to Amussen. Latter, incidentally, may or may not get an ed-in-chief under him and function only as editorial director because of his other responsibilities as veep and g.m. of the entire Rinehart trade book department. Amussen leaves March 1 for Key West with his wife, Ann, on a month's Florida holiday before taking over April 1 at Rinehart. Latter's text book department, incidentally, continues under Rinald Hobbs, v.p.

## 'Satchmo' Almost Done

Louis Armstrong's autobiography, "Satchmo," which will probably wind up in two volumes, is almost completed for Prentice-Hall publication. It has been done in the bandleader's characteristic style and brings it up to Prohibition. P-H editor-in-chief Howard E. Goodkind wants to end it with the FDR era.

There is great demand for it from foreign sources where the great Negro trumpeter is an idol to the jazzophiles. This has keyed P-H into the idea that post-FDR to date will probably make another volume in some future years.

## Greenspun's Vegas Win

Both sides claimed victory last week following settlement of a \$225,000 antitrust suit brought in Las Vegas Federal Court by newspaper publisher H. M. Greenspun against Sen. Pat McCarran (D., Nev.) and some 25 gambling casino and hotel operators in the Nevada resort.

Greenspun, who publishes the Las Vegas Morning Sun, had charged that the defendants conspired to withhold advertising from his paper. He described the settlement as a "substantial" one, inasmuch as he previously rejected a \$75,000 offer from McCarran and the Senator's co-defendants.

## A. L. Mayer's 2d Book

Arthur L. Mayer may do a second book for Simon & Schuster which wants it quickly, on the heels of "Merely Colossal." This has gone 11,000 copies, considered good for a first book, before publication.

Mayer says he's willing if it's an easier chore than "Colossal," which is a combination autobiography and an al fresco saga of "the picture biz from the long chase to the chaise longue." His new book may be built around the 11,000 old stills which Dick Griffith, film curator of the N. Y. Museum of Modern Art, has in his collection.

## 2 'Mamie' Biogs

Victor Lasky, editor-in-chief of Spadea Syndicate, is commuting to Washington to work on a biography of "Mamie." It is being done with the official sanction of the President and Mrs. Eisenhower but will be bylined by Lasky.

Prentice-Hall is rushing publication for the fall. It will be a four-part first in McCall's starting in July.

The other bio will be penned by Dorothy Brandon, Washington staffer of the N. Y. Herald-Tribune. Scribners will publish in September.

## Lait-Mortimer on Mars

Jack Lait and Lee Mortimer, authors of the "Confidential" series of expose books, have done a piece, "Mars Confidential," for the current issue of Amazing Stories. In a satirical vein, the duo found the Mafia and Communism at work on the Red Planet.

Mag, incidentally, has a new digest-size format.

## Vorhees Book Troubles

"Korean Tales," Simon & Schuster book by Lt. Col. Melvin B. Vorhees, former Army censor in Korea, has had a sales flurry, but not enough to put it on bestseller lists, as a result of the court-martial trial of the officer on charges that he violated Army censorship regulations. The Army asserts that the volume was published after he had been ordered to withdraw the manuscript, in which Gen. Douglas MacArthur and some newspaper correspondents were criticized. At the current trial of Voorhees,

at Fort Meade, Md., it was disclosed last week that three top generals violated the censorship regulation under which Voorhees was brought to trial. A Defense Department spokesman identified the generals as Gen. Lucius D. Clay, Lt. Gen. Edward C. Almond and Lt. Gen. Robert L. Eichelberger. Regulation involved requires Army personnel, both active and retired, to submit writings on military subjects for review and clearance before publication.

Maj. Gen. Courtney Whitney, aide to MacArthur, said the Voorhees charges were made to "increase sale value of his book through sensationalism, however fallacious and unwarranted."

## Eddie (the Taxi)-Davis' Book

Comedy writer Eddie Davis is currently working on "Laugh Yourself Well" to be published by Frederick Fell. Tome will have a chapter on relations between comics and medics. Another chapter will feature medical gags by other writers including Cy Harris, Irv Brecher, Abe Burrows, Bill Morrow, Goodman Ace, Phil Rapp, Hal Kanter and others.

Davis used to be a cab driver when Eddie Cantor put him to work writing gags. Davis says that Cantor recently approached him to write for his teevee show—doing the "Maxie the Taxi" bits. Davis says that Cantor is now driving him back to the taxi business.

## Family Mag Scramble

Battle is developing in magazines distributed through the five-and-dime stores. This month, Ideal Publications launched Today's Family, 10c monthly peddled exclusively through Woolworth's. On March 11, Macfadden uncorks Family Life, to be marketed via 6,000 outlets in 53 variety store chains.

It's all part of a move by mags to latch on to store distribution channels, such as the successful Woman's Day (A&P) and Family Circle, which has various "super-market tieups."

Family Life is edited by Eleanor Pollock, who left Charn managing editorship and previously was editor of Cue and Woman's Editor of the Philadelphia Record. It has an initial guaranteed circulation of 750,000.

## Whitman's 'Search'

Howard Whitman, newspaperman, author and lecturer, has had his latest tome, "A Reporter in Search of God," published by Doubleday. Yarn, which follows an interview pattern, concerns itself with various attitudes on the subject of God and touches on scientific, psychiatric and atheistic viewpoints, among others.

Whitman formerly worked on the London Daily Express, Paris Herald and N.Y. Daily News.

## CHATTER

Ann Honeycutt, ex-wife of St. Clair McKelway, planning a bio on Gene Krupa for Simon & Schuster.

Louis Berg, film and TV editor of This Week mag, planned to London Friday (13) to do a series of pieces on Hollywood abroad.

Darius Mihalud's autobiography, "Notes Without Music," to be published by Alfred A. Knopf Feb. 23.

Rudy Vallee's bio will be done by Norman Katkov, whose life of Fanny Brice, "The Fabulous Fanny," was published last week by Knopf.

Stephen Longstreet is writing "Mack Sennett Presents," life story of the pioneer film producer, for publication by Simon & Schuster next fall.

Jimmy Cannon, N. Y. Post columnist, recovered from eye infection and resuming his column to week (Wed.) after absence of about six weeks.

Gordon Irving, VARIETY's Scotland mugg, back home after doing commentary as film scribe for special trailer lensed at Pinewood Studios, England.

Maurice Chevalier penning a daily diary for the Scottish Daily Mail during his fortnight's stint at King's Theatre, Glasgow, and Lyceum, Edinburgh.

Lillian Smith trekked to N. Y. from Clayton, Ga., to "defend" Ralph Ellison's "Invisible Man" on DuMont's "Author Meets the Critics" tomorrow (Thurs.).

Time and Life Bldg., new seven-story structure built to serve as a hub for the mags' European news and business staffs, formally opened in London last week.

Pre-publication second printing has been ordered for "Man Into Woman," Popular Library reprint about Danish painter Einar Wege, whose sex was changed.

April issue of Holiday, due in mid-March, will be devoted to Paris, with articles by Colette, Irwin Shaw, Art Buchwald, Silas Spitzer, Paul Bowles, Ludwig Bemelmans and Pierre Cartier-Bresson.

Ralph D. Paine, Jr., Fortune managing editor since 1941, suc-

ceeds C. D. Jackson as publisher, with Jackson joining the D. C. administration. Hedley Donovan, associate managing editor of the mag, upped to managing editor.

Rosemary and Earl Wilson will house-guest with Siegi Cessler who operates the Berkeley Square bistro, Siegi's, when the N. Y. Post columnist goes to London to cover the Coronation. The Wilsons, thus are solving their accommodations problem.

Rudy Bretz and Edward Stasheff have followed up their "Television Program" book of last fall with another, also via A. A. Wyn, due in March, "Television Scripts for Staging and Study," including eight royalty-free scripts. Both authors are educators and also have practical radio-TV experience.

Male fashion expert has authored "Bert Bacharach's Book For Men" which A. S. Barnes will publish. Bacharach writes for Esquire and kindred periodicals. Barnes is also publishing "Marching Bands," by Kenneth Hjelmer, director of music education in Baltimore, and Richard Berg, and a second Argosy mag anthology, this time "The Argosy Book of Sports Stories," edited by the mag's editor, Rogers Terrill.

## 'Outside' Legit

Continued from page 1

the critic involved would not be a factor one way or the other.

## Similar Case Cited

Producer who had observed the critic's condition at the premiere subsequently reported the matter to the League on his own, but was informed that there was little that the organization could do. It was explained that in the absence of supporting witnesses willing to testify to the reviewer's alleged drunkenness, no effective action could be taken. In a similar case several years ago a formal protest by the Dramatists Guild council was brushed off by the critic's publisher and the N. Y. Drama Critics Circle.

Producer's attorney has advised him that although a state law passed several years ago forbids refusing admission to anyone holding a ticket, except on grounds of disorderly conduct or some such objectionable behavior, he might have the critic in question barred if he attempted to attend the opening of his next show. If an issue were made of the incident, the producer could defend the case by citing the critic's reputation, he was told.

Although drunkenness is generally regarded as the exception among first-string New York critics (at least one reportedly is a strict abstainer before attending openings), the matter has long been a sore point in legit circles. One first-stringer was fired on such a charge a couple of seasons ago, and boozing is understood to have been at least a partial factor in several other instances of aisle-sitters being bounced in recent years.

## 'Josie' Baker

Continued from page 2

beer which her secretary bought her and read copies of local newspapers, including the Communist Hoy. She failed to attract much of a crowd, with onlookers mainly youngsters and newsmen. Mestree sent down a crew of TV cameramen to film the "show." (He said Miss Baker "had a 'show' all set to roll when she was barred from the building.")

Miss Baker suspended her picketing briefly when she and her lawyer, Jose Agustin Martinez, entered the station for a quick talk with Mestree.

Mestree charged that she, supported by "a Communist clique," was seeking to "provoke a scandal." He said she insisted that he let her perform, but "I cannot be ordered around." Mestree added that his station "does not make any distinction between a famous international star and the humblest local performer."

Earlier in the year, CMQ had signed Miss Baker for a fortnight's stand at \$14,000. Montmartre cabaret signed her for the same period. However, she twice postponed her appearance date, and then both CMQ and Montmartre cancelled her contracts. Miss Baker refused to accept the cancellations and came to Cuba anyway, demanding to be allowed to perform.

Miss Baker reportedly is planning to go to Germany after leaving Cuba in about two weeks.

## House Reviews

Continued from page 53

## Capitol, Wash.

turn quickly to awe before his skill.

Using a "scientific" pitch and businessman's manner and dress, Slater quickly takes over the galleries and commandeers guinea pigs with less than the usual amount of cajoling. He lines up about eight subjects in chairs but actually works only with two. The rest are window dressing and effective as such. Puts the two subjects to sleep, makes them do his bidding, snaps his fingers both for effect and to prove his points, and generally gives spectators a field day of varied emotions. High spot is his post-hypnotic demonstration, with customers rolling in the aisles as the bewildered subjects go through zany stunts at his bidding.

Newcomer Sandy Solo wins sympathy as a handless vet and applause as an appealing and promising song stylist. War vet who lost both hands in action makes no bid for sympathy, but reaction is inevitable. He keeps one hand in pocket throughout act, using the other iron claw in a natural manner to punctuate his singing. His is a dignified and straight performance, with his warm manner and good expression lending interest to a good set of pipes.

Leo De-Lyon combines comedy with a flexible set of pipes that adds up to a built-in jukebox. He plays it for laughs and garners plenty of them, plus appreciation for some hep stints with tunes. Tees off with a zany takeoff on "Old Devil Moon," mixing Vaughn Monroe with Tommy Dorsey. Then tackles, "Summertime," seguing from his natural pleasing baritone to a high falsetto. Stint on the piano is particularly good. Most ribtickling portion of this is some clowning a la grand opera.

Carla & Fernando and troupe of Spanish terpers make a colorful and fast opening act. They vaude well as an unusual and solid vaude terp team. Lowe.

## Empire, Glasgow

Glasgow, Feb. 14.

Josef Locke (with Ernest Broadbent), The Indriksons (3), Billy Revel & Pat Fields, Bayer's Dogs, Arthur Worsley, Archie Glen, Les Trois Poupees, Bobby Dowds Orch.

Vaude layout here, apart from two acts, is disappointing and the kind of bill that sends stubholders home saying that variety is dying. Majority of acts are of poor quality and some merit no mitting whatsoever.

Headlining is Irish tenor Josef Locke, solidly-built singer with a goodly dash of North of Ireland charm, an attractive Emerald Isle brogue, plenty of attack and personality, and a distinctive set of pipes. He closes bill with 25-minute offering of Irish and current songs, ranging from "Isle of Innisfree" to the moppet prayer song, "Christopher Robin."

Locke gets warm reception from stubholders, calling on 'em to suggest songs. He does this daringly, quipping back at more vociferous members of audience. Has to beg off, tilting with shrug of shoulders at curtain-lowering stage director. Locke has built up reputation for exceeding his time, and he works this into his act, with stagehand walking on and removing his pianist's stool. During act Ernest Broadbent, singer's accompanist, does classical solo turn that earns good hand-to-hand music.

Only other standout on bill is the Danish aerial team of the Indriksons, two males and a gal. They have exciting offering, senior male balancing on his head on a trapeze and holding younger male with his hands. Act is really daring in trapeze stunt and has possibilities for U. S. market.

Vent act of young English performer Arthur Worsley is so-so and familiar. Adequate technique is aided somewhat by vent turning the dummy upon himself and playing the doll part himself while his wooden prop does most the gabbing. Billy Revel & Pat Fields are n.s.g. crosstalk turn, and Les Trois Poupees, trio of gal terpers, are bill openers with adequate talent.

Archie Glen, vet English performer, proves tedious in a study of an inebriate, some of his material being of the blue category. Billy Gray & Olive Austin offer standard routine in juggling, and Bayer's Dogs, old-fashioned act of dainty, obedient canines, require more modern presentation.

Entire bill points to need of slick, up-to-date performers. Lack of a peppy American turn is very obvious. Gord.



## Broadway

Linn Pernick, daughter of IA's Solly Pernick, to wed Irwin Spitzbart.

Mrs. Paul (Lillian) Small east, busily engaged as a first-time grandmother.

Mrs. Vincent Sardi, Jr., out of hospital Friday (13) after a serious 10-day virus siege.

The back cover advertisement of Joyce Bryant last week should have read, "Management of Jerry Levy and Direction MCA."

Jody and David E. Green back from a belated Paris quickie, his Valentine present following birth of their first daughter.

After his Jackie Gleason video stint on Saturday (14), Jerry Bergen flew to Montreal to open at Chez Paree two nights later.

Bandleader Meyer Davis, with his wife and daughter, Marjorie, sailing today (Wed.) on SS United States for England and France.

Ward Morehouse, legit columnist and critic for N.Y. World Telegram & Sun, mending after a recent operation followed by pneumonia.

Jimmy (ex- & Evelyn) Vernon is floor man at the Desert Inn, Las Vegas, and not at the Sahara as was erratum in the lead story last week.

London music publisher Reg Connolly to the Coast this week-end "in quest of the proverbial hit," as he puts it. This is his semi-annual trip.

Over 1,500 mourners, including top show business figures, attended funeral services for publicist Steve Hannagan at St. Patrick's Cathedral, Monday (16).

Film director Bronson Hartley and Cuban actress Martica in from Bermuda following completion of shooting on "Main Street Under Sea," 30-minute color pic produced by G-L Enterprises.

Metro-director Gottfried Reinhardt arriving Monday (23) for two-day stay before sailing for England to discuss script of "Flight to the Islands," with Ruth Gordon and Garson Kanin, who authored it.

National Screen Service exec Burton E. Robbins nominated for proxy of New York's Cinema Lodge of B'nai B'rith to succeed Martin Levine, Brandt Theatres exec. Election is slated for Feb. 24 at the Hotel Astor.

Arthur Schwartz back from the Coast today (Wed.) for a N.Y. quickie on personal business. He'll be commuting LA-NY while fashioning new score to "Paint Your Wagon" which he and Alan Jay Lerner are scripting for Cinerama production.

Mystery Writers of America, after viewing Warner Bros. "I Confess" yesterday (Tues.), feted director Alfred Hitchcock and star Anne Baxter. Pair, together with featured player Roger Dann, returned over the weekend from Quebec preem of the picture.

Radio City Music Hall accommodated the producer of its current film by marqueeing "George Jessel's production, 'Tonight We Sing,'" but this was later changed to more orthodox billing. Jessel shot it for a new reel for future use in one of his video shows.

"Jack Benny would like to play the Palace but, says he, 'the only consecutive time I can get away, in view of my radio and TV shows, could only be during the summer, and Sol Schwartz doesn't want me then I'm sure.' He's doing three weeks in Frisco vaude, instead.

## Havana

By Jay Mallin

Phil Spitalny's orch opens at Montmartre this week.

An A-1 Spanish musical stage show at the Payret Theatre.

Skippy leaving Sans Souci to launch her own musical troupe.

Yolanda Rodriguez Suarez, 16-year-old deb, elected 1953 Havana carnival queen.

French, Swedish and Italian films (with emphasis on sex) giving Hollywood heavy competition at Havana houses.

Ted Scott, NBC representative in Cuba, was one of two foreign newsmen attacked with blackjacks by two men during an argument.

## Miami Beach

By Lary Solloway

Irving Berlin stopping at Sans Souci.

Sam Levenson and Cy Howard at the Algiers for vacash.

Jimmy Durante celebrated his 60th birthday last Tuesday (10).

James Petrillo, AFM topper, in town along with other top brass of the organization.

Jasper Deeter will be guest director of Studio M little theatre production of "Candida."

Veronica Lake playing lead in "Personal Appearance" at Hollywood-By-The-Sea tent.

"What's My Line" panelist Hal

Block inaugurated series of local TV shows at midnight via WTVJ, titled "Miami Block Party."

George Jessel at Algiers over weekend for United Jewish Appeal luncheon at Saxony. Also visited with Nick and Joe Schenck.

Milton Berle due in tonight (Wed.) for some sun, and date as emcee of annual Police & Firemen's all-star benefit on the 22d.

The Tony Martins (Cyd Charisse) visiting with the Jack (Clover Club) Goldmans prior to heading for Cypress Gardens location where he joins Esther Williams in new pic being filmed there.

## Las Vegas, Nev.

By Bill Willard

Jake Kozloffs to Hawaii on vacash.

Billy Daniels in for couple of weeks at El Rancho Vegas.

Carolina Cotten inked for Silver Slipper and Hellsdorado hoopla week of May 11.

Kay Starr continues to draw peak biz at Flamingo, with Zsa Zsa Gabor to follow March 5.

The Irving Stones guesting with Ana Sosenko at El Rancho Vegas during Hildegarde's final week.

Chet Lauch leaves his Blue Diamond ranch to resume Lum & Abner AM shows after three-year hiatus.

Jack Entratter sets Robert Merrill for latter part of May; Perry Como in July, and Jackie Gleason a summer pactee for the Sands.

The Gordon Jenkins "Manhattan Towers" package set for Thunderbird by Baum-Newborn agency instead of Joe Glaser as itemed previously.

Lew & Leslie Grade pact packet "Bigtime" for Sahara March 24, with Gus Van, Slim Timblin, Fanny & Kitty Watson, Four Angels, Baro & Rogers.

Casablanca's gambling license deferred until March 2 by tax commission, pending some "screening" of Miami and Hollywood applicants listed on roster.

Dick Powell forced to cancel his Sahara frames of Feb. 24-March 9 because of pic chore, with producer Stan Irwin searching all crannies for replacement.

Wilbur Clark and Desert Inn's hornblower, Gene Murphy, return from Gotham where Clark presented Walter Winchell with a \$35,000 check for Damon Runyon Memorial Fund in advance of "Tournament of Champions" golf tilt here in April.

## Washington

By Florence S. Lowe

Singer Eddie Fisher winding up Army career with a series of local benefit appearances.

Arena Stage, town's theatre-in-the-round, preeming a revival of the Restoration comedy, "The Country Wife."

American Newspaper Women's Club sponsoring benefit preem of "Hans Christian Andersen" at refurbished Metropolitan, Warner midtown house, tomorrow night (Thurs.).

James Fleming, NBC-TV, gifted Library of Congress with two copies of the new RCA long-playing disk, "Mr. President," which he edited and narrated, with presentation ceremonies filmed for use on Dave Garroway's "Today" NBC telecast.

U. S. Steel-Theatre Guild sked-ding its annual stint to kick off American Red Cross drive with an NBC telecast of "O'Halloran's Luck," starring James Stewart, Dennis Morgan and Gloria De Haven, from town's Constitution Hall March 1.

## Lisbon

By Lewis Garry

Guitarists Francisco Carvalhinho and Pais Silva back from a tour in Venezuela.

Lisboa Filmes will produce a new pic, "Hilario," with Coimbra University as background.

Director Brum do Canto has finished his African opus, "Chaimite," starring Carlos Jose Teixeira.

Circus Luftmann, back from Madeira Island where it had a good season, is now touring South Portugal.

The Brazilian Co. at the Teatro Variedades is doing SRO with the new revue, "I Like You," with pop Brazilian music.

"Song in My Heart" (20th) holding well at the Tivoli; fact that part of Jane Froman story was laid in Lisbon capably exploited.

"Princess of the Czar's" operatic film in Agfacolor, scoring at the Eden. It is first important German pic shown in Portugal since the last war.

Portuguese film "The Hangman" produced and directed by Fernando Garcia, is nearly completed. It stars Alves da Costa, German Helga Linne and Artur Semedo.

## London

Carroll Gibbons continuing to maestro his Savoy Hotel band, despite a fractured foot.

Zoe Gail, bedded by flu, has had to drop out of her cabaret engagement at the Cafe de Paris.

Harold Fielding promoting two Sunday dates for Johnnie Ray at Blackpool and Manchester.

Arnold Picker in town last week for huddles with Monty Morton, United Artists' local topper.

Nicholas Monsarrat due in London for next month's preem of "The Cruel Sea," which he authored.

Charles L. Tucker rushed to hospital Tuesday (10) for gallstones operation. Will be hospitalized for two weeks.

Arthur Dent has acquired film rights to "Is Your Honeymoon Really Necessary?" which he is to lens with Diana Dors as star.

British film actress Joan Collins will be teamed with her husband, Maxwell Reed, for the first time in Ealing's production of "The Square Ring."

Al Burnett returned from a two-month visit to the U. S. last week with Jack Hilliard, whom he has inked for a cabaret engagement at His Lord's Club.

Geraldine McEwan, currently starring in "Who Goes There" at the Comedy, was featured in last night's (Tues.) radio program, "Forces All-Star Bill."

Exhibitor-producer Raymond Stross sailing for America next week to set distribution for his next pic, which will be lensed in Technicolor here and in Italy.

Henry Sherck moving his St. James' theatre hit, "Escapade" to the Strand March 9, where it will replace "The River Line." Latter is scheduled for a provincial tour.

Lawrence R. Kent, director of Gaumont-British Picture Corp., sailed on the Elizabeth last week for New York. Forrest Tucker, who has been appearing in a Wilcox-Republic production, also was on boat.

## Berlin

By Hans Hoehn

Berlin newspapermen held their traditional ball at Festhalle am Funkturm.

Berlin's latest nightclub addition is the Boogie Club, launched late in January.

Boleslav Barlog's contract as director of the Schlosspark Theatre extended to July, 1954.

Erich Kleiber, turned down an offer to become director of the Soviet Sector's State Opera House.

After the latest expropriations, only 51 out of 103 East Berlin cinemas are still in private hands. "Hurray! The Russians Are Going!" is the title of the cabaret show currently at Nurnberger Trichter.

U. S. pix recently at Army theatres include "Steel Trap" (20th), "Woman of North Country" (Rep.) and "Willie and Joe at Front" (U.).

Gloria Palast on Kurfurstendamm, completely bombed out during the war, has been reconstructed; new showplace has 960 seats.

## San Francisco

By Ted Friend

Dan Terrell, M-G publicity exec, and wife in for a one-day looksee.

"Clutterbuck" first winter production at peninsula Hillbarn Theatre.

Jack Cummings, Metro producer, and wife on weekend eating circuit.

Betty Hutton ringsiding at Sophie Tucker Fairmont Hotel opening.

Bonnie Baker at the Italian Village and Red Nichols into Club Hangover.

Dinah Washington into the Blackhawk and Billy Holiday into the Say When.

Fred Waring and James Melton doing the seven hills; ditto Terry Moore and Nick Hilton.

## Paris

Tino Rossi into Alhambra for month's stay.

Bobby Short inked for an additional four weeks at Spivy's East Side.

George Lloyd joining Muriel Gaines in Princess Room floor-show at Club de Paris.

Edwige Feuillere leaving on tour of Belgium and Switzerland in "Liberty Is a Sunday."

Frances Linel inked as vocal star of forthcoming Lido revue. Show goes into rehearsal May 1.

Flu delaying Erich von Stroheim's start in "Inferno of Paradise," the film to be shot on Riviera.

Claude Nollier and William Sabatier replacing Madeleine Robinson

and Michel Vitold in hit play, "Queen of Clubs," at Saint-Georges.

Niteries, shuttered for past three weeks because of flu and post-holiday lull, reopening to accommodate buyers now flooding Paris for spring collection showings.

Bal Tabarin to reopen in April with Madame Sandrini already rounding up old help and entertainers. Place is undergoing repairs but will reopen with same type of show.

John Wildberg over from London to ogle any likely plays here and to recruit U. S. Negro actors for American Negro Guild Theatre he is forming in London which will tour Europe with "Anna Lucasta," "Golden Boy" and "Hamlet." Wildberg is interested in French legitiers "La Dame De Trefle" and "Treize A Table."

## Birmingham

By Fred Woodress

Buddy Waples orch into The Club replacing Charles Drake.

Mel Torme due in (23) at Lotus Club, starring big name policy.

Benny Baker hit TV and lunch-club clubs during his "South Pacific" engagement at Temple (9-14).

Ben Hill and Frank Seelig of U-I skedded here (25) with eight Seminole Indians for "Seminole" opening at Empire.

Hallmark Producer Kroger Babb, Ern Westmore, Nick Lucas and Helen Winston in for Ern Westmore beauty show at Thomas Jefferson Hotel.

## Vienna

By Emil W. Maass

A Robert Stolz concert scheduled for March 8.

Loewen Film Co. bankrupt with \$150,000 liabilities.

Sidney Kingsley's "Men in White" preem in Buergertheatre. Fritz Zaun appointed director of the Gratz Styrian, city-owned theatres.

Orch. leader Kurt Rapf with soprano Rosl Schwalzer to U.S. for seven-week tour.

Third International religious film festival to be held in Konzert-haus April 19-26.

Franz v. Suppe's operetta, "Bocaccio," under direction Anton Paulik on program of Bregenz lake festivals.

Schoenbrunn Film Co. started work on Nestroy comedy "To Make a Joke." Oscar Straus is writing the score.

Prof. Rudolf Hanzl, just back from U.S., resigned as chief of Vienna Philharmonic Society, Prof. Herman Obermayer supplanting him.

## Philadelphia

By Jerry Gaghan

Frances Faye, niterie chanteuse, was a visitor in a new role, making rounds of disk jockeys to plug her Capitol recordings.

Herman Comroe, owner of Powelton Cafe and v.p. of Theatre Restaurant Owners of America, flew to Chicago (16) for conference with niterie ops.

Dallas Gerson, co-owner of Latin Casino and partner in Atlantic City's Hotel Brighton, has redecorated inn's Punch Bowl which reopened Thursday night (12).

Princess Fawzia, dancer at Big Bill's, took off Friday night (13) to go to LaGuardia Field, N. Y., to meet sister Amira, Egyptian film actress, flying in from Cairo.

## Bogota, Colombia

Conchita Montijano Stock Co. at the Colon.

"Limelight" (UA) still big at two Bogota theatres.

Vergara Records signed Juan Legido, songster.

"Gone With Wind" (M-G) on re-issue at two Metro houses.

Bernardo Mendel, local impresario for concerts, moving to N.Y. Larry Kornblith, Columbia distrib., recovering from appendix removal.

Morenita Rey and Los Piconeros signed by radio station La Voz de Colombia.

Film people hope Metro will carry through on plans to shoot "Green Fire" in Colombia.

Fernando Gutierrez Riano, formerly with Radio Nueva Granada, hopped to Sydney Ross' radio department.

Armand Deutsch, producer, and Everett Freeman, writer, looking over sites for Metro's projected "Green Fire."

Eso Colombiana (Standard Oil of N. J.) dropped the Eso Reporter, U. news-cast, on the air the last 10 years.

Hector Villalobos, Brazilian composer, in Caracas, Venezuela for three concerts with the Venezuelan Symphony orch.

## Hollywood

Annabella planed in from Paris. Irene Dunne hospitalized with flu.

Vera-Ellen planed to Melbourne, Fla.

Gene Tunney in town on business.

Martha Tilton laid up with mumps.

Kurt Neumann returned from Munich.

Deborah Kerr and Janis Paige in from N. Y.

Merle Oberon applying for U. S. citizenship.

Jack Benny celebrated another 39th birthday.

Hal Wallis in town after two weeks in N. Y.

J. Carroll Naishes celebrated their silver wedding.

Elliott Nugent putting his Hollywood home on the market.

Bill Morrow out of the hospital and recuperating in Palm Springs.

Red Skelton returned to the hospital for observation and treatment.

Dennis O'Keefe filed suit to evict his tenant, Mrs. Patricia Vandervilt.

Charles Brackett played host to Japanese film mogul Masaichi Nagata.

Phillip Carey bedded by virus while "Calamity Jane" shoots around him.

Sidney Franklin, Jr., applied for a license to operate a TV station in El Centro.

Leighton Brill and Ben Kamsler in from N. Y. to round up talent for tab musicals.

Leroy Prinz hosted Leslie Monro, New Zealand Ambassador to the U. S., at Warners.

Phil Karlson resumed his director chores for Edward Small after a week out with flu.

Eduardo Capolino in from Rome to discuss distrib deals in behalf of Italian film companies.

Fred Schwartz in from N. Y. for confabs with Lester Cowan about "Main Street to Broadway."

Bob Hope and George Murphy emceed the annual charity ball of the Junior Auxiliary, Jewish Home for the Aged.

Armand Deutsch and Everett Freeman in from Colombia where they gathered background material for "Green Fire."

## India

"Quo Vadis" (M-G), passed its 10th week at Bombay's Metro. Picture did six weeks at Calcutta's Metro.

Motion picture producers estimate that boxoffice returns on Indian pictures declined 40% during 1952.

To offset 60% cut in film music since Jan. 1, All-India Radio appointed panel of composers to do light music suitable for broadcasting.

Madras government has proposed an increase in the show tax imposed on theatres as experimental measure. Current rates vary from 25c to 50c per show.

Bill introduced in Indian Parliament would amend Cinematograph Act to provide for seizure of films by district magistrates without notice if interpolatory pieces are tagged on to films after censoring.

Amendment also makes it essential that film producers deposit with the Central Board a production script of all films along with the pix when offered for censoring.

## Pittsburgh

By Hal V. Cohen

Nat Elbaum named president of Playhouse Guild in annual election.

Dorothy Dandridge topline Carousal this week with Bruce Howard on bill.

Bill Kennys celebrated fifth wedding anni during Ink Spots' Standley engagement.

Vickie Welles featured in current show at Casino, with Marion Russell folding over.

Bill Glandon had tonsils removed following run of "White Steed" at Playhouse.

Fred Burleigh has picked "Payment Deferred" for his April production at Playhouse.

Walter and Jean Brown sailed on a two-week Caribbean cruise aboard the Massdam.

DeMarco Sisters added to Hill Academy benefit show here March 8 which will star Joel Grey.

Don Taylor planed in from Hollywood when his father went under the knife at Presbyterian Hospital.

Margaret Sullivan in "Deep Blue Sea" will be Nixon's final subscription show week of April 6.

Three Redheads booked to headline Ankara when it reopens March 6 after two-month shutdown for remodeling.

Arthur Levy ill and had to pass up coming in ahead of "Bell, Book and Candle," so Nixon manager Bill Blair covered him.



# OBITUARIES

## RAYMOND KNIGHT

Raymond Knight, 54, radio-TV writer, producer and playwright, died Feb. 12 in N. Y. Knight, who died at the time of his death was chief at the time of the "Bob & Ray" program on NBC-TV and radio, started in radio with that network in 1928. In the ensuing four years he created more than 50 shows for NBC. These included "Wheatena-ville Sketches," "Good Morning, It's Knight," "The Jokes on You" and "House in the Country."

From 1943 until 1945, when he joined the Young & Rubicam ad agency, Knight was national production manager for the ABC network. While with Y&R he directed the Ed Wynn and Alan Young shows for radio. In 1947 he left the agency to go back into radio and tele and for a time was the weatherman on WPTX, N. Y. tele station. During the '30s Knight was emcee of NBC's "Daily Morning Cuckoo Hour," which he created.

Besides his radio activity, Knight wrote several Broadway comedies and musicals, among which were "At Home Abroad," "Run Sheep Run," "Mr. Smith" and "See America First." At one time he was stage manager for the Caravan Theatre, Cambridge, Mass., and in 1927 he won the Drama League's national playwrighting contest for his one-act, "Strings."

Wife and two daughters survive.

## JAMES M. SKINNER

James M. Skinner, 64, retired president and chairman of the board of Philco Corp., died Feb. 13 of a heart attack at his home in Chestnut Hill, Philadelphia suburb. One of the nation's most successful radio manufacturers, Skinner left Philco in 1939 to devote his time to welfare and civic endeavors in Philly.

Skinner was associated with Philco and its predecessor, the Philadelphia Storage Battery Co., for 28 years. His selling ability was best illustrated during the

**Caldwell H. Brown, Jr.**

1911-1936

early days of the depression when Philco was converting to the manufacture of radios. Skinner pledged his personal holdings and those of other officers of the company to float to \$7,000,000 loan from the Philadelphia banks to meet a payroll for 12,000 employees. The loan was paid back quickly and Philco's radio sales zoomed to 30% of the entire industry.

Surviving are his wife, son, daughter and father.

## MAY BLAYNEY

May Blayney, 79, former legit actress, died Feb. 10 in Wepener, Orange Free State, South Africa. Miss Blayney made her legit bow in 1892 at the Grand Theatre, Islington, in "Lady Fortune," under the management of Charles Hawtrey. She debuted on Broadway in 1905 in "The Walls of Jericho," starring James K. Hackett. In 1910 she played in "Love Among the Lions" and "The Importance of Being Earnest." She appeared in London in 1912 in "Man and Superman," which she also did on Broadway.

In 1911 Miss Blayney was in Charles Frohman's production of "Chantecler," starring Maude Adams. Other plays in which she appeared included "Peg O' My Heart," "The Case of Rebellious Susan," "Lettie," "The Little Damsel," "The Concert," "The Barrier" and "The Saving Grace." At one time she had been married to A. E. Matthews, British legit actor.

A son survives.

## PROF. CARL FROELICH

Professor Carl Froelich, 77, German film producer, died Feb. 13 in Berlin. Froelich, who had worked in the German film industry for more than 50 years, rose to prominence with sound films. In 1930 he produced "The Night Is Ours" and "Fire in the Opera House," the former being one of the first talkers made in Germany.

During the '30s a number of his pix were spotted in New York at the 86th Street Casino Theatre, in the heavily populated German sector. These included "Reifende Jugend," "Wenn der Hahn Kraecht," "Traumulus," which starred Emil Jannings and won a German government prize, and "Oberwachmeister Schwenke."

Froelich became president of the

German Reich Film Chamber during the Nazi regime. He was cleared of charges of nazism by a postwar court.

## HOMER STROWIG

Homer Strowig, 55, exhibitor and industry figure in the Kansas City exchange area, died in an auto accident near Wamego, Kan., Feb. 9. Strowig was enroute from Abilene, his headquarters, to Kansas City on a booking and buying trip when his car went off the shoulder of the highway and rolled over twice, throwing him out.

Strowig was the owner and operator of the Lyric and Plaza and the Trail's End Drive-In at Abilene; associated with Elmer Bills, Missouri exhib. in a theatre at Anadarko, Okla.; with C. A. Schultz in a drive-in at Des Moines, and was building a drive-in at Herington, Kan. He was a former president of the Kansas-Missouri Theatre Assn.

Survived by his wife and two sons.

## WILL E. DULMAGE

Will E. Dulmage, 69, composer of pop and semi-classical tunes, died Feb. 11 in Dearborn, Mich. Among his tunes are "Faded Love Letters," "When It's Night Time in Nevada," "On the Highway to Galilee," "Golden City," "Tenderly Think of Me," "Holding Hands," "In the Pathway of the Moon," "By Lamplight" and "By the Bridge of San Luis Rey."

Besides songwriting, Dulmage had been manager of the sheet music department of Wurlitzer Music Co. for the last 12 years and previously had spent 22 years with Grinnell Bros. Music Co., Detroit.

Surviving are his wife, a sister and a grandson.

## FREDERICK C. ERDMAN

Frederick C. Erdman, 64, manager of the American Society of Composers, Authors & Publishers' standard music division, died Feb. 16 in N. Y. Erdman had been associated with ASCAP for about 20 years. In 1920 he joined the Victor Talking Machine Co. in the midwest and in 1927 moved to its plant in Camden, N. J., where he served as chairman of Victor's artist and repertoire committee. In 1934 he joined ASCAP as manager of all eastern licensing activities and about six years ago became director of all standard music activities.

Wife, son and daughter survive.

## CECIL HEPPWORTH

Cecil Heppworth, 79, British film pioneer, died Feb. 9 at his home near London. Heppworth, credited with building one of the first film studios at Walton-on-Thames, began production in 1898, writing, directing and producing his own pix. In 1924 his company folded, but he remained in the industry in a technical capacity and was still making short subjects up until a year or two ago. His autobiography, "Come the Dawn: Memories of a Film Pioneer," was published in 1952.

Heppworth was noted for his filming of Queen Victoria's funeral in 1901.

## ALBERT SANFORD

Albert Sanford, 60, vet filmite, died Feb. 10 in New York. Sanford, who entered the film industry as an actor in D. W. Griffith productions at the Biograph Studio, N. Y., operated the State Theatre, Trenton, N. Y., last year, resigning to study three-dimensional film production. From 1912 to 1917 he was booker and assistant exchange manager for the old General Film Co. in New York. He later became New York salesman for Pathe films, in charge of selling the original Harold Lloyd features.

Wife, a daughter, two brothers and three sisters survive.

## ANDRE BRULE

Andre Brule, 74, French producer and actor, died Feb. 14 in Paris. Brule, who created the role of Arsene Lupin on the French stage in 1908, was elected president of the Assn. of Parisian Theatrical Producers in 1944 and served as its honorary head until his death.

Following World War I, Brule produced plays and became director of the Madeleine Theatre.

## FRED WALZ

Fred Walz, 79, onetime prominent musical director of Broadway shows, died Feb. 10 in Hollywood. During his N. Y. career he batoned three editions of the "Ziegfeld

Follies," a number of Winter Garden shows, "The Vagabond King," "Blue Paradise," "Rose Marie" and other musicals and light operas produced by the Shuberts and others. He was a close friend of the late Victor Herbert.

Since his retirement he had been living at the Hollywood home of his sister, Mrs. Charlotte Kress. He never married. Remains were sent to Johnstown, Pa., for burial.

## WARD E. SCOTT

Ward E. Scott, 67, district manager for 20th-Fox exchange in Kansas City, Mo., for a number of years until his retirement in 1948, died in Denver Feb. 14 after a two-year illness.

Scott had lived in Denver before he entered the film industry in 1913 with the Mutual Film Co. there. He joined Pathe in 1916 and 20th in 1920. He was transferred to Cleveland in 1925, and came to Kansas City in 1930. He was a founder of the Variety Club, and of the Rocky Mountain Screen Club, Denver.

Surviving are his wife, two sons, a sister and two grandchildren.

## MRS. JENNIE C. ROSENTHAL

Mrs. Jennie C. Rosenthal, 70, owner of the State Theatre, Troy, and widow of Jacob C. Rosenthal, pioneer Troy exhibitor, died at Memorial Hospital, Albany, Feb. 11, after a brief illness. Since the death in 1938 of her husband, Mrs. Rosenthal had held title to the State and for several years operated it with a son.

One of the four surviving sons, Leonard L. Rosenthal, is counsel and adviser on film buying for Upstate Theatres, Inc., of Albany. A daughter, brother, sister and six grandchildren also survive.

## VENIAMIN NIKOULIN

Veniamin Nikoulin, 89, former Russian theatre owner and later advisor to Sol Hurok, died Feb. 8 in Hollywood. In Russia, where he operated a number of legit houses, he was president of the National Congress of Allied Theatre Crafts. Moving to the U. S. when he was 70 years old, Nikoulin was associated with Hurok for 12 years, after which he retired and made his home in Hollywood.

He was the father of Tamara and Constantin Shane, character players, and father-in-law of Akim Tamiroff.

## SIDNEY CARNES

Sidney Carnes, 43, film and TV director and writer, died Feb. 12 as a result of an auto accident six miles east of Washington, Ind. He was at one time producer of the radio edition of "We the People," a writer for the New York World-Telegram & Sun and a correspondent for the Saturday Evening Post during World War II.

His wife and two sons, who were with him at the time of the accident, were hospitalized. A third son is attending school in Laredo, Tex.

## ALBERTO REIS

Alberto Reis, 51, Portuguese actor and singer, died recently as a result of a tropical disease he contracted while touring Africa a year ago. He starred in operettas and revues between 1925-1940 in Portugal, other Latino countries and Africa, which he toured extensively. He also did several Portuguese pix in the Paris studios of Paramount.

Survived by wife, actress Branca Saldanha.

## IRVING GROSSMAN

Irving Grossman, 44, talent agent, died in Des Moines Feb. 13. He was head of his own agency, one of the biggest in the midwest, starting in the business doing promotion for the Paramount Theatre there before working for station WHO from 1936 to 1938. From then on he had been in the booking field.

Survived by wife and two daughters.

## FRED A. FERNE

Fred A. Ferne, 61, general manager of the Alhambra Theatre, Glasgow, died in Manchester England, Feb. 11, while on a business trip. He had been associated with Alhambra for nearly 30 years.

Ferne left Glasgow in the 1930s to take up a post with Jack Hylton and later spent two years as a cinema manager. In 1937 he was recalled to the Alhambra as manager.

## SAMUEL OLCHIN

Samuel Olchin, 64, writer of children's plays, including "Welcome Sweet Springtime," died Feb. 11 in the Bronx. He also authored a book, "Plays For Young Americans."

Wife and two daughters survive.

## GEORGE SEGERS

George Segers, 60, associated with the American Society of Com-

posers, Authors & Publishers for many years, most recently as special rep. for Clarence Rubin, manager of licensing firm's N. Y. district, died Feb. 16 in N. Y. Segers was also a singer.

Wife, three children, two sisters and a brother survive.

## CLIFF CLARK

Cliff Clark, 60, screen actor and onetime vaudevillian, died of a heart attack Feb. 8 in Hollywood. Since his vaude days he played character roles on the film lots and appeared in several telefilms. His last picture assignment was in "Sula Sea" at Warners.

His wife, daughter and brother survive.

## FRANKLIN G. SINCLAIR

Franklin G. Sinclair, 61, legit-vaude performer, died Feb. 11 in Montebello, Cal., of a heart attack. Sinclair, who starred as a youth in Gene Stratton Porter's "Freckles," played in vaude for a number of years in the team of Sinclair & Dixon.

He also appeared on the stage in "Batling Butler."

## CHARLES F. SCHLAGEL

Charles F. Schlagel, 71, stage manager of Murat Theatre, Indianapolis, for 43 years, died at St. Vincent's Hospital there Feb. 10. Schlagel, born in Baden Baden, Germany, also was stage manager for the Indianapolis Symphony Orchestra.

Wife, son and daughter survive.

## ALEC L. REA

Alec L. Rea, 75, London theatrical manager and chairman of Reandco, Ltd., died in London Feb. 12.

Since entering management in London in 1920 he had been associated with more than 100 West End productions. He reached the century mark with "Black Chiffon" in 1949.

## GEORGES FLATEAU

Georges Flateau, 71, French legit, film, radio and TV performer, died Feb. 13 in Paris. Flateau had appeared in plays with Sarah Bernhardt and had acted on Broadway a number of years ago.

Following World War II, he worked for the French radio and TV in the U. S.

## FRANCISCO PARRA

Francisco Parra Mateo, 59, impresario, general manager of Parra Co., Ltd., died in Saragoza, Portugal, recently.

As owner of theatres Argensola and Iris, and of cinemas Goya, Coso, Alhambra and Actualidades, he was the virtual controller of show biz in Saragoza.

## DANIEL D. MATTHEWS

Daniel Davis Matthews, 32, New York actor recently employed in Omaha, was killed Feb. 10 in an auto accident in Maxwell, Neb.

Surviving is his wife, who suffered shock and bruises but was not hospitalized.

Mrs. Lulah A. Fowler, 84, mother of writer Guy Fowler and artist Marsh Fowler, died Feb. 7 in Culver City. She also survived by four grandchildren, including Don McElwaine, publicity director for Samuel Goldwyn, and Guy McElwaine, film cutter at Metro.

William J. Thyfault, 64, veteran Dallas stagehand, died Feb. 1 in Dallas, following a heart attack. He had been a member of the International Alliance of Theatrical Stage Employees, Local No. 127, for the past 45 years.

Mrs. R. T. Hooks, 80, theatre-owner, died at her home in Mineola, Texas, Feb. 3. She owned and operated the Select Theatre there for past 30 years. Survivors include son, brother and two grandchildren.

Alfred De Berardinis, 75, former music teacher and concert band-leader, died Feb. 14 in Philadelphia. He was a member of the Creator band at the turn of the century.

Henry Arends, 50, nitery organist, died Feb. 15 in West Orange, N.J., after being struck down by a hit-and-run driver. He was employed at the Moresque, West Orange. Wife survives.

Mrs. Marjorie Adams Kervin, professionally known as Doll I. Farlardeau, vaude, burlesque and stock performer, died Feb. 13 in New York. Husband survives.

George L. Howard, 61, a projectionist for the Pix and Colony in White Plains, N. Y., died Feb. 9 in that city.

Michel Bazalgette, 38, of the Birmingham Repertory Co., died in

Birmingham, England, Feb. 7. A verdict of suicide was recorded.

Thomas Ellis Griffiths, 80, who built first cinema in Holyhead, Wales, in 1900, died Jan. 30 in Rhyl, Wales.

Alberto Mananari, 74, conductor and composer of the operetta, "The Rogue of Paris," died Feb. 15 in Rome.

James Kennedy, 79, a former advance man for Ringling Bros. and Barnum & Bailey Circus, died Jan. 15 in N.Y.

Father of Milton Kirschenbaum, of Paramount's international division, died in New York Feb. 16.

## MARRIAGES

Dorothy B. Liles to Edward V. Cheviot, San Antonio, Feb. 16. Groom is commercial manager of WOAI-TV.

Janet Fehm to Henry M. Owen, N. Y., Feb. 14. Bride is an actress. Gay Franz to William Steere, Pittsburgh, Feb. 14. Bride is a member of the Westernaires on WDTV.

Sally Ecklund to Tom Leslie, Pittsburgh, Feb. 16. Groom is on WCAE staff.

Maryanne Elizabeth Schaffer to Frank P. Rosenberg, Las Vegas, Feb. 7. He's a producer at 20th-Fox.

Jean Van Amber to Paul Banister, Chicago, Feb. 14. Groom heads midwest orch department of Associated Booking agency.

Joyce Johnson to Pvt. James L. Smith, San Antonio, Jan. 31. Bride is continuity and traffic assistant at KEY-TV, San Antonio.

Lillian Young to Robert Houke, Los Angeles, Feb. 9. Bride has been associated with Columbia's casting department for seven years.

Arlene Wood to Frank Weiner, New York, Feb. 14. Bride is staff writer at ABC; groom is staff writer at WCBSTV, N. Y.

Dorothy Stoppello to Arthur Walsh, Jr., Providence, Feb. 14. He's a N.Y. TV actor.

Christina Galliano to Marcel LeBon, N.Y., Feb. 16. Bride is a French dancer; he's a nitery-legit singer.

Joan Rice to David Green, Maldenhead, England, Feb. 16. Bride is British film actress; groom is son of comedian Harry Green.

## BIRTHS

Mr. and Mrs. Dick Keusink, daughter, Santa Monica, Feb. 7. Father is news room supervisor at KTLA.

Mr. and Mrs. Dudley Daniels, son, San Antonio, Feb. 7. Father is engineer with KITE and KITE-FM in that city.

Mr. and Mrs. Charles Ehrlich, son, Feb. 12, Elmhurst, L. I. Mother is publicity director for Central City (Col.) Opera Assn.

Mr. and Mrs. Hank Weaver, daughter, Hollywood, Feb. 6. Father is radio and TV sports-caster.

Mr. and Mrs. Joseph Month, son, Chicago, Feb. 6. Father is on the Chi NBC-TV continuity acceptance staff.

Mr. and Mrs. Jack F. A. Flynn, son, Feb. 9, New York. Father is an associate director at WPIX, N. Y. tele station.

Mr. and Mrs. Bobby Winters, daughter, Boston, Feb. 14. Father is a juggler.

Mr. and Mrs. Gene Johnson, daughter, Hollywood, Feb. 13. Father is a member of the U-I art department.

Mr. and Mrs. Ed Weston, daughter, Cincinnati, Feb. 2. Father is WCPO-TV program manager.

Mr. and Mrs. Mike Sedore, son, Pittsburgh, Feb. 9. Father is on KQV engineering staff.

Mr. and Mrs. Paul Schwartz, son, Pittsburgh, Feb. 9. Mother is the former Doris Hirth, of three singing Hirth Sisters, known as the Wilkettes on TV in Pitt.

Mr. and Mrs. Ronnie Caryl, son, Liverpool, Feb. 11. Mother is Celia Nicholls, Scottish stage and radio singer; father is bandleader.

Mr. and Mrs. Irving Blumberg, son, Feb. 12, Philadelphia. Father is Warner pressagent.

Mr. and Mrs. Lew DiLeo, son, Philadelphia, Feb. 11. Father is talent agent and personal manager.

Mr. and Mrs. Haim Winants, son, N.Y., Feb. 12. Mother is a TV agent with Baxt-Wald theatrical agency; father is assistant stage manager of "The Love of Four Colonels," current at the Shubert, N.Y.

Mr. and Mrs. Sidney Unger, daughter, N. Y., Feb. 15. Mother is the daughter of Harry Mandel, RKO Theatre exec in charge of national advertising and publicity.

Mr. and Mrs. J. Raymond Bell, daughter, N. Y., Feb. 9. Father is head of Columbia Pictures' censorship department.

# • Radio •

Just Completed  
5½ years —

**"Club 15"**

(CBS COAST-TO-COAST)

# • Personals •

**BILTMORE HOTEL**

LOS ANGELES  
(6 SOLID WEEKS)

**Top's**

SAN DIEGO  
(4th RETURN ENGAGEMENT)

**HOTEL SAHARA**

LAS VEGAS  
(A SMASH SUCCESS!)

CURRENTLY —

**HOTEL Riverside**

RENO  
(RETURN ENGAGEMENT)

COMING UP —

**PARAMOUNT THEATRE**  
NEW YORK

# • Television •

COMING UP —

**Ed Sullivan's  
TOAST OF THE TOWN"**  
(CBS-TV)

# • Records •

A best seller and smash  
record hit everywhere —

**"NEW JUKE BOX  
SATURDAY NIGHT"**

**CORAL  
RECORDS**

P.S. CAMPBELL SOUP COMPANY  
WARD WHELOCK AGENCY

Our sincere thanks for making  
possible the happiest radio  
association of our career,  
and for the privilege of meet-  
ing and working with some  
mighty wonderful people.  
*The Mods*

# Coming On Stronger Than Ever!



*The Biltmore Bowl, Los Angeles —*  
"...Always visually inclined, The Modernaires have refurbished all the old and added two solid bits...They are getting their best blend in years and consistently got big hands."  
— Billboard

*Sahara Hotel — Las Vegas*  
"...The 'Mods' smash over a great array of new arrangements vocally impeccable and visually delightful. In spite of demands for more, they are forced to bow off."  
— Variety

*Top's — San Diego*  
"...The 'Mods' broke all existing house records including last year's New Year week-end period."  
"...a great act and the reception accorded them surpassed the most optimistic of expectations."  
— Yale Kahn

*The Riverside, Reno —*  
"...Beautiful Paula Kelly and her 4 handsome companions offer their modes of music that have set them up as 'the best' for more than ten years. The original hit tunes that made them stars combined with a whole stack of new material fills the night with wonderful music."  
— Reno — This Week

# The Modernaires

# • Pictures •

Featured in Metro-Goldwyn-Mayer's  
Soon to be released Technicolor Production

**"LATIN LOVERS"**

STARRING

**LANA TURNER**

Produced by JOE PASTERNAK

Directed by MERVYN LEROY

Featured in the Universal-International  
Technicolor Production

**"WALKING MY BABY  
BACK HOME"**

STARRING

**DONALD O'CONNOR**

Produced by TED RICHMOND

Directed by LLOYD BACON

Now in Production



DIRECTION —

MUSIC CORPORATION OF AMERICA

PERSONAL MANAGEMENT —

*Thomas P. Sheils*

# VARIETY

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## 3-D's FIELD DAY FOR FILM BIZ

### Low State of TV Comedy Blamed On Censorship, Pressure Groups

Hollywood, Feb. 24.

Death of video comedy stars is being caused by censorship, according to Dick Powell, prexy of the Television Writers of America.

"We haven't run out of comedians; we have run out of topics about which we can be funny," Powell said. Referring to the oft-heard charge that TV is killing older comedians, the vet radio-television writer says, "The charge is probably true, except for the fact that tele stereotypes have killed more comics than TV ever did or ever will. We will have new comedians only when we go back to the old American comedy tradition of 'nothing sacred.'"

"We can do this only by smashing excessive censorship from sponsors, agencies, networks, pressure groups, pickets, professional blacklists and blackmailers, witchhunters and self-appointed guardians of 'our way of life.' Organized writer groups everywhere should recognize this as a matter of economic self-interest."

Powell, writer of the upcoming Ray Milland show, has written for Joan Davis, Jimmy Durante, Dennis Day and "Life of Riley," among others. He says, "The comedy writer is under much closer line-by-line censorship from agencies and sponsors, and these are adding daily to the list of sacred cows. If Will Rogers were alive today, he would probably go back to rope-twirling."

The scripter says the charges (Continued on page 54)

### 'At Least 5 Years' Before 3-D Can Force Major Pix Sale to TV

Exhibs worried over possible sale of major pic libraries to TV because of 3-D developments can put their minds at ease. Representative film execs related this week that for at least the next five years they'll be no such displacement of theatrical pic to the telecasters, and possibly longer.

It's pointed out that in view of present backlogs and future production programs of "flats," TV will be competitive for that minimum period. The distributors simply will refrain from unloading to TV for as long as there's the risk that such a move could hurt their new 2-D product at the b.o.

Latest group expressing a fear of TV sales is the Allied Theatre Owners of Illinois. Statement issued by that outfit's board of directors appealed to all film companies to nix such action.

In an aside to the subject of 3-D, distributors of TV pic are in the same camp as exhibs in being opposed to disposing film libraries to telecasters. The distributors' backlogs of films yet to be peddled would be jeopardized if a major film company were to make its class "A" product available for televising.

### Joni's \$25 to \$4,000

Salary potential of a singer after big disclick was never better exemplified than in deal just closed for Joni James at the Vogue Terrace in Pittsburgh, where she's been booked for a week late in April. Less than couple of years ago, Miss James was working club dates in and around Pitt for as little as \$25 a night.

After "Why Don't You Believe Me" started to sell, Copa in that city got her on the dotted line at \$950 for a late last December. Now with "Have You Heard" also a sig-seller, and "Believe Me" still in the upper brackets, she's going into the Vogue Terrace at \$4,000.

### Tyrone Eyes 750G From 'Gambler'

Tyrone Power has one of the most spectacular money-making deals of the year via his starring role in Universal's "Mississippi Gambler." In lieu of salary, Power is being cut in for 50% of the profits. This is in line with the growing trend toward film participation deals. Under the setup Power can make around \$750,000.

"Gambler" is proving the hottest pic in U's lineup, heading for domestic distribution revenue of \$2,500,000. "Gambler" hasn't yet been released abroad.

Star, who appears in the film with Piper Laurie and Julia Adams, put in about seven and a half weeks on "Gambler." Thus the payoff represents about \$100,000 a week.

Participation deals, of course, mean a risk for the performers. But with click pix the benefits can be huge, as with Power and "Gambler," in terms of the immediate payoff, tax-saving considerations and the continuing equity in the films involved. U had a similar 50-50 deal with James Stewart on a couple of films.

### ATOM BLAST OFFERED AS TV ATTRACTION

Hollywood, Feb. 24.

The Atomic Energy Commission has offered its March 17 atomic explosion at Las Vegas to the television nets and indie stations, but the webs haven't replied as yet and Klaus Landsberg, KTLA veepee-manager, declared his station for one is uninterested unless he can shoot before and after the coverage to show the bomb's effect.

Station has telecast two previous blasts. Landsberg also sounded out the AEC about sponsorship, but has had no answer.

### DATES LINED UP BEFORE PROD.

First three-dimensional films, with their tremendous b.o. promise, are proving a field day for film peddlers of the major companies. Dates for situations throughout the country are being lined up long before the production of the films is completed. In most cases film buyers are booking the attractions sight unseen although, in some instances the exhibs have witnessed rushes of the pictures.

Warner Bros., with filming of its initial 3-D entry, "House of Wax," completed Saturday (21), apparently will be the first major to hit the market with a depth film. WB sales topper Ben Kalmenson already has finalized engagements equalling the entire first print order, totaling about 100. Company could have easily snared more dates, but the delay in obtaining prints as well as sufficient polaroid specs prevented additional bookings. Pic bows at the Paramount, N. Y., April 8, follows April 16 with three dates in Texas, then begins nationwide pre-release showings on April 23. Texas Interstate topper Robert J. O'Donnell, who witnessed rushes of "Wax" at the Warner studio, disclosed that he would like to open the film simultaneously in 20 of his houses, but had to compromise on staggered openings because of the inability to get enough prints and specs on time.

With Warners launching the majors' entry into 3-D in April, the following month will witness a (Continued on page 21)

### Godfrey Walks Off With 5 Of Nielsen Top 10

It begins to look as though Arthur Godfrey single-handedly is taking over the Top 10 Nielsen rating roster for himself. In one of those "it-can't-even-be-done-with-mirrors" TV Ripley, Godfrey walks off with five of the Top 10 in the newest Nielsen tabulations (for two weeks ending Jan. 24) just released.

Feat of having a five-way Top 10 spread with only two shows was accomplished through the Godfrey-sparked "GM Motorama" TV one-shot showing up in the No. 8 Nielsen spot, with Godfrey's "Talent Scouts" in second position; the Chesterfield half-hour segment of the Wednesday night "Godfrey & (Continued on page 54)

### Tallu on Tallow

Tallulah Bankhead will narrate parts of her book on wax. She's been pacted by Decca to do readings from her bestselling autobiog, "Tallulah."

She recorded previously for Columbia.

### 2,000 Years Old, Legit Still Healthy, Avers Kit Cornell; Sees TV as Hypo

Los Angeles, Feb. 24.

#### Bikinis OK for Ogling

Minneapolis, Feb. 24.

Rita Rose, performing at Frolics nitory, is now the only dancer in town who winds up with less clothes than she started with. Terper does a bathing-suit revue, starting with 1919 model and winding up with a Bikini.

Act was passed by morals squad, although it banned the act of Irene De Carr, performing at same spot. For occasion, Miss De Carr had to have duds remade to conform to a squad ruling.

### \$4,000,000 Loew

#### Pension Dilemma

With the 10th and last payment of \$4,000,000 due on the company's retirement fund, Loew's board of directors, meeting in New York last week, weighed seeking an extension from the Equitable Life Assurance Co. on the payment, or borrowing the money from a bank where the interest would be less. Payment, due March 1, would make the retirement plan effective March 1, 1954, when all employees over 65 who have been associated with the plan for 10 years would reap its benefits.

Since it is in the process of effecting important economies, company is reluctant to pull \$4,000,000 out of its treasury at this time. That's the reason it is seeking a delay or coin from a bank. There's a precedent for such action, since Loew's has obtained an extension and paid interest to the insurance company on at least one occasion in the past. Meanwhile, employees eligible for retirement are paid through the company's welfare fund, which will be liquidated (Continued on page 63)

### London Tin Pan Alley On Coronation Kick But U.S. Hits Still Tops

London, Feb. 24.

With three months still to go before the Coronation, song copies with red-white-and-blue trimmings are pouring off the presses to clutter up the catalogs of most pop publishers. Not that anybody is so far singing them or playing them on the radio, but Denmark Street (London's Tin Pan Alley) is hoping that there will be a surge of musical interest nearer the day.

A leading London publisher said: "Remembering what happened at the time of the Coronation of King George VI in 1937, we're not banking too much on the public getting excited about Coronation songs. The specially-written tunes didn't (Continued on page 45)

## MONTMARTRE

HAVANA, CUBA

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## THE HOUR OF CHARM

All Girl Orchestra and Choir

Featuring EVELYN and Her Magic Violin

Under the Direction of Phil Spitalny



# Stripper Would Starve in Harem-Happy Hong Kong; Specialized Audiences

By DICK LARSH

Hong Kong, Feb. 10.

The narrow, twisting streets of Hong Kong, all of which lead to the baronial mansions studding The Peak, are paved with no gold for U. S. entertainment. Despite its rep as the current "playground of the Orient," nightlife is almost non-existent. There are only six film houses booking western pix, and there is no legit theatre except for the native Chinese. Touring concert artists (Helen Traubel, for example) perform to small audiences. In a city where no man has less than one, and often as many as six concubines, a stripper would starve to death.

Two facts account for the quiet nightlife here. First, the overwhelming bulk of the population is Chinese. Official figures set the total population at 2,325,000, but police authorities admit actual population may run as high as 3,000,000 because of the thousands of illegal entrants smuggled in (at a cost of about \$100 U.S. each) to the city from the nearby Red Chinese border. Europeans and Americans permanently resident amount to about 14,500, the majority (9,500) of which are British. Other westerners bring the foreign population to less than 25,000, providing an actually hick-sized town audience for western entertainment.

Secondly, this tiny audience, depending as it does on intranist trade for its income, is not holding much of the long green at present what with restrictions imposed on dealings with its former biggest (Continued on page 63)

## Murder Charge Against Roscoe Ails Due For Dallas Hearing Today

Dallas, Feb. 24.

Roscoe Ails, yesteryear vaude headliner and more recently a nitery comedian-emcee, is due for a hearing today (Wed.) before the Dallas County grand jury here, in connection with the fatal shooting of Alfred Rosenfield, Jr., in Ails' apartment here Dec. 21. Both Ails and his wife, stripper Billie Shonae, are charged with murder. Vaude actor claims self defense, alleging that Rosenfield drew a gun also.

Ails, widely publicized in show biz in 1928 as "the first eugenic father," and also first husband of the late Eva Tanguay, has been free on bond and working as emcee at Theatre Lounge until recently. At liberty, he returned to Oklahoma City pending his grand jury hearing. Miss Shonae, also free on bond, opened Friday (20) at the Derby Club, Oklahoma City, after a five-week date at the Colony Club here.

## MORE SHOW BIZ NAMES ON THE LECTURE PODIUM

New show biz names to tour the lecture circuit under W. Colston Leigh's aegis include Ilona Massey and Arthur Treacher. Treacher is making a few appearances this season, and he and Miss Massey have been booked heavily for next fall and spring.

Basil Rathbone is also heavily scheduled for next season and Cecil Beaton has also been added to the Leigh roster.

## Huddle on 3-D For Original Am Hour

Lou Goldberg, partnered with Ted Mack in the Original Amateur Hour, is on the Coast huddling with Sherrill C. Corwin on a series of 30-minute shorts in third-dimension.

Shorts would be keyed to the Amateur Hour and might entail an amateur contest through Corwin's chain of West Coast and other theatres.

## BENNY RECOVERING FROM STOMACH VIRUS

Hollywood, Feb. 24.

Jack Benny cancelled his scheduled eastern trek as well as his Sunday teleshow following a severe gastrointestinal attack Saturday night, but he is recovering at Cedars of Lebanon hospital. Following attacks of cramps, Dr. Myron Prinzmetal rushed Benny hospitalward for X-rays and electro-cardiograph, but the heart action was pronounced perfect, and there was no evidence of other serious organic ailment. Dr. Prinzmetal diagnosed it as a possible stomach virus.

Benny will remain in the hospital for a few days and may do his teleshow next Sunday if he's completely recovered. Benny said he felt well enough Sunday noon to attempt it, but the doctor demurred and CBS substituted an advance film of Ann Southern's "Private Secretary," which alternates with Benny on a three to one basis for Luckies Benny's radio show had been taped in advance for his N. Y. trek to guest speak at the Friars tribute to Bob Hope, as well as Boston and Washington appearances for Bonds For Israel Drive. These were all cancelled.

## Gypsy Turns 'New Leaf'; Doesn't See Play for N.Y.

Toronto, Feb. 24.

Gypsy Rose Lee, whose "Naked Genius" was a Broadway failure in 1943-44 has authored a new play, "A New Leaf." It's not about Eve, she says, adding, "But naturally I won't mind if anyone thinks that it is." She describes the script as "a little domestic comedy for summer stock and maybe winter stock, but with no eye on Broadway." It's a one-setter requiring a cast of eight.

The stripper-author is appearing at the Casino here.

## Edw. Arnold's Gab Trek

Hollywood, Feb. 24.

Edward Arnold will travel the Chautauqua Circuit next fall as a lecturer. Tour being mapped covers smalltown women's clubs, PTAs and similar organizations.

Arnold, who will be celebrating his 46th year in show biz, will deliver a spiel on his experiences. Speaking tour will be a new wrinkle for him. Last year he made his nitery debut as star of a "Diamond Jim Brady" revue package. Trek will be sandwiched in between pix and legit assignments, and he'll continue his "Mr. President" air series on ABC.



## HORACE HEIDT

FOR LUCKY STRIKE  
Under Personal Management  
JOHN LEER  
111 Fifth Ave., New York

## Albert of Maxim's Remains World's No. 1 Headwaiter

By GENE MOSKOWITZ

Paris, Feb. 10.

Albert is a bald, wistful looking man of great reticence and dignity. However his sense of protocol and sharp eye are feared by tourists and the bane of the Paris carriage set. As the headwaiter at Maxim's it is he who decides where people sit, and this snob appeal of placement is still an important, though at times irritating, matter. He is easily the most famous headwaiter in the world.

Albert Blaser, a reticent man of infallible eye in judging bankrolls and breeding in seating the clients of this famed eatery, is of Swiss stock. Albert has been an authority on the social register and royal lineage all his life. In his seating of people the two important things are looks and connections. Beautiful women are always needed to fill out the composition of the tables, and people with the right connections make up the rest of the picture. The unfortunate, who do not pass muster before Albert, are usually seated in the omnibus, a hallway between the bar and coveted back room.

Albert came to Maxim's in 1934 when he got a call for secours from manager Octave Vaudable, who saw Maxim's losing its famed name. Albert, who had been at Ciro's, answered the call and Maxim's rallied and soon regained its former name and opulence. Albert feels that Americans coming to Maxim's want to feel that they are in France, and he tries to have (Continued on page 21)

## RCA Victor Snares Big Goodwill Picking Up Oscar Sponsorships

Hollywood, Feb. 24.

While it would appear as if the radio-TV interests were "bailing out" the picture business because of the NBC deal for the radio-televasting of the annual Academy awards from the Pantages theatre on March 19, Hollywood thinks RCA-NBC pulled a coup and bought inestimable good will for the \$100,000 sponsorship of the Oscar sweepstakes. RCA Victor will be the institutional bankroller. With time, the bill will come nearer \$175,000 for an hour's pickup.

While Hollywood and TV might be considered in the "North versus South" aura, the locals didn't rebel too much when Charles Brackett, prez of the Academy, brought the deal in. He is said to have set it up with RCA president Frank M. Folsom at a dinner hosted by Samuel Goldwyn recently, when it appeared as if certain dissident studios would fail to come through with the necessary financial aid.

Bob Welch, ex-Paramount producer, will produce the simulcast for NBC, and it is expected that RCA top brass such as Folsom, veepee Manie Sacks, NBC prez Frank White, and others, will come out for the festivities as further (Continued on page 46)

## More 3d Dementia

3-D Ranch, Hollywood, Feb. 16.

Any red-blooded American boy with three eyes in his head can see the handwriting on the wall. We must all climb aboard the three-dimensional bandwagon. Only then can there be a blonde in every swimming pool and two television sets in every ashan.

However, the three-dimensional pioneers have only scratched the surface. They have not yet drawn blood. That will all be changed when we unveil to the industry our startling new 3-D developments. The bins are bulging with many unreleased so-called "flat" pictures. Twenty-six at Metro alone. Our new system will eat up that backlog in a hurry, and plunge us all into this bright new age at the same time!

ScrabbleScope!

Two pictures are projected on the same screen at the same time—one rightside up, the other upside down. You wear glasses, of course; and if you don't like the picture you're watching, you turn the glasses upside down and watch the other picture. If this is too much trouble, the usher will come down the aisle and turn you over.

While this is being perfected, so that Lionel Barrymore won't end up in Lana Turner's lap, we propose the following revolutionary new 3-D inventions:

1. Three-dimensional popcorn. You wear glasses on your mouth to eat it.
2. Sinerama—a startling new method of triple-timing your wife.
3. A curved cereal bowl, so that your breakfast food snaps, crackles and pops right into your lap.
4. Three-dimensional lipstick. You kiss a girl, and it comes off on the back of your neck.

As for writing teams, they have gone the way of the Squaw Man. Trios are now the vogue. We'll be out of business if the Andrews Sisters ever learn how to type.

Can you recommend a third partner? In this three-dimensional age the two of us feel lonely.

Yours with roller-coasters,  
Lawrence & Lee.

\* Patent-Not-Yet-Applied-For. But anybody who tries to steal this idea will get hexed by the Bwana Devil.

## SHOW BIZ SHELLS OUT SKO 58G TO HONOR HOPE

What started out as a Friars tribute to one of its veteran members has snowballed into an all-show biz curtsy to Bob Hope, who will be honored Friday night (27) at the Hotel Waldorf-Astoria by a sellout mob of 1,200. At \$35 and \$50 a head, the dinner is expected to gross around \$40,000, coupled to another \$18,000 for the souvenir program.

The dinner is for the purpose of paying tribute to the comedian for his many humanities during his show biz career, namely his extensive global tours to entertain servicemen and his unceasing fund-raising efforts for the Cerebral Palsy Assn. The latter will share in the proceeds. On behalf of the USO-Camp Shows, prey James Sauter will present an award to Hope for his GI shows.

The affair will also mark Hope's 15th year both as a star with the National Broadcasting Co. and Paramount Pictures. Executives of both the network and the film company will attend the dinner, in addition to hundreds of names.

George Jessel will be the toastmaster, and the dais will include Bernard Baruch, Eric Johnston, Adolph Zukor, Major General "Rosy" O'Donnell, RCA president Frank Folsom, Danny Kaye, Friars Abbot, Milton Berle, NBC prez Frank White, Fred Allen and Sen. Stuart Symington. Jesse Block is exec chairman of the arrangements for the Friars.

## Josy Baker's 1-Weeker In 3d-Rate Havana Cinema

Havana, Feb. 17.

Josephine Baker yesterday (16) began a week's stand at the Campamor Theatre, doing two shows daily. The theatre also is showing two second-run films, one being the anti-Communist "Big Jim McLean." House has a \$1.20 top.

The Campamor, once one of Havana's best theatres, today is hardly more than a third-rate house.

Theatre is billing Miss Baker as the "world vedette—acclaimed by all the publics of the universe" and "greatest star of Paris."

Miss Baker was detained for three hours Tuesday night (17) by agents of the Cuban Army Military Intelligence Service and taken to military headquarters for questioning. She was released three hours later and no charges made against her. Reportedly, when she objected to her detention, Miss Baker was told by officials that she was welcome to leave the country if she so desired.

## N.Y. Critics Burn at Break On 'Misalliance' Reviews; Atkinson Sore at Himself

Action of the N. Y. Daily News and Mirror last week in breaking the "release date" for publication of reviews of "Misalliance," may have repercussions in future instances of simultaneous openings of two Broadway shows. Critics of several other New York dailies were burned at last week's incident, on the ground that it put their papers at a disadvantage in having the reviews appear "late."

Situation arose when the management of "Maggie" decided to open the musical Wednesday (18) at the National, N. Y., the same night that "Misalliance" was scheduled to premiere at the N. Y. City Center. Rather than have the second-stringers cover the Shaw revival, the City Center management invited them to attend a preview the previous night, Tuesday (17), and all first-stringers agreed.

Not Unanimous

After wavering back and forth for a couple of days, the Center production staff decided to ask the critics to publish their reviews Thursday (19), the day after the official opening. All agreed, except John Chapman, of the News, who told pressagent Phil Bloom he'd do as he "saw fit," and Robert Coleman, of the Mirror, who said his paper wouldn't have space for both the "Misalliance" and "Maggie" notices in his sheet's Thursday issue.

Certain other critics beefed privately at action of the News and Mirror. But Brooks Atkinson, of the Times, said the incident merely made him angry at himself. "I learned a long time ago that you can't bottle up news, and I shouldn't have agreed to hold (Continued on page 60)

## M.P. Protests \$3,359,600 Paid U.S. Talent in 3 Years

London, Feb. 24.

U. S. entertainers in Britain earned \$3,359,600 over the last three years according to figures submitted to the House of Commons last week by John A. Boyd-Carpenter, Financial Secretary of the Treasury. Expenditure of this "extraordinary sum on non-essential imports" was strenuously protested by A. E. Cooper, Conservative M.P., who sought assurance that "essential imports" weren't hampered by the dollar disbursement.

Replying to Cooper's complaint, Boyd-Carpenter said that the \$3,359,600 was necessary in light of a double taxation agreement which confers similar benefits upon British artists who went to America and earned dollars. Breakdown shows that Yank entertainers drew \$929,600 in 1950, \$1,394,000 in 1951 and \$1,036,000 last year.

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# BIZ SPURT SPURS B. O. OPTIMISM

## Myers Raps Distribs for 'Contempt' Of Decree; 'Pricing Films Out of Biz'

Oklahoma City, Feb. 24. In a blistering attack on distribs, Allied States Assn.'s general counsel, Abram F. Myers today (Tues.) charged the film companies with "knowing, willful and deliberate contempt" of the Federal consent decree. Speaking before the first annual convention of Oklahoma Allied at the Biltmore Hotel here, Myers specifically cited Columbia's sales policy on "Salome" as a "deliberate attempt to make exhibitors agree in advance to condone, and, in effect, to become parties to, flagrant violations of the decree and of the law as a condition to the right to license pictures in interstate trade and commerce."

In a speech entitled "Upstage to Olivian," the Allied official declared that the new policy of the film moguls appears to be "fewer pictures, fewer theatres and higher prices." He asserted that due to the policies of the distribs, the screen, like the stage, will price itself out of the market and become "a purveyor of entertainment for the masses instead of the masses."

Myers charged that the film companies have the notion that screen entertainment can be restricted to a comparatively few high-admission houses in the large cities and that the public "will troop to those theatres in sufficient volume to make up for the 15,000-odd theatres that will be forced to close."

Myers asserted that although technical divorcement has taken place between distribution and

## Propose Documentary Film on H'wood Names' GI Show Efforts

Actor George Murphy, head of the Hollywood Coordinating Committee, has suggested that the Council of Motion Picture Organizations use a portion of the surplus funds stemming from the distribution of special industry shorts two years ago for the production of a documentary detailing the activities of Hollywood personalities in entertaining troops in Korea and other sectors where U. S. troops are stationed.

Murphy feels that a two-reeler can be assembled for \$15,000. With \$40,000 in the bank from the previous shorts, Loew's theatre topper Joseph Vogel, head of the Trustees of the Industry Shorts, is polling members of the committee to determine if they are in favor of the project. Unanimous approval of the trustees is required.

Murphy's plan was approved by the COMPO board at a Chicago conclave several months ago. Acting on COMPO's okay, Murphy made arrangements with the Dept. of Defense to obtain as much footage as possible from the trips. He also contacted Metro's Carey Wilson to act as producer. "We have

## FABIAN PREDICTS FCC RESUMING HEARINGS

On the basis of talks with individuals connected with the Federal Communications Commission, S. H. (Si) Fabian, head of the National Exhibitors Theatre Television Committee, predicted this week that the hearings for exclusive Theatre TV channels would be resumed. FCC recessed the hearings early last week after a day of questioning on the industry's specific plans for theatre TV.

Although Fabian indicated that neither he nor a member of the committee had spoken directly to an FCC member, he disclosed that talks had been held with the communications body's general counsel. Meanwhile, an FCC spokesman indicated that the Commission would make its decision on the resumption of the theatre TV hearings probably later this week.

## C. P. Skouras on the Job

Charles P. Skouras returned to his Coast headquarters over the weekend after brief hospitalization in New York following a minor heart attack.

National Theatres president will be back on a full work sked within a week.

## Studio Scribes At All-Time Low

Hollywood, Feb. 24. Employment of writers at the studios is at an all-time low, due chiefly to economy programs at Metro and Paramount.

At Metro, it's expected that by March only 30 writers will be working as compared to the normal monthly figure of 43. Understood that none of the 30 have layoff clauses in contracts and that studios in all other cases are utilizing standard layoff clauses. Paramount, which a Screen Writers Guild source said usually has about 13 scribes working each month, is now down to three. Situation is close to normal at other studios.

Currently 20th has the most writers (44), although Metro usually leads. Columbia and U-I are up slightly, with 24 and 28, respectively; Warner is down to 16 and little activity at RKO with three employed. Republic has 11 at work.

There was a big employment dip at the beginning of 1952 and an upbeat toward end of the year. In the past week it's reported that 11 at Metro, seven exited 20th and five left U-I.

## FOREIGN MGRS. EXPLORE COST CUTTING METHODS

Second meeting of the foreign managers' committee to study economies in the foreign market was held in N. Y. last week (19) at the office of its chairman, Paramount's George Weltner. Session was devoted to further exploration of ways and means of cutting costs, but was hampered by the inability of some of the distrib reps to produce the data they had been asked to supply.

Group has no plans to institute united action of any kind but is designed to serve as a clearing house of non-competitive info that would give the distribs a yardstick by which they could determine whether their field operations are out-of-line. Print shipments into the various territories were high on the list of subjects taken up.

## Par Settles Brynner Pact; Col Wants Him for Rita

Hollywood, Feb. 24. Paramount settled its one-picture \$75,000 deal with Yul Brynner for an undisclosed sum. Negotiations are now underway for the actor to make a pair of films at Columbia.

Originally slated for Par's "New Kind of Love," commitment was shifted to "South Seas Story" when "Love" was shelved. Columbia now wants him for the Rev. Davidson role in "Miss Sadie Thompson," Rita Hayworth starrer, a remake of "Rain." He's also being considered for the original Tullio Carminati role in "debut," remake of "One Night of Love," with studio's new singer, Gloria Krieger, in the Grace Moore role.

## Film Zukor Highlights

Highlight of Adolph Zukor Golden Jubilee Dinner to be held at the Hotel Waldorf-Astoria, N. Y., March 4 will be the first public screening of "The Adolph Zukor Story," film which traces the career of the industrial pioneer.

## 'FIRMER TONE' ALL AROUND

Film business is brisk again. No one sees a new era of prosperity at hand, viewing the immediate future through polaroid glasses or otherwise, but the spiritedness, of b.o. over recent weeks has been encouraging.

Russell V. Downing, top man at New York's Radio City Music Hall, sums it up: "The public is discriminating but it's a certainty that there's plenty of business to go around."

Paul Lazarus, Columbia exec, agrees that the pic trade is taking a "firmer tone."

James Mulvey, president of Samuel Goldwyn Productions, also notes the uptrend, though he sees it limited to a certain number of films. The lemons continue to sour in all locations.

Dick Dickson, National Theatres exec now headquartering at N. Y.'s Roxy, points up that biz traditionally runs in cycles, and at present exhibition is coming out on top. He observes that the majority of major studios and indie producers unleashed their most important properties, at year's end on the Coast to qualify for Academy

## 7 N.Y.-Area Theatres Sked Big-Screen TV for Studes To Recruit Tech. Aides

How theatre TV can be used as an educational medium will be demonstrated March 21—a Saturday—in a unique off-hour stanza slated for seven tele-equipped theatres in the New York metropolitan area. Purpose of the showing is to recruit high school youngsters to pursue courses in science and engineering at colleges to offset the drastic shortage of manpower in those fields. Telecast is being presented under joint sponsorship of the Technical Societies Council of Greater New York, New York U., and the theatres.

About 20,000 juniors and seniors

## National Boxoffice Survey

Washington's Birthday Booms Biz; 'Pan' Again First, 'Stooge' 2d, 'Hans' 3d, 'Devil' 4th

With Washington's Birthday being observed legally on Monday (23), key cities covered by VARIETY cashed in on this setup which gave many situations three big days in a row. Result is that grosses are booming currently. An added favorable factor was fine, clear weather in many of bigger keys. First four top ranking pix will show a total gross of more than \$1,200,000, new peak since the year-end holiday period.

"Peter Pan" (RKO) is champ for second week in a row, showing better than \$400,000 total. It is closely followed by "The Stooge" (Par), which was third a week ago. "Hans Christian Andersen" (RKO) is finishing third, highest rating it has achieved, as a result of many new playdates.

"Bwana Devil" (UA) is moving up to fourth spot while last week it was sixth. Fresh bookings added to its total revenue. "Ivanhoe" (M-G) playing for second time around at popsale, is capturing fifth money.

"Niagara" (20th) pushed up to sixth position, with uniformly strong to big showings. "I Confess" (WB), just out this stanza, is showing enough to land seventh spot while "Bad and Beautiful" (M-G) is finishing eighth.

"Come Back, Little Sheba" (Par), out on release for first time extensively, is capturing ninth place, with "Jazz Singer" (WB) in 10th. "Mississippi Gambler" (U) and "Road to Bali" (Par), both much

## Research, Business Methods Urged As H'wood Rushes Into 3-D Switch

## Grainger's N.Y. Takeover

James R. Grainger, new RKO prez, treks back to New York from the Coast next Tuesday (3) to take over at the homeoffice.

While west, Grainger was formally elected to the chief exec's spot. He also was named to the board, replacing Edward (Buzz) Burke, Jr.

## 'Mutiny' Delays New Kramer Tie

Several major studios, including Metro, are pitching for Stanley Kramer but the indie film-maker intends to await completion of his Columbia contract with delivery of "Caine Mutiny" before making any definite plans for the future.

M-G reportedly made a firm offer of a five-year deal to Kramer, based on a payoff of \$2,000 weekly plus an annuity arrangement which would bring that figure substantially higher over a long-term period.

Despite the M-G bid, it's still seen as a strong likelihood that the producer will revert to his former status as an indie releasing through United Artists.

## DeMille In N. Y. Talks With Barney Balaban

Cecil B. DeMille arrives in New York from Washington today (Wed.) for confabs with Paramount prez Barney Balaban and to catch Cinerama, which he has yet to see. President Eisenhower's crowded schedule ruled out a get-together but it's expected that DeMille will call at the White House at some later date.

Last Sunday (22) DeMille received an award from the American Freedoms Foundation at a ceremony in Valley Forge, Pa.

Hollywood, Feb. 24. What the picture industry really needs is a good \$5 textbook on modern business methods.

That's the substance of the sotto voce comments around Hollywood these days as industry veterans watch, mouth agape, at the hectic transition to 3-D. Not that there's a great opposition to the switch, although there is growing feeling that the depth-illusion film processes, either stereoscopic, which requires viewers to wear polaroid glasses, or peripheral vision, which requires a wide, curved screen, are not, in themselves the answer to the industry's current boxoffice headaches.

As usual, in Hollywood controversies, most of the dissenters prefer to remain anonymous. Virtually all, however, are bitter at the fact that Hollywood has done little by itself to develop new media or new processes to meet the changing market demands.

The feeling was best summed up this week in a story, also anonymous, in the current issue of the Screen Producers Guild Journal, which suggested that it's about time the film industry adopt the common practice of other big business.

## FDR, Jr., Fingerpoints At Charles Green, 20th Attacker, In Cong. Record

Washington, Feb. 24. A 1951 Collier's article detailing the "sinister" role played in 1948 by Charles Green in gaining control of the Twin City Rapid Transit Co. in Minneapolis was inserted into the Congressional Record last week (19) by Rep. Franklin D. Roosevelt, Jr. (D., N. Y.), automatically protecting all reprints from the libel laws.

Green is the protagonist in a threatened proxy fight at 20th-Fox, in which he intends to challenge the management. Green and several associates have been buying up 20th stock over the past sev-

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DAILY VARIETY  
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## Snaper Stresses Allied Unchanged Toward Nixed Arbitration System

Although agreeing to sound out the board of Allied States Assn. regarding an informal meeting with leaders of Theatre Owners of America, to discuss arbitration and other exhib problems, Allied prexy Wilbur Snaper strongly indicated this week that his outfit's attitude toward arbitration had not varied one bit. Allied, which nixed the proposed arbitration plan at its annual confab several months ago, has stressed many times that it would not accept a system without a method of controlling high film rentals and pre-release pictures. Snaper's statement declares that "each day gives reason to strengthen that position."

Allied topper's comments stem from a request by TOA prexy Alfred Starr for an informal get-together of leaders of both exhib orgs for a general discussion of industry problems. "I agreed to put his suggestion before our board, which alone has the authority to authorize participation in such a meeting, and advise him of its decision," Snaper said. "It was further suggested that perhaps some other exhibitor leaders might be invited. No definite time or place for such a meeting has been set as of this moment."

Snaper further stated that the program outlined at the Allied convention in Chicago, and further emphasized at the New Orleans board meeting, would continue to guide all Allied efforts "to make it possible for exhibitors to remain in business." Concluding with a mention of arbitration, Snaper declared: "Nothing further can be said or done by Allied."

### Select Probe Group

Washington, Feb. 24.  
Senate Small Business Committee meets again Friday (27) to (Continued on page 21)

## CORONATION TINTERS MAY BEAT TV TO PUNCH

Adding to the list of color pix to be lensed on the coronation of Queen Elizabeth next June, British Movietone News now has also slated a two-reel tinter covering the festivities, and the scene in Westminster Abbey. Film will be in either Eastman or Gaevent color since rapid handling is required.

According to 20th-Fox execs in N. Y. last week, the use of color is expected to give the distribs the edge over television, which will receive films provided by the British Broadcasting Co. as part of its public service program. There is a possibility that some footage will be lensed in the CinemaScope third-dimension process, but the pic would be good for demonstration purposes only since few, if any, theatres are likely to be equipped to handle CinemaScope films by that time.

20th covered the coronation of King George VI back in 1937 but didn't do too well with it here. Other distribs which will definitely have color pix on the coronation in release are Warner Bros. and Universal, which will handle the J. Arthur Rank feature-length Technicolor film, "A Queen Is Crowned."

### Jack Warner to London

Hollywood, Feb. 24.  
Jack L. Warner is going to London to supervise the filming of the coronation of Queen Elizabeth II in WarnerColor.

Footage will be edited in London and flown out that same night to the company's color laboratory in Burbank. From there prints will be rushed into worldwide distribution. Filming will be done in co-operation with Associated British Pictures Corp., Warners' overseas affiliate.

### 3 Answers Still Due

#### In 16m Antitrust Suit

Los Angeles, Feb. 24.  
Government's 16m antitrust suit has received answers from all but three defendants. Trio consists of RKO, Columbia and that studio's subsidiary, Screen Gems. Deadline for filing answers is March 11.

Answers filed last week were from Warners, Republic, 20th-Fox, Pictorial Films, Universal and United World.

## St. Loo Exhib Petitions To Halt IATSE Picketing

St. Louis, Feb. 24.

Alleging execs of IATSE Local 143, tried to enforce "featherbedding and make-work practices" on the management, Hugh Graham, owner-operator of the LaCosta Theatre in St. Louis County, last week sought an injunction to halt picketing of the house. In his petition, filed in county circuit court, Graham charges that when he opened for operating last Nov. 5 he tried to hire a member of the local but the union insisted he employ two projectionists. Petition states there is actually only one hour's work for a single operator.

Graham's petition also asserts that other locals of IATSE with which No. 143 is affiliated permit a single operator in many theatres throughout the nation, and the picketing has made it impossible for him to obtain regular film deliveries and conduct his business properly. A dozen members and execs of the local are named as defendants.

## \$300,000,000 Loan To Brazil Seen Freeing U.S. Coin

Grant of the \$300,000,000 Export-Import Bank loan to Brazil over the weekend is expected to unthaw between \$8,000,000 and \$10,000,000 of U. S. distribs' coin frozen in that country and to hasten issuance of import licenses for the second half of 1952 and the first half of '53.

Development, preceded by signature of the Brazilian law freeing foreign exchange, is seen also as regulating the regular flow of dollars from Brazil, which rates with Mexico as the most important Latin-American market. Argentine situation continues deadlocked while the Peron government studies a possible new tax on imports.

Pix are on the list of essential imports in Brazil, which assures the distribs preferred treatment as Brazil settles outstanding debts. Brazil's ambassador to the U. S., Walthor Moreira Salles, was quoted Monday (23) as saying his country's debts to exporters would be settled by July 1 and would be kept current after that. Exec in N. Y. commented that while the crisis was over for the moment, much depended on Brazil's ability to equalize imports and exports. Gap last year ran to \$550,000,000.

## TOA's Long-Range Prep For Nov. Powwow in Chi

Although its 1953 annual convention is still more than eight months away, Theatre Owners of America has started preparations for the Nov. 1-5 meeting in Chicago at the Conrad Milton Hotel. Survey of the hotel's facilities, especially regarding the space for equipment displays, was made last week by Howard Bryant, TOA's administrative director, and "Chick" Lewis, convention and tradeshow director. Pair also conferred with Balaban & Katz's David Wallerstein, who's been named general chairman of the confab. Circuit's John Balaban has been designated honorary chairman.

TOA's convention will be held simultaneously with that of the Theatre Equipment Supply Manufacturers Assn. Trade orgs are holding separate confabs but will team for trade showings of theatre equipment, with TOA renting booth space to TESMA members. J. Robert Hoff, TESMA prexy, was also in Chi to confer with Bryant and Lewis.

### Ohio Indies Map Agenda

Columbus, Feb. 24.  
A strong list of industry speakers is shaping up for the Independent Theatre Owners of Ohio (Continued on page 21)

## Cater to Public, Not To H'wood, Zukor Warns

Hollywood, Feb. 24.

Find out what the public wants. That was the advice handed out by Adolph Zukor in an address to the members of the Motion Picture Industry Council. He told the creators of Hollywood pictures to forget about projection room screenings and get acquainted with the reactions of audiences at regular theatre showings.

Film pioneer warned producers against sameness in their product. "In show business," he said, "you can't repeat yourself. You're always got to be thinking of something new. People don't get tired of too many pictures, but they get tired of too much sameness. Each picture must be a fresh experience."

## See 117G Amus. Record As 1,000 Pay Tribute To 7 at Brotherhood Fete

Brotherhood Week drive, sponsored by the amusement division of the National Conference of Christians and Jews, wound up Monday (23) with the expectation that the Conference's amusement division would exceed the record \$117,000 collections of 1946. National goal, set by Sol A. Schwartz, amusement division chairman, was \$250,000. Last year's take was \$84,000.

Highlight of Brotherhood Week came last week (19) with the presentation of Brotherhood Awards to seven leaders in the communications field at the Conference's 25th anniversary dinner. About 1,000 attended the affair, rated as the best organized and most impressive in the org's history. Net take from that occasion alone was \$41,000. Conference spokesman said yesterday (Tues.) that theatre and studio contributions this year topped all previous years. Three Warner brothers alone chipped in \$1,000 apiece, with the company itself contributing an additional \$1,000.

Hollywood counterpart of the New York shindig will be held March 12 at the Ambassador Hotel, Los Angeles. With William Goetz as chairman, Paul G. Hoffman, former head of the Economic Cooperation Administration, will be (Continued on page 21)

## EXHIBS RAP REP ON 16M PEDDLING IN 35M AREAS

Republic, at the receiving end of blasts by Allied States members for the recent sale of feature pix to TV, was again the object of exhibit criticism this week. Beefs this time involved the company's solicitation of 16m biz in territories showing regular 35m Republic releases. Although the film outfit is peddling oldies to churches and clubs, exhibs feel this is unwarranted competition, claiming that free shows at local lodge or church halls could hurt theatre biz.

Members of Allied have been alerted to report the 16m sales pitches and to register complaints with local exchange toppers and with Republic homeoffice execs.

## Paal's 'Escape' to UA, Preps Korda Joint Prod.

Indie producer Alexander Paal, who just set a distribution deal with United Artists to handle his Paul Henreid starrer, "There Is No Escape," sails for Britain today (Wed.) on the Queen Mary to prepare several projects for filming. Initial venture on his agenda is "Three Cases of Murder," a three-episode yarn which Paal is jointly producing with Sir Alexander Korda.

Prior to his departure from New York, Paal conferred with 20th-Fox executives regarding possible use of the major company's CinemaScope technique for "Murder." But whether the wide-screen process will be employed is to be decided after the producer huddles with Korda. It's planned to put the work before the cameras this spring.

Paal, who expects to be abroad about a year, also is readying a remake of the prewar French film, "Orange." Richard Conte is tentatively set for the male lead while Paal hopes to sign Ingrid Bergman for the top femme role. Compton Bennett would direct.

## MPAA Foreign Aides Join in Opposing French Turnover Tax; Issue to Court?

### WB, Stanley Warner Apply To SEC for Stock Listing

Washington, Feb. 24.

Warner Bros. Pictures, Inc., and the Stanley Warner Corp., the two companies formed under Warners' amended plan of reorganization to comply with the Government's divestment decree, have made formal application with the Securities & Exchange Commission to list their new common stock on the N. Y. Stock Exchange.

Big Board, meantime, has authorized listing of 2,475,300 shares of WB common and a like amount for Stanley Warner. Both issues have a \$5 par value per share. However, the Exchange cautions that these securities are not to be admitted to dealings until further notice.

Admittance to trading awaits formal purchase of the Warner family's holdings in Stanley Warner, the new theatre company, by Fabian Enterprises. This is scheduled to take place on or after Saturday (28).

## Gough Defends 'Limelight' Stand In Chaplin Rap

Hollywood, Feb. 24.

Lewis K. Gough, national commander of the American Legion, defended the stand of that organization in its ban on Charles Chaplin's "Limelight." Answering criticism of the Legion's policy, he said:

"We fought for our country in three wars, and since we didn't achieve our objectives, we continue to fight for them now. We are continuing our collective effort for Americanism and adequate national security."

Replying to published charges that the Legion has no right to intervene in the Chaplin case, Gough said:

"If you carry this thinking to its logical conclusion, you will permit Communists to write books, to paint murals, to infiltrate every branch of educational and cultural life. We have never criticized Mr. Chaplin's art. But an individual cannot be dissociated from his political beliefs. If we patronize those who are Communists or Fascists, or those who have been members of front organizations, we are inadvertently helping the totalitarian causes."

Regarding the charge that the (Continued on page 20)

### UA Ups Morton

Montague C. Morton, United Artists general sales manager in England since 1948, has been appointed managing director of UA's British subsidiary.

Post had been vacant the past couple of years.

### N. Y. to L. A.

Dana Andrews  
Myrt Blum  
G. Ralph Branton  
Paul Gregory  
Pat Harris  
Mylee Haulani  
Charles Laughton  
Harold Mirisch  
Irving Ravetch  
Charles P. Skouras

### N. Y. to Europe

Richard W. Altschuler  
Howard Hawks  
Alicia Markova  
Alexander Paal  
Adam Clayton Powell  
Gottfried Reinhardt  
Bob Schmid  
Hazel Scott  
William L. Snyder  
Spencer Tracy

### Europe to N. Y.

Robert Clark  
Preston Foster  
Maura Laverty  
Raymond Stross

French tax situation, which could grow into a \$10,000,000 levy on the earnings of U. S. distribs, is causing concern again. Topic was taken up last week (18) at the regular monthly meeting of the assistant foreign managers at Motion Picture Assn. of America headquarters in N. Y. when the retaining of a lawyer was discussed.

While only Paramount has been assessed under the new interpretation of the 8% French turnover tax on profits, the fact that the amount comes to almost \$800,000 has sufficiently alarmed the rest of the distribs to take united action. A tax consultant has been hired. Impression is that the tax issue will wind up in the French courts.

Par exec said in N. Y. Friday (20) that a French government victory would be ruinous for the American industry. French auditors already have gone through the books of Metro and Universal, but neither of these companies has been assessed so far. The 8% tax originally applied only to income turned over by the local company for remittance to New York. The new interpretation would levy the tax on all of the U. S. distribs' potential remittable coin.

Meanwhile, the hassle continues over the two leftover French dubbing licenses, with Allied Artists and Loew's putting in bids. AA maintains it should be allocated both permits, while Loew's insists it has a right to one of them. It's AA's contention that, when the original French permit allocation was made and it used up only three of the allocated 10 licenses, it gave up the remaining seven to the other U. S. distribs with the understanding that an adjustment would eventually be made. Current lineup has Loew's and 20th-Fox with 13 permits each; Warner Bros., Paramount, RKO, 12; Universal, Columbia, United Artists, 11; Republic, 10, and Allied Artists, 3.

## FILM SALESMEN TO SIGN LOYALTY OATH THIS WK.

As one answer to the charges of Communism hurled at the picture industry, film salesmen throughout the country will sign affidavits this week which emphasize their loyalty. Affidavits, sponsored by the Colosseum of Motion Picture Salesmen, will be forwarded to members via the office of general counsel David Benzer. The affidavits, requiring notarization, declare:

"1. I am a member of the union (CMPS) named below. 2. I am not a member of the Communist Party or affiliated with such party. 3. I do not believe in, am not a member of nor do I support any organization that believes in or teaches the overthrow of the United States Government by force or by any illegal or unconstitutional methods."

Action of the union, approved by the entire membership, was related to President Eisenhower in a letter from prexy Ray Wild.

### L. A. to N. Y.

Nate J. Blumberg  
Leslie Caron  
Sarah Churchill  
Hans Conried  
George Cukor  
Joanne Dru  
Fred Frank  
Harold Freedman  
Samuel Fuller  
William Gass  
Romer Grey  
Leslie Gross  
Huntz Hall  
Leland Hayward  
Bob Hope  
John Ireland  
Fay Kanin  
Mike Kanin  
John Lund  
Diana Lynn  
Hal R. Makelim  
Alex North  
Michael O'Shea  
Gregory Ratoff  
Milt Rosner  
Barbara Ruick  
Frank Samuels  
Joe Santley  
Fred Schwartz  
Robert E. Sherwood  
Stephen Slesinger  
Oliver Unger  
Oliver Warth  
Adolph Zukor



# PUSH 16M EXPANSION ABROAD

## Exhibs Explode at RKO's High % Plan On 'Pan'; 2-Pronged Appeal to Govt.

Question of high-percentage picture erupted with full force again this week, with RKO at the receiving end of exhib blasts for its sales policy on Walt Disney's "Peter Pan." With Allied States Assn. again taking the leadership in condemning the so-called "specials," exhib quarters termed the RKO exhib quarters termed the RKO deal one of the worst presented to theatremen in recent years. According to a leading Alliedite, RKO is asking terms of 60-40, with 70% being demanded in some areas and no profit guarantee being assured.

What particularly incenses theatremen is that "Peter Pan," with its kid appeal, is expected to pull matinee biz far exceeding evening attendance. Under the RKO terms, theatremen complain, they'll have to hike their b.o. prices for small fry, a move they consider detrimental public relations. Exhibs charge that RKO's current terms represent a 140% increase over those asked by RKO for Disney's "Snow White and the Seven Dwarfs."

Bulletin of Jersey Allied, which will be issued this week, states that a theatre cannot exist if it must pay these terms on a potentially good grossing picture. "It is necessary for the welfare of the industry," it states, "that as many theatres as possible play this subject. However, this is economically impossible. No one in the industry doubts that it is RKO's intention to force exhibs to raise prices for this picture. This, of course, is against the law."

Stating that it is futile to appeal (Continued on page 22)

## Castlemans, Feuerman In 3d Suit Vs. Hughes, Filing in Las Vegas

Three RKO Pictures minority stockholders, who previously brought suit against the company and Howard Hughes in New York Supreme Court and Los Angeles Federal Court, have filed a similar action in Las Vegas (Nev.) Federal Court, it was disclosed last week. Naming the same defendants, the complaint asks an accounting and seeks to compel Hughes to pay back in excess of \$1,000,000 to the RKO treasury.

Las Vegas suit, which is virtually the same as the actions pending in the N. Y. and L. A. courts, was filed Dec. 23, only a week after plaintiffs Eli B. Castlemans, Marion V. Castlemans and Louis Feuerman had submitted papers to the L. A. Federal Court. Initial complaint was brought last Nov. 13 in N. Y., when the three shareholders loosed allegations of "mismanagement" and sought damages.

Existence of the Las Vegas suit came to light last week in a routine report made to the Securities & Exchange Commission by RKO. Company added that it had entered a general denial to the charges on Feb. 3. As a corollary to the N. Y. Supreme Court action, incidentally, the Castlemans and Feuerman demanded temporary receivership for the firm but their application was withdrawn last month at a hearing before Justice Henry Clay Greenberg.

Filing of the three suits in as many districts, it's understood, was done to facilitate service of papers upon Hughes. While the RKO controlling stockholder, who regained his 1,013,420 shares from the Ralph Stoklin syndicate last week, has not yet been served, according to Louis Kipnis, attorney for the plaintiffs, the defendants have submitted "notice of appearance."

Apparently the next move in the case will come from the RKO-Hughes legal battery, for one of the company attorneys recently expressed the belief that it would be only a matter of time before the defendants moved for consolidation of the suits. These, no doubt, would be merged with another minority stockholder action brought against the company in N. Y. Supreme Court by Sidney Schwartz.

## 17 Releases for Metro During Feb. to May

Seventeen pictures, including its first 3-D entry, "Arena," will be released by Metro during the February to May period, sales topser Charles M. Reagan disclosed last week.

Company has slated "Sombbrero" for its Eastern release. Its 3-D pic is set for May, while this month will see the general release of "Ivanhoe."

## Expect Reelection Of Loew's Board

Reelection of the current board of directors, as well as approval of all proposals presented by management, are expected at tomorrow morning's (Thurs.) annual meeting of Loew's stockholders. Company has received sufficient proxy votes for an overwhelming okay of its plans. Although the company is a Delaware corporation, meeting will be held at the company's N. Y. homeoffice.

Although no stockholder opposition is anticipated, it's figured there will be plenty of stockholder needling, since a N. Y. meeting usually results in a large turnout. Directors up for reelection include George A. Brownell, Leopold Friedman, F. Joseph Holleran, Eugene W. Leake, Charles C. Moskowitz, William A. Parker, William F. Rodgers, J. Robert Rubin, Nicholas M. Schenck, Joseph R. Vogel and Henry Rogers Winthrop.

Although management hasn't prepared any specific reports, it's ready to answer the expected barrage of questions on 3-D. Metro's activities in the new field as well as other production plans of the company will be presented. In addition, execs will detail progress being made which will lead to the split of the corporation into separate production-distribution and theatre companies. Veepee and general counsel Leopold Friedman will preside.

The authorized capital stock of Loew's consists of 6,000,000 shares, without nominal or par value, of which there are 5,142,615 shares outstanding and entitled to vote at this meeting.

## INT'L DRIVE-IN ASSOC. PLANNED BY EZELL

Dallas, Feb. 24.

Claude C. Ezell, head of Ezell & Associates, largest indie drive-in circuit operators in the U. S., has revealed plans for organizing an international drive-in theatre owners' association. Texas Drive-In Theatre Owners' Assn., with offices here, will be the first unit to join in international outfit which will headquarter here. Other units which have applied for membership are located in Mexico, Brazil, Peru, Australia, Panama, Hawaii, Canada, Cuba and South Africa.

## M-G May Defer 'Love Call' For Hornblow Return

Hollywood, Feb. 24.

Arthur Hornblow leaves behind a completed script of "Indian Love Call" ("Rose Marie" remake) when he leaves Metro upon conclusion of his contract in mid-March. He leaves with his family on a four-month around-the-world trip.

There's a possibility he'll produce "Indian" on his return, since studio is holding up shooting pending decision whether it's to be standard or 3-D. Latter is likely, since subject lends itself to depth lensing.

Elliot Reid gets the male lead opposite Jeanne Crain and Jean Peters in 20th-Fox's "Vicki."

## COS. EXAMINE LEVELING-OFF

Leveling off of American distributors' 16m biz abroad has caused the companies to reexamine their narrow-gauge activities, which currently account for between 5% and 8% of the industry's foreign coin. Upshot has been a determination to explore new markets and push 16m more vigorously in the old ones.

Distributors recognize that the mushrooming stage of 16m is over, but execs feel it's still capable of considerable expansion and serves as an invaluable indicator of what places can support a regular house. It's generally recognized that the best 16m accounts inevitably turn to 35m, partly because not all American companies make their product available in narrow-gauge. Same holds true for most of the foreign pic.

Further limitation of 16m is that it's meant for back-country areas where audiences don't understand English and often can't decipher the sub-titles, either. Problem is being tackled by Metro, the pioneer in the 16m field, which is experimenting with various forms of narration on magnetic tape which is attached to the film, covering half the regular soundtrack.

Advantage, according to execs of Loew's 16m department, is that narration on tape can be erased at will and replaced with another one in a different language. Use of magnetic tape requires a \$100 modification of the projector, or a new (Continued on page 21)

## Compromise By Yanks Leads To Norway Accord

Compromise proposal by the American distributors has paved the way for a new Norwegian film pact. The U. S. companies are willing to accept the new 40% rental ceiling, provided the industry is permitted to import five pic a year on which terms can go higher as the result of individual negotiations with theatres.

Basic agreement, involving the 40% and American participation in any tax rebate to Norwegian theatres, was reached some time ago, but talks hit a snag when the Norwegian government insisted that U. S. distributors bring in all releases on the Scandinavian release schedule under any new agreement. Stipulation was vetoed by Metro, which has no intention of sending out its "Gone With the Wind" on 40% terms.

It's understood that the Norwegians, who are more anxious for "GWTW" than for any other top pic, are agreeable provided terms on the quintet don't exceed those obtained by the distributors in any of the other Scandinavian countries, which means Sweden particularly. Whole idea is to be presented to Norwegian exhibs by their government in March. Earlier rental ceiling in Norway was 30% on all pic. The new deal also would authorize admish hikes of from 100% to 150% on top product.

## Call Off Wilder Talks To Direct 'Pal Joey'

Hollywood, Feb. 24.

Negotiations between Columbia and Billy Wilder for latter to direct "Pal Joey" has been called off. Studio hasn't set another director.

Film, listed for fall start, was scheduled as Mae West comeback vehicle.

## Tours Far East for WB

Berry Greenberg, Warner Bros. special sales rep for the Far East, left last week on a six-month tour of that area.

## COMPO Pointing to 'Other Taxes' In Pitch for Removal of 20% Levy

## Rep Preps 12 Half-Hour Whodunits in London

London, Feb. 24.

Series of 12 half-hour pic will be produced here by Republic starting March 9 of this year, Republic prexy Herbert J. Yates announced here today (Tues.). Pic, which are primarily intended for theatrical distribution and may be offered to TV later, will be based on Scotland Yard yarns.

R. G. Springsteen has arrived here from Hollywood to direct the first three scripted by Lester Powell. Films' cast will be all-British.

## New Foreign Film Org Would KO IFE

New organization of foreign pic importers and distributors is being formed to replace the now-defunct International Motion Picture Organization. Group, which has more than 30 members, is expected to blueprint a plan in opposition to Italian Films Export, Italo agency promoting and distributing Italian films here.

Membership meets in N. Y. Friday (27) to discuss a list of aims and purposes spelled out by Joseph Burstyn, head of the organizing committee. These will come under the general heading of "protecting the interests of foreign film distributors in the U. S." and reportedly would include censorship and other issues besides IFE.

IFE, subsidized out of frozen earnings of American distributors in Italy, is not a member of the new setup. Indie distributors have opposed IFE to varying degrees from the very start, claiming that, potentially at least, it has the power of tying up all major Italo productions, or at least getting first call on them. They're unhappy, too, with a competition that gets its financial support from the majors, and it's understood that the possibility of taking the matter up with the Government in Washington may be studied. Friday meet is expected to elect an exec and officers.

It's stressed that the indies object to IFE as a subsidized distrib org rather than to subsidies per se. Members of the steering committee, besides Burstyn, include Ilya Lopert, Bernard Kreiser, George Margolin, George Roth and Max Goldberg. It's expected that the Friday meet will produce some opposition to tackling the IFE issue, which doesn't affect all indies.

## Atty. Asks Ref for 223G As Nassers Dispute Claim

Los Angeles, Feb. 24.

George T. Goggin, attorney for the Nasser Bros., owners of General Service Studios, appeared before Bankruptcy Referee Benno M. Brink with a bill for \$223,000 in counsel fees. Bill was disputed by the Nassers, who also denied that Goggin had been managing the studio for the last two and a half years. Brink allowed him \$50,000 on account and set April for a hearing.

Nassers reported that claims against the studio had been reduced from approximately \$3,000,000 to \$1,000,000.

## Warner's Stock Gift

Harry M. Warner, Warner Bros. president, gifted 2,200 shares of the corporation's common stock in the past month.

This brings his holdings to 16,000 shares directly owned and 243,000 in a trust of which he is beneficiary.

Encouraged by privately expressed sentiment among key Washington figures on the likelihood of admissions tax relief, the Council of Motion Picture Organizations is now formulating its formal pitch for repeal of the levy, with stress on actual benefits that would accrue to the Government. At anticipated committee hearings, COMPO will offer data purporting to show that the Internal Revenue Dept. will collect around \$60,000,000 in other income taxes if the 20% bite is removed.

Reasoning is that elimination of the Federal tax doubtless will convert many theatres from losing operations into the profit category. This will mean more money for the Government via the income levies. Also, other houses, faced with closing, will be enabled to remain in business with the excise tax relief.

Government now collects about \$190,000,000 annually through the 20% tax. Point which COMPO intends to underline is that this entire amount will not be lost in view of the boosted income tax.

Industry organization also is mapping its legislative approach to the tax problem. Plan is to seek introduction of a single bill covering theatre excises exclusively, instead of one applying to all excises. Thought on this is that legislators (Continued on page 21)

## Statute of Limitations On Trust Suits Asked By Congressman Reed

Call to make punishment for antitrust violations "fit the crime" and for a Federal statute of limitations applicable to antitrust cases in all states was sounded last week (19) in N. Y. by Rep. Chauncey W. Reed, chairman of the House Judiciary committee, in a speech before the antitrust section of the New York Bar Assn.

Reed's address brought enthusiastic concurrence from the film companies, which have long contended that a change in the antitrust laws, coupled with a more realistic approach, was needed. Estimates of damage claims in pending antitrust cases in the industry ranges from \$120,000,000 to \$140,000,000.

Reed's topic was "A Re-examination of the Federal Antitrust Law." Legislator doubted that statutory penalties "can have any deterrent effect whatever on prospective violators" of the antitrust laws and went on to voice his belief that judges should have some discretion on determining whether a private litigant should recover treble or single damages. "Judges," he stated, "should be accorded discretion to impose fines which are reasonably related to the degree of severity of the criminal offense. In both cases the punishment should fit the crime."

In view of confusion created by limitations in private actions in the various states, Reed thought a uniform period should be made applicable throughout the country. "A Federal statute of limitations would eliminate the frequent dispute over what statute is applicable... and also discourage the possible practice of shopping around for a forum with a particularly favorable statute," he commented.

## Up Brown to UDT G.M.

Detroit, Feb. 24.

Harold H. Brown, executive in charge of film-buying for United Detroit Theatres, has been named UDT general manager by Leonard Goldenson, prexy of American Broadcasting-Paramount Theatres, Inc.

He succeeds Earl J. Hudson, who has been veepee in charge of Western Division of AB-PT.

Arthur Sheekman will double as writer and producer on "Star in the West" at 20th-Fox.

Allen, joined by Virginia Hall and the Republic Rhythm Riders,



# TV-ING OSCARS AS BOOST TO PIX

## Clarify 3-D Systems

Hollywood, Feb. 24.

Because of the considerable confusion caused by the different "third-dimension" systems, VARIETY has sought to clarify the various processes. There are two basic methods, stereoscopic projection and peripheral vision projection. Former is what is called 3-D, latter is wide screen. Natural Vision ("Bwana Devil"), Stereo-Techniques (the shorts Sol Lesser is distributing in the U. S.), Paravision (Par); Stereoscopic system (20th), the Norling camera (which RKO has acquired rights to but which hasn't been scheduled for actual work yet), Bolex and some of the others which have been demonstrated in N. Y., all require special polaroid glasses. Latest is Naturalama, made by Synthetic Vision of Dayton, O., which has been shown to some local execs but is otherwise unknown.

Despite reports here that Max Fleischer has a 3-D process which requires no glasses, engineers here insist that any stereoscopic method must use glasses. All these systems are roughly similar since the stereoscopic principle is in public domain, and the only differences are in the gadgets which each system uses to focus during filming.

Wide-screen system (basically better than 50 years old) is what is used by Cinerama and CinemaScope. It involves no glasses since, unlike the stereoscopic system, it has not been filmed by two lenses, each taking a one-eyed view of the subject, but is lensed in an overlap method so that what fills the wide-screen is an approximation of what the eye naturally sees. Cinerama, thus far shown only in N. Y., opens next in Detroit, then L. A. Process also makes use of so-called "stereophonic sound," system of several speakers so that sound seems to be centered in a portion of the screen where action is centered. CinemaScope roughly is the same process although using smaller screen.

Thus far, the bulk of the activity in Hollywood has been in 3-D. Twentieth's CinemaScope will be used on a couple of pix by Metro (in addition to its own stereoscopic system), and Allied Artists is considering it. Other than that, there has been no interest in it from the other studios and no great commotion about 20th's offer to make CinemaScope available to all.

Stereo-Techniques, the British process (the shorts Lesser is distributing here) is dickering for feature production in U. S. and a deal may be made within a few weeks. Lesser's own Stereo-Cine, being used only on his currently shooting musical revue, is planning a program of features.

The following is an overall recapitulation of Hollywood's 3-D production:

**Allied Artists:** Has scheduled production of "The Maze" in Natural Vision (3-D); considering CinemaScope for other films.

**Cinerama:** Hopes to shoot its first feature, "Paint Your Wagon," around June.

**Columbia:** Rushing "The Man Who Lived Twice" through an 11-day schedule in Natural Vision 3-D black-and-white to be first to hit theatres; also shooting "Fort Ti" in NV Technicolor; has commitment with NV for one more film.

**Lesser, Sol:** Been distributing series of British shorts in Stereo-Techniques Process; has own Stereo-Cine process in which he's now making a five-part revue called "3-D Follies." (Had used name Tri-Opticon in describing S-T shorts which he was releasing, until S-T lawyers forced him to go back to regular S-T billing.)

**Metro:** Now shooting "The Arena" in its own 3-D process and Ansco. Will probably make "Rope's End" next. Process is now being called Metrovision. Company has said it will also use 20th's CinemaScope.

**Paramount:** Has its own process known as Paravision, perfected 17 years ago but never used, which it is using on Pine-Thomas "Sangaree," which is also in Eastman Color (which Technicolor will process for them). Three more Pine-Thomas films, "Those Sisters From Seattle," "High Voltage," and "Lost Treasure of the Amazon," will be made in this process, and studio itself plans to make "Red Garters" and possibly "Road to the Moon," "Knock on Wood" as well as "Leiningen Versus the Ants" and "Conquest of Space," both George Pal productions. Studio also is rushing experiments of a projection system which could give a "3-D illusion" to the backlog of "flat" pix.

**Twentieth-Fox:** Only studio engaged in both stereoscopic and peripheral-vision production. Has its own 3-D process, which it calls Stereo-Scopic, and is making "Inferno" in this, with "Kid From Left Field" slated to roll March 2 in same system. Also has CinemaScope, the curved screen (peripheral vision) process which tees off with "The Robe" and which the studio insists will be the industry standard.

**Universal-International:** Has its own 3-D process, which has not been given a trade name as yet. Shooting "It Came from Outer Space" in this process but is secretive about further plans.

**Warners:** First major to make a 3-D deal after "Bwana Devil," it is shooting "House of Wax" in Natural Vision, with "The Burning Arrow" to roll shortly. It is also working on its own stereoscopic process and also experimenting on a projection-system (a la Paramount) to give the depth illusion to the backlog of flat pix.

## AA's March Resumption After 2-Mo. Gap; 'Maze' To Mark Depth Debut

Allied Artists resumes production March 10 after a two-month shutdown, veepee Harold Mirisch said in New York before returning to the Coast over the weekend. A large production backlog, he stated, permitted a temporary halt on shooting in order to effect some physical improvements on the company's lot.

Meantime, some 12 stories are in preparation and three ventures already have been set to go before the cameras. One of these projects is "The Maze," which marks AA's initial step into 3-D. Using the Natural Vision process, it's due to roll in April with Walter Mirisch handling the production reins.

In line with company policy of carefully watching all 3-D developments, top studio officials next week will attend a special Coast demonstration of 20th-Fox's CinemaScope to decide whether to lens any pix in that technique. Studio contingent will be headed by prexy Steve Brody.

## 250 O'SEAS HOUSES FOR 'ROBE,' DAY-DATING N.Y.

CinemaScoped "The Robe," 20th-Fox's first release in its new wide-screen process, will open in 250 handpicked theatres abroad, simultaneously with its New York premiere, according to Murray Silverstone, 20th foreign head. Pic is slated for October release.

Silverstone said he didn't know exactly how many CinemaScope units would be available to the foreign field by October, but that he felt sure he would be allocated a minimum number of 250. Units consist of the CinemaScope lens, special screen and stereo sound. Silverstone said the list of preferred houses in capital cities abroad had been made up, but he couldn't estimate installation costs. They would be "reasonable," he commented.

### \$100 Illinois Holdup

St. Louis, Feb. 24. An armed bandit obtained \$100 in cash from Mrs. Mary Vaughn, cashier at the Rodgers, Carbondale, Ill., recently in a daring theatre holdup. The man escaped.

## WOULD CREATE MORE INTEREST

With the telecast of the Academy Award presentations going to home TV via NBC for \$100,000, exhibs do not appear to be too unhappy about the deal. Although favoring a theatre TV program as a possible adjunct to a regular film program, theatremen felt that home telecasting could serve as an important biz hypo. Program will emanate from the RKO Pantages Theatre, Hollywood, over the combined NBC radio-TV network. RCA Victor is the sponsor.

Conceding that they might lose customers on the night (March 19) of the telecast, exhibs note, nevertheless, that the presentation could create greater interest in the winning pictures as well as in various films involving the stars taking the top honors. In recent years, exhibs assert, the prestige of the Oscars has declined, with few fans returning to theatres to see the winning films. Feeling is that the nationwide publicity would bring in a substantial number of customers to view the winning attraction as well as create a general interest in films.

Actually, Nate Halpern's Theatre Network Television, which put in a bid for the event through Motion Picture Assn. of America prexy Eric Johnston, never received a definite nix. Halpern was told that the film company prexies were divided in their views in allowing their stars to be telecast. TNT toppler reportedly accepted this reply as well as the news of the NBC deal as an indication of a turnaround.

Theatre TV adherents were confused, wondering why some company toppers had okayed the appearance of contract stars on home TV while opposing it for theatre TV.

## 'Ulysses,' Italy's 1st 3-D, To Use Richardson Setup; Simultaneous Flat Lensing

"The Odyssey of Ulysses," which Dino De Laurentiis rolls in Italy in April, will be lensed in a 3-4 process developed by the Richardson Camera Co., the producer disclosed in New York prior to returning to Rome over the weekend. Technique calls for the use of polarized glasses, and among its advantages is that a "flat" version may be filmed simultaneously.

Deal with Richardson, De Laurentiis said, was set during a recent one-week stay in Hollywood, where he initiated negotiations for the 1953 program of the Ponti-De Laurentiis production outfit. "Odyssey," which would be Italy's 3-D picture, will costar the producer's actress-wife, Silvana Mangano, with Kirk Douglas.

Scheduled to be made in Eastman color, "Odyssey" will be directed by G. W. Pabst from a script by Ben Hecht and Hugh Gray. Venture represents the last film to be turned over by Ponti-De Laurentiis to Lux Films of Italy under an old pact.

His leap into 3-D, DeLaurentiis explained, arose from the excitement.

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## Majors, SWG in 2d Huddle on Contract

Hollywood, Feb. 24.

The majors and Screen Writers Guild meet in a second negotiating session Friday (27), when the studios are expected to offer counter-proposals to SWG suggestions for changes in present contract.

Guild seeks telepix agreement, a percentage of revenue from any old films which the majors release to video, upped minimums and some changes in credits.

Henry and Phoebe Ephron scripting "There's No Business Like Show Business," to be filmed in CinemaScope at 20th-Fox with Ethel Merman and Dan Dailey as toppers.

## 3-D or Not 3-D the Big Question; Goldwyn May Join the Parade

### Cinerama's License Deal

Under an exclusive deal with Cinerama, Inc., the equipment manufacturing company, extending until Dec. 31, 1956, Cinerama Productions, the production-exhibition outfit, has the right to license outside producers to make film in the new process.

Production company toppers have held numerous confabs with major companies as well as indie film-makers, but no licensing agreement has been set for additional product. Company, meanwhile, is proceeding with two new productions of its own—a travelog and a film version of the Broadway musical, "Paint Your Wagon."

## Cinerama Mfr. To Sell Stock To the Public

Cinerama Productions, the production-exhibition company, as distinguished from Cinerama, Inc., the equipment manufacturing firm, has no immediate plans for public financing. Outfit, wholly financed by private coin, has indicated that it can round up additional backers should its expansion plans demand more funds. In fact, board chairman Louis B. Mayer, currently in New York for confabs with other Cinerama officials, has been conferring with a number of exhib leaders who have indicated a desire to climb on the Cinerama bandwagon. Mayer, according to a Cinerama spokesman, has deferred accepting exhib investments, not being certain of the practicality of such a policy.

Cinerama, Inc., on the other hand, is seeking coin via public sources. It recently filed with the Securities & Exchange Commission a statement covering a proposed

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## Matty Fox Sets Up Firm To Make Polaroid Specs

Virtual monopoly enjoyed by Natural Vision's prexy, Milton Gunzburg, in the sale of polaroid specs for the viewing of three-dimension pix, appears at an end. A company in which Matty Fox has an interest entered the field this week. Known as Commerce International Co., Inc., the new outfit is expected to tee off with the manufacture of 20,000,000 specs, with delivery guaranteed for May 1.

New company is tied to Depix Corp., a Long Island firm headed by Alvin Marks, of which Commerce International is the exclusive distributor and coin source.

Entry of Commerce International as well as the previously announced Polacoat, Inc., a Cincinnati company whose specs will be marketed by Magic Viewers, Inc., is expected to reduce the current cost of the specs as well as eliminate the acute shortage preventing more widespread showings of 3-D pix. Polaroid specs now cost exhibs 10c, with the theatremen shelling out 5c immediately and the remainder coming off the top of the gross.

### 3 'Class B' Newcomers

Three new films are rated Class B (morally objectionable in part for all) by the National Legion of Decency.

They are Metro's "Battle Circus," Columbia's "One Girl's Confessions" and I. F. E.'s "Duel Without Honor."

New York homeoffices, where Hollywood's production twists and turns largely are decided, are faced with an array of uncertainties over the new dimension.

Reflecting the big question mark, in part, this week were these situations:

(1) Samuel Goldwyn wants to do his next production in 3-D, but has not yet been able to decide on which process offers the most benefits. He is now negotiating for a major story property for 3-D but wants the deal to jell before he makes any disclosures.

(2) Paramount is experimenting with three different 3-D systems but, insiders admit, all still are short of being what's desired.

(3) Other studios are dipping their toes in the 3-D sea with a few polaroid productions but only 20th-Fox, with its wide-screen CinemaScope, is embarking on a long-range program. Companies are feeling their way in the new medium but are nixing any hefty outlay of lensing coin for the reason that the ultimate in 3-D has yet to be achieved.

Root of one of the big problems is the necessity to use polaroid specs. This is an encumbrance which the public will not find acceptable over a long haul, execs feel. Theatregoers will don the glasses for the initial crop of 3-Ders only, it's believed. CinemaScope doesn't require the use of goggles but this system is apart from the 3-D which the other studios are

(Continued on page 18)

## Max Fleischer Applies For Patents on New Glossless 3-D Camera

Max Fleischer, veteran producer of cartoons, has applied for patents on a new camera which, he claimed this week, will achieve 3-D pix that can be shown with standard equipment and do not require the use of any viewing glasses. He's keeping the details under wraps other than divulging that the camera has a single lens and employs a single film strip.

Fleischer stated his invention represents a new concept of photography. The new camera operation, he claimed, "will not only capture the atmospheric quality so essential to perception of depth but will prove to be a marked advance in the art of motion picture photography."

Fleischer further said that his method is suitable for color or black-&-white and, additionally, can be used in television with either live or film shows. Vet filmite said he'll have to study the legalistics involved before deciding on whether to license his patents to TV in addition to film-makers.

Construction of the camera, Fleischer related, is now in the hands of engineers employed by the Jam Handy Organization, non-theatrical pic outfit, for which he is technical adviser. In his patent application, the producer said that to obtain the 3-D results he designed the invention to "fall in line with all the present standard methods of producing, processing, projecting and viewing motion pictures," confining the required change to the design of the camera itself.

## 3-D for 4 Warner Houses

Los Angeles, Feb. 24.

Four more houses in the Warner Theatres chain are being equipped for 3-D exhibition. They are: the Wilshire in L. A., the Granada, Santa Barbara; the Ritz, San Bernardino, and the Fresno, Fresno. They will be used to screen "The House of Wax," filmed in Natural Vision.

Meanwhile, the Warner showcase on Hollywood Blvd. will soon be shuttered temporarily, to be equipped for Cinerama.



# L.A. Up But Still Spotty; 'Wac' Fast \$30,000, 'Girls in Night' Lusty 28G, 'Jeopardy' Smart 26G, 'Hans' 19G, 9th

Los Angeles, Feb. 24.

Local first-runs are getting a holiday lift to help grosses but leaving trade still spotty despite seven new bills. A fast \$30,000 shapes for "No Time for Flowers" and "Never Wave at a Wac" in two theatres. "Girls in Night" paired with "Lawless Breed" is landing a neat \$28,000 in three spots. "Jeopardy" looks smart \$26,000 in two houses after nice bally via TV and radio.

Pop-price dating of "Cousin Rachel" in four situations is only mild \$16,500. "Anna," playing two sites, is just fair \$14,000. "Ivanhoe" in two houses, is medium \$11,000. "Member of Wedding" is light \$12,500 in two sites. Holiday trade is boosting "Andersen" to sharp \$19,000 in ninth week.

**Estimates for This Week**  
Hillstreet, Pantages (RKO) (2,752; 2,812; 60-\$1.10) — "Never Wave at Wac" (RKO) and "No Time for Flowers" (RKO). Fast \$30,000. Last week, "Gunsmoke" (U) and "Five Angles on Murder" (Col), \$16,000.

Globe, Chinese, Uptown, Loyola (FWC) (782; 2,048; 1,715; 1,248; 70-\$1.10) — "Cousin Rachel" (20th) and "White Corridors" (Indie). Mild \$16,500. Last week, Globe, "Babes Bagdad" (UA) and "Darkest Hour" (Indie), \$3,600. L. A. Paramount, Chinese, Uptown, Loyola, "Hawthorne" (AA) and "Torpedo Alley" (AA), \$21,600.

Hollywood, Downtown, Wilmet (WT) (2,756; 1,757; 2,344; 70-\$1.10) — "Girls in Night" (U) and "Lawless Breed" (U). Good \$28,000. Last week, "Mississippi Gambler" (U) (2d wk), \$18,800.

Loew's State, Egyptian (UATC) (2,404; 1,538; 70-\$1.10) — "Jeopardy" (M-G), with "South Pacific Trail" (Rep) at State, "Rogue's March" (M-G) at Egyptian. Smart \$26,000. Last week, "Naked Spur" (M-G) and "Desperate Search" (M-G) (2d wk), \$16,500.

Los Angeles Paramount, Ritz (UPT-FWC) (3,200; 1,370; 70-\$1.25) — "Anna" (IFE). Fair \$14,000. Last week, L.A. Par with another unit; Ritz, "Cousin Rachel" (20th) (8th wk), upped scales, \$3,300.

United Artists, Iris (UATC-FWC) (2,100; 814; 70-\$1.10) — "Ivanhoe" (M-G). Medium \$11,000. Last week, UA and Hollywood Paramount, "Jazz Singer" (WB) (2d wk), \$8,000. Iris second-run.

Hollywood Paramount, Rialto (F&M-Metropolitan) (1,430; 840; 60-\$1.10) — "Member of Wedding" (Col) and "Androcles" (RKO) (2d-run, Rialto only). Light \$12,500. Last week, with other units.

Orpheum, Hawaii (Metropolitan-G&S) (2,218; 1,106; 60-90) — "Stooge" (Par) (3d wk). Nice \$12,000. Last week, \$14,700.

Canon (ABC) (533; \$1.20) — "Face to Face" (RKO) (3d wk). Slow \$2,000. Last week, \$2,800.

Vogue (FWC) (885; 70-\$1.10) — "Bad, Beautiful" (M-G) (9th wk). Nice \$4,500. Last week, \$4,800.

Wilshire, Los Angeles (FWC) (2,296; 2,097; 80-\$1.50) — "Moulin Rouge" (UA) (9th wk). Wilshire, 2d final wk L. A. Okay \$18,500. Last week, \$24,800.

Beverly Hills, Palace (WT-Metropolitan) (1,612; 1,212; \$1.20-\$1.80) — "Hans Christian Andersen" (RKO) (9th wk). Bevill's, 5th wk Palace. Sharp \$19,000. Last week, \$18,000.

Fine Arts (FWC) (679; 80-\$1.50) — "Little Sheba" (Par) (9th wk). Smooth \$5,000. Last week, \$5,300. Four Star (UATC) (900; 80-\$1.50) — "The Star" (20th) (9th wk). Slow \$3,500. Last week, \$4,500.

## Broadway Grosses

**Estimated Total Gross**  
This Week ..... \$851,700  
(Based on 23 theatres)  
Last Year ..... \$717,800  
(Based on 23 theatres)

# 'Confess' Crisp \$22,000, Philly

Philadelphia, Feb. 24.

Four-day holiday plus perfect weather had biz on upbeat over weekend, juvenile trade being especially heavy at Boyd and Midtown, with overflow helping nearby houses. "Stooge" and "I Confess" both opened strongly. "Pathfinder" also struck stoutly but "Angel Face" is faltering, and won't hold a second.

**Estimates for This Week**  
Aldine (WB) (1,303; 99-\$1.30) — "Bwana Devil" (UA) (9th wk). Tidy \$7,500. Last week, \$6,000.

Academy (S&S) (625; 85-\$1.20) — "Bad and Beautiful" (M-G) (3d wk). Solid \$13,000. Last week, \$14,000.

Boyd (WB) (2,360; 50-99) — "Peter Pan" (RKO). Mighty \$35,000. Last week, "Mississippi Gambler" (U) (2d wk), \$11,000.

Earle (WB) (2,700; 50-\$1.10) — "Strange Fascination" (Col) plus Ames Bros., Tiny Bradshaw orch onstage. Sour \$8,000. Last week, "Target Hong Kong" (Col) and Billy Ward and Dominoes, George Kirby, Eddie Vinson orch onstage, \$12,500.

Fox (20th) (2,250; 50-99) — "Niagara" (20th) (3d wk). Big \$12,000 in 6 days. Last week, \$16,000.

Goldman (Goldman) (1,200; 50-99) — "Naked Spur" (M-G) (2d wk). Fair \$10,000 in 6 days. Last week, \$17,000.

Mastbaum (WB) (4,360; 50-99) — "I Confess" (WB). Strong \$22,000. Last week, "Lawless Breed" (U), \$11,000.

Midtown (Goldman) (1,000; 75-\$1.50) — "Hans Christian Andersen" (RKO) (3d wk). Terrific \$24,000. Last week, smash \$25,000.

Randolph (Goldman) (2,500; 50-99) — "Angel Face" (RKO). Weak \$14,000 in 9 days. Last week, "Never Wave at Wac" (RKO), \$14,000.

Stanley (WB) (2,900; 50-99) — "Stooge" (Par). Big \$25,000. Last week, "Above and Beyond" (M-G) (3d wk), \$9,000.

Stanton (WB) (1,473; 50-99) — "Pathfinder" (Col). Great \$13,000 or near. Last week, "Invasion U.S.A." (Col), \$8,000.

Studio (Goldberg) (500; 50-99) — "Devil in Flesh" (Indie). Oke \$3,800. Last week, "Promoter" (U) (8th wk), \$2,100.

Trans-Lux (T-L) (500; 85-\$1.20) — "Member of Wedding" (Col) (4th wk). Nice \$3,300. Last week, \$4,000.

# 'Devil' Mighty \$35,000, Cincy; 'Pan' Colossal 25G, 'Ashore' Robust 9½G

Cincinnati, Feb. 24.

Modern biz records are in the making here this Washington Birthday session. Two biggest houses, Albee with "Bwana Devil," and Palace with "Peter Pan," are racking up their highest markers for many months and combining for a colossal total. "Bwana" in a 3-D unveiling for Cincy looks sensational while "Pan" is comparatively as big at the smaller Palace. "All Ashore" is logging a fast figure at the Capitol. Keith's has "Mississippi Gambler" for a fatso holdover deal.

**Estimates for This Week**  
Albee (RKO) (3,100; 75-\$1.25) — "Bwana Devil" (UA). Sensational \$35,000 for 3-D bow in Cincy. Biggest grosser locally in more than two years. Last week, "Jazz Singer" (WB), \$10,500.

Capitol (RKO) (2,000; 55-85) — "All Ashore" (Col). Gay \$9,500.

# 3-D Stereo-Texas' Wow 8½G, Omaha; 'Singer' 5½G

Omaha, Feb. 24.

Three strong new bills plus a stout holdover are booming Omaha despite usual February dig here from weatherman. "Gunsmoke" shapes lusty opening stanza at Orpheum. "Jazz Singer" is rated big at Brandeis. However, top play is going to the State with 3-D Stereo Techniques shorts and "Star of Texas" where a smash session looms.

**Estimates for This Week**  
Brandeis (RKO) (1,100; 20-76) — "Jazz Singer" (WB) and "Sword of Venus" (RKO). Big \$5,500 or near. Last week, "Man Behind Gun" (WB) and "Ladies of Chorus" (Col), \$4,500.

Omaha (Tristates) (2,100; 20-70) — "Niagara" (20th) and "Tangler Incident" (AA) (2d wk). Nice \$6,500 after \$8,000 opening session. "Tangler" was added for second week.

Orpheum (Tristates) (3,000; 20-70) — "Gunsmoke" (U) and "The Raiders" (U). Lusty kick-off, thanks to appearance of stars of pic. Neat \$11,000 shapes. Last week, "Mississippi Gambler" (U) and "Sky Full of Moon" (M-G), \$10,000.

State (Goldberg) (865; 50-\$1.25) — "Star of Texas" (AA) and "Stereo Techniques" (Indie). Upped prices, and heavy bally are fattening this to great \$8,500, unheard of at this house. Last week, "Prisoner of Zenda" (M-G) (2d wk), \$5,000.

# 'Hans' Sockeroo \$13,000, Seattle

Seattle, Feb. 24.

Big news here this session is terrific total being rung up by "Hans Christian Andersen" at small Music Box. "Niagara" also is big at Fifth Avenue while "Mississippi Gambler" looms fine at Orpheum. "Angel Face" at Coliseum and "Never Wave at Wac" at Music Hall both are rated good.

**Estimates for This Week**  
Coliseum (Evergreen) (1,829; 65-90) — "Angel Face" (RKO) and "Savage Mutiny" (Col). Good \$9,000 or near. Last week, "Thunder in East" (Par) and "Captive Women" (RKO), \$9,200.

Fifth Avenue (Evergreen) (2,366; 65-90) — "Niagara" (20th) and "Gambler and Lady" (Lip). Big \$11,000. Last week, "Four Poster" (Col), \$5,300.

Liberty (Hamrick) (1,650; 65-90) — "Ivanhoe" (M-G). At popscale. Fair \$6,000. Last week, "Girls in Night" (U) and "Mockery" (Indie), \$4,500 in 8 days.

Music Box (Hamrick) (850; 90-\$1.25) — "Hans Christian Andersen" (RKO). Terrific \$13,000, and way ahead of what house generally does. Upped scale helps. Last week, "Red Shoes" (UA) (reissue), \$4,300.

Music Hall (Hamrick) (2,263; 65-90) — "Never Wave at Wac" (RKO). Good \$9,000. Last week, "Jazz Singer" (WB), \$7,700.

Orpheum (Hamrick) (2,600; 65-90) — "Mississippi Gambler" (U). Fine \$11,000 or near. Last week, "Stereo Techniques" (Indie) and "Rogue's March" (M-G) (2d wk-5 days), \$9,700.

Paramount (Evergreen) (3,039; 65-90) — "Stooge" (Par) and "Tropic Zone" (Par) (3d wk). Solid \$7,500. Last week, \$10,900.

Got first-day lift from personal by Dick Haynes, a star in pic. Last week, "Rogue's March" (M-G) and "Sky Full of Moon" (M-G) split with "Lone Star" (M-G) and "Vengeance Valley" (M-G) (reissues), \$6,500.

Grand (RKO) (1,400; 55-85) — "Iron Crown" (Indie) and "Secret Sharer" (M-G). Mild \$5,500. Last week, "Last Comanches" (Col) and "Target Hong Kong" (Col), \$8,000.

Keith's (Shor) (1,500; 55-85) — "Mississippi Gambler" (U) (2d wk). Still plenty slick at \$8,000 in wake of smash \$11,000 preem and theatre's tallest in months.

Palace (RKO) (2,600; 75-\$1.19) — "Peter Pan" (RKO). Fantastic \$25,000. Kiddies, for whom admish is 50¢ at all times, formed lines over weekend such as city has not known for more than a decade.

Last week, "Angel Face" (RKO), \$8,500.

# 'Hans' Huge 23G, Pitt; 'I Confess' Stout 13G, 'Peter Pan' Sock 20G, 2d

Pittsburgh, Feb. 24.

## Key City Grosses

**Estimated Total Gross**  
This Week ..... \$3,005,400  
(Based on 23 cities, 234 theatres, chiefly first runs, including N. Y.)  
**Total Gross Same Week**  
Last Year ..... \$2,935,650  
(Based on 24 cities, and 215 theatres.)

# 'Gambler' Smash \$12,000 in Mpls.

Minneapolis, Feb. 24.

"Bwana Devil" slacked off in its second week, but still is strong enough to lead the field. This 3-D pic is proving the biggest draw to hit this territory in years. Several new pix show promising returns, aided by the holiday. "Mississippi Gambler" getting away to a fast start at the Radio City shapes sock. "Jazz Singer" at RKO-Orpheum looks good. "Bad and Beautiful" at the World is smash. Weekend snowstorm cut down biz.

**Estimates for This Week**  
Century (Par) (1,600; 50-76) — "Face to Face" (RKO). Poor \$2,000. Last week, "Red Shoes" (UA) (reissue), \$3,000.

Gopher (Berger) (1,026; 50-76) — "Naked Spur" (M-G) (2d wk). Holding up nicely at \$4,500. Last week, \$7,000.

Lyric (Par) (1,000; 50-76) — "Ivanhoe" (M-G-M). Back at popscale, with oke \$4,500 likely. Last week, "No Holds Barred" (AA) and "Jungle Girl" (AA), \$4,000.

Radio City (Par) (4,000; 50-76) — "Mississippi Gambler" (U). Smash \$12,000 or near. Last week, "The Stooge" (Par) (2d wk), \$8,000.

RKO-Orpheum (RKO) (2,800; 40-76) — "Jazz Singer" (WB). Headed for neat \$9,000. Last week, "Girls in Night" (U), \$7,500.

RKO-Pan (RKO) (1,600; 40-75) — "Rogue's March" (M-G) and "Sky Full of Moon" (M-G). Fair \$4,000. Last week, "Babes in Bagdad" (UA) and "Sword of Venus" (RKO), \$4,500.

State (Par) (2,200; 50-\$1.10) — "Bwana Devil" (UA). Still drawing them in at advance prices, but initial surge seems to be over. Hefty \$12,000 likely. Last week, terrific \$33,000.

World (Mann) (400; 55-\$1.20) — "Bad and Beautiful" (M-G). Great \$6,000. Last week, "Rachel" (20th) (3d wk-5 days), \$2,400.

# 'Niagara' Nifty \$15,000 In K.C.; 'Ivanhoe' Nice 14G, 'Singer' Smooth 8G

Kansas City, Feb. 24.

Product is good this week, and grosses are responding nicely. "Ivanhoe" is back at regular prices and doing well at the Midland. "Stars Are Singing" looms oke at Paramount. Missouri has one of its better recent entries in "Jazz Singer" while Fox-Midwest foursome with "Niagara" shapes big. Weekend brought some of season's coldest temperatures.

**Estimates for This Week**  
Kimo (Dickinson) (504; 65-85) — "Four Poster" (Col) (9th wk). Holding steady at \$1,500. Last week, same.

Midland (Loew's) (3,500; 50-75) — "Ivanhoe" (M-G). Nice \$14,000, and may hold. Last week, "Last Comanches" (Col) and "Pathfinder" (Col), \$9,000.

Missouri (RKO) (2,650; 50-75) — "Jazz Singer" (WB) and "Voodoo Tiger" (Col). Oke \$8,000. Last week, "Stereo Techniques" (Indie) and "Sword of Venus" (RKO), \$7,500.

Paramount (Tri-States) (1,900; 50-75) — "Stars Are Singing" (Par). Okay \$7,000. Last week, "The Stooge" (Par) (2d wk), nifty \$14,000 in 10 days.

Tower, Uptown, Fairway, Granada (Fox-Midwest) (2,100; 2,043; 700; 1,217; 50-75) — "Niagara" (20th) and "Gambler and Lady" (Lip). Big \$15,000. Last week, "Mississippi Gambler" (U) with "Wac from Walla Walla" (Rep) at Tower and Granada, terrific \$20,000 in 8 days, best in many weeks.

Vogue (Golden) (550; 65-85) — "Clouded Yellow" (Indie). Moderate \$1,600. Last week, "Strange Ones" (Indie), \$1,500.

The kids are providing the big boom in the Golden Triangle currently with "Hans Christian Andersen" starting off with a bang at Fulton and "Peter Pan" staying strong in second week at Warner. "Ivanhoe" is not bad in return to Penn at popular prices while "Mississippi Gambler" finishing an okay second round at Harris. "I Confess" pulled great notices at Stanley and looks very good. "No Time for Flowers" is just a filler at Squirrel Hill art house.

**Estimates for This Week**  
Fulton (Shea) (1,700; 60-\$1.30) — "Hans Christian Andersen" (RKO). Got off on right foot, with sock \$23,000 likely in first stanza. Looks set for run. Last week, "Niagara" (20th) (2d wk-6 days), \$6,000.

Harris (Harris) (2,200; 50-85) — "Mississippi Gambler" (U) (2d wk). Showing more strength than most holdovers here, strong \$7,000. Last week, sock \$10,500.

Penn (Loew's) (3,300; 50-85) — "Ivanhoe" (M-G). Popscale run only six months after advance-scale date may be bit too soon. Good \$13,000 looms. Last week, "The Stooge" (Par) (2d wk), ditto, \$12,000.

Squirrel Hill (WB) (900; 50-85) — "No Time for Flowers" (RKO). Lively \$2,600. Last week, "High Treason" (Indie) (3d wk), oke \$2,200 in 9 days.

Stanley (WB) (3,800; 50-85) — "I Confess" (WB). Alfred Hitchcock thriller had crix doing raves and may drive this to fancy \$13,000 or near. Last week, "Jazz Singer" (WB), \$9,000.

Warner (WB) (2,000; 50-\$1.25) — "Peter Pan" (RKO) (2d wk). Still packing this house, especially over weekend. Smash \$20,000 after \$25,000 in first week.

# 'Hans' Gigantic \$16,000, Frisco; 'Rouge' Terrific 23G, 'Wac' Lively 18G

San Francisco, Feb. 24.

Influx of servicemen plus top product boosting biz generally on Market Street this week. With weekend holiday prices upped to \$1.50 and \$1.80, "Hans Christian Andersen" is soaring to a huge \$16,000 at the Stagedoor, tiny house which has never seen this sort of trade before. Playing at \$1.50 top, "Moulin Rouge" is landing a giant \$23,000 for 1,207-seat United Artists. "Never Wave at Wac" also is big at Golden Gate while "Little Sheba" continues smash in second round at St. Francis.

**Estimates for This Week**  
Golden Gate (RKO) (2,850; 65-95) — "Never Wave at Wac" (RKO) and "Sword of Venus" (RKO). Big \$18,000. Last week, "Redhead Wyoming" (U) and "Jungle Girl" (AA), \$7,500.

Fox (FWC) (4,651; 65-95) — "Great White Hunter" (Lip) and "Captain Kidd" (Lip) (reissues). Mild \$13,500. Last week, "Niagara" (20th) and "Brooklyn Gorilla" (Indie), \$16,000 in 10 days.

Warfield (Loew's) (2,656; 65-95) — "Ivanhoe" (M-G). At pop prices. NSG \$12,000. Last week, "The Clown" (M-G), \$12,500.

Paramount (Par) (2,646; 65-95) — "The Stooge" (Par) (3d wk). Down to \$6,000 in 4 days. Last week, big \$13,000.

St. Francis (Par) (1,400; 65-95) — "Little Sheba" (Par) (2d wk). Great \$12,500. Last week, \$17,000.

Orpheum (No. Coast) (2,448; 65-95) — "All Ashore" (Col) and "Prince of Pirates" (Col). Light \$10,000 or less. Last week, "Mississippi Gambler" (U) (2d wk), \$8,500.

United Artists (No. Coast) (1,207; 80-\$1.50) — "Moulin Rouge" (UA). Giant \$23,000. Last week, "Miracle of Fatima" (WB) at pop prices and "Blossoms in Dust" (M-G) (reissue) (\$3,000 in 3 days and "The Enforcer" (Rep) and "Distant Drums" (WB) (reissues), \$2,000.

Stagedoor (A-R) (370; \$1.20-\$1.80) — "Hans Christian Andersen" (RKO). Colossal \$16,000, unheard of at this tiny house. Last week, "Promoter" (U) (8th wk), \$2,500.

Clay (Rosener) (400; 65-85) — "The Promoter" (U) (m.o.). Big \$3,200. Last week, "Cyranos" (UA) (issue) (2d wk), \$1,800.

Larkin (Rosener) (400; 65-85) — "Limelight" (UA) (3d wk). Held at \$2,300. Last week, nice \$2,900.

Vogue (S. F. Theatres) (377; 85-\$1) — "Face to Face" (RKO). Trim \$3,000 or near. Last week, "Strange Ones" (Indie) (5th wk), \$1,500.

# 'Hans' Giant 25G, D.C.; 'Pan' Sock \$35,000, 2d; 'Niagara'-Dagmar 27G

Washington, Feb. 24.

Three-day holiday weekend proving a boon to first-run biz. Newcomers are generally big, and holdovers, which predominate, are unusually steady. "Hans Christian Andersen," launching a class policy at Warner's Metropolitan, is smash. "Niagara" at Loew's Capitol, hyped by Dagmar onstage, is solid while "Jazz Singer," at the Warner, is pleasing. "Peter Pan" continues boff at RKO Keith's, and "Come Back Little Sheba" is strong in second session at Loew's Playhouse.

**Estimates for This Week**  
Capitol (Loew's) (3,434; 55-95) — "Niagara" (20th) plus stageshow (Continued on page 18)

# Holiday Weekend Lifts Chi; 'Stooge' Plus Vaude Socko \$60,000, 'Singing' OK 23G, 'Pan' 50G, 3d, 'Hans' 45G, 2d

Chicago, Feb. 24.

Chicago Loop is filled with holdovers and holdouts. Although rain Friday hurt a little, holiday weekend gave biz a great boost. Still the miracle leader is "Peter Pan" with "Hans Christian Andersen" not far behind. Although there is not much new product, "The Stooge" with Eileen Barton topping stagershow at the Chicago, looks socko \$60,000. Palace reopened with "Stars Are Singing" at okay \$23,000.

"Hans Christian Andersen" at Oriental is shooting for lusty \$45,000 for second round. Also doing well in second frame is "Blackbeard Pirate" and "Tarzan's Savage Fury" at United Artist. Roosevelt, with "Lawless Breed" and "Redhead From Wyoming" should do equally as big on first holdover round.

"Peter Pan" is leading the third-weekers with a hof session, the take only being limited by half-scale for the moppets at the State-Lake. "Bad and Beautiful" is healthy at the Woods, also in third. "Anna" at the Monroe still is strong for fourth stanza. "The Promoter" at the Surf is winding up nine-week stay, still hefty.

## Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

## 'Niagara' Bright \$15,000, Toronto

Toronto, Feb. 24.

"Niagara" and "Blackbeard the Pirate" are topping the newcomers, but "Bad and Beautiful" is still leading the field on second stanza. "Mississippi Gambler" held for four days in second week. "Taxi" is rated neat.

## Estimates for This Week

**Crest, Downtown, Glendale, Scarborough, State (Taylor)** (863; 1,059; 955; 470; 698; 35-60)—"Tropic Zone" (Par) and "Last Train Bombay" (Col). Okay \$14,000. Last week, "Hangman's Knot" (Col) and "Jungle Manhunt" (Col), \$15,000.

**Hyland (Rank)** (1,355; 75-85)—"Fourposter" (Col) (5th wk). Still holding steady at \$4,000. Last week, \$4,200.

**Imperial (FP)** (3,373; 40-75)—"Niagara" (20th). Fine \$15,000. Last week, "Breaking Sound Barrier" (Indie), \$9,000.

**Loew's (Loew)** (2,096; 40-75)—"Bad and Beautiful" (M-G) (2d wk). Lusty \$14,000 or over. Last week, \$19,000.

**Odeon (Rank)** (2,390; 50-90)—"Taxi" (20th). Neat \$12,000. Last week, "Treasure Golden Condor" (20th), \$11,000.

**Shea's (FP)** (2,386; 40-75)—"Blackbeard Pirate" (RKO). Hefty \$11,000. Last week, "April in Paris" (WB) (2d wk), \$7,000.

**University (FP)** (1,556; 40-75)—"Miracle of Fatima" (WB). Oke \$7,500. Last week, "Steel Trap" (20th) (2d wk), \$6,000.

**Uptown (Loew)** (2,743; 40-75)—"Mississippi Gambler" (U) (2d wk). Dipping to \$5,500 for 4 days. Last week, big \$7,500.

## Sugar Ray-Sachmo Tilt 'Whip' to Wow 70G, Det; 'Pan' Great at \$32,000

Detroit, Feb. 24.

A strong stagershow and sock product have the town booming this week, biz being reminiscent of better b.o. days. Louis Armstrong-Sugar Ray Robinson combo topping stagershow is expected to push "Silver Whip" to a giant \$70,000 or over at the Fox. "Peter Pan" looks sensational at the Madison, with only the number of kids holding down take. "Stooge" at Michigan and "City Beneath Sea" continue good in second weeks. "The Star" looks good at the United Artists. "Bad and Beautiful" is trim at the Adams.

## Estimates for This Week

**Fox (Fox-Detroit)** (5,000; 90-\$1.50)—"Silver Whip" (20th) with Louis Armstrong-Sugar Ray Robinson on stage. Great \$70,000 or better. Last week, "Niagara" (20th) and "Redhead Wyoming" (U) (2d wk), \$19,000.

**Michigan (United Detroit)** (4,000; 70-95)—"Stooge" (Par) and "Meet Me at Fair" (U) (2d wk). Nice \$19,000 or near last week, \$26,000.

**Palms (UD)** (2,961; 70-95)—"City Beneath Sea" (U) and "Thief of Venice" (20th) (2d wk). Great \$18,000. Last week, \$23,000.

**Madison (UD)** (1,900; 90-\$1.25)—"Peter Pan" (RKO-Disney). Sensational \$32,000 or close. Last week, "Cleopatra" (Par) and "Romance and Rhythm" (Rep) (reissues) \$8,000.

**United Artists (UA)** (1,938; 70-95)—"The Star" (20th) and "Star of Texas" (AA). Hep \$13,500. Last week, "Above and Beyond" (M-G) (2d wk), \$9,500.

**Adams (Balaban)** (1,700; 70-95)—"Bad and Beautiful" (M-G). Trim \$12,500. Last week, "The Clown" (M-G) (2d wk), \$4,400.

## 'BAD' BEAUTIFUL 15G, PORT; 'SINGER' 11G

Portland, Ore., Feb. 24.

"Bad and Beautiful" shapes as best bet here this stanza with sock session at the Liberty. "Jazz Singer" is fine in two houses. "Stooge" looms tall in second United Artists week.

## Estimates for This Week

**Broadway (Parker)** (1,890; 65-90)—"Redhead Wyoming" (U). So-so \$7,000. Last week, "Man Behind Gun" (WB) and "Dance Magic" (WB) (reissue), \$6,000.

**Liberty (Hamrick)** (1,875; 65-90)—"Bad and Beautiful" (M-G). Big \$15,000. Last week, "Stereo Techniques" (Indie) and "Rogue's March" (M-G) (2d wk), advanced prices, \$6,000.

**Mayfair (Evergreen)** (1,500; 65-90)—"Niagara" (20th) and "Tangier Incident" (Indie) (m.o.). Okay \$3,500 or near. Last week, "Treasure Golden Condor" (20th) and "Gambler and Lady" (Indie) (m.o.), \$3,000.

**Oriental (Evergreen)** (2,000; 65-90)—"Jazz Singer" (WB) and "Dangerous Assignment" (Indie), day date with Orpheum. Fine \$3,500. Last week, "Niagara" (20th) and "Tangier Incident" (AA), \$4,500.

**Orpheum (Evergreen)** (1,750; 65-90)—"Jazz Singer" (WB) and "Dangerous Assignment" (Indie). Nice \$7,500 or better. Last week, "Last Commanches" (Col) and "Fighting Rats Tobruk" (Indie), \$7,100.

**Roxy (Hamrick)** (1,125; 65-90)—"Breaking Sound Barrier" (UA) and "Stardust, Sweet Music" (Rep) (reissue). Mild \$3,500. Last week, "Thunderbirds" (Rep) and "Stars and Guitars" (Rep) (reissue), \$3,300.

**United Artists (Parker)** (890; 65-90)—"The Stooge" (Par) (2d wk). Tall \$9,500. Last week, \$12,900.

## 'Beneath Sea' Hub Ace, Huge \$16,000

Boston, Feb. 24.

Combination of holiday weekend plus school vacation points to satisfactory biz at downtown majors this stanza. Of newcomers, "The Stooge" at Met will get biggest total coin, with "I Confess" at Paramount and Fenway nice. However, "City Beneath Sea" at Pilgrim, is standout with smash total. "Peter Pan" is nifty for second week with "Hans Christian Andersen" in ninth stanza at Astor, rated healthy. "The Star" in small-seater Beacon Hill opened strong and should build nicely.

## Estimates for This Week

**Astor (B&Q)** (1,500; 85-\$1.25)—"Hans Christian Andersen" (RKO) (9th wk). Holding oke \$9,500 following good \$10,000 for eighth stanza.

**Beacon Hill (Beacon Hill)** (680; 50-\$1.20)—"The Star" (20th). Big \$12,000. Last week, "Four Poster" (Col) (7th wk), \$2,500.

**Boston (RKO)** (3,000; 40-85)—"Angel Face" (RKO) and "Sword of Venus" (RKO). Not bad \$10,000. Last week, "Silver Whip" (20th) and "Annie Oakley" (RKO), \$9,200 in 8 days.

**Exeter (Indie)** (1,300; 60-80)—"Forbidden Games" (Indie). Opened Sunday (22). Last week, "Breaking Sound Barrier" (UA) (8th wk), satisfactory \$3,700.

**Fenway (NET)** (1,363; 40-85)—"I Confess" (WB) and "Kansas Pacific" (AA). Nice \$6,500. Last week, "Jazz Singer" (WB) and "Hurricane of Pilgrim Hill" (Indie), \$6,000.

**Memorial (RKO)** (3,000; 74; \$1.20)—"Peter Pan" (RKO-Disney) (2d wk). Great \$34,000. Last week, same.

**Metropolitan (NET)** (4,367; 40-85)—"The Stooge" (Par) and "Ride Man Down" (Rep). Neat \$33,000. Last week, "Stars Are Singing" (Par) and "Big Break" (Indie), \$12,000.

**Orpheum (Loew)** (3,000; 40-85)—"Bad and Beautiful" (M-G) (2d wk). Slipped to \$14,000 following big \$23,000 first round.

**Paramount** (1,700; 40-85)—"I Confess" (WB) and "Kansas Pacific" (AA). Sock \$16,000. Last week, "Jazz Singer" (WB) and "Hurricane Pilgrim Hill" (Indie), \$15,000.

**Pilgrim (ATC)** (1,900; 60-90)—"City Beneath Sea" (U) and "Savage Mutiny" (Indie). Sensational \$16,000, biggest at house in years. Last week, "K. C. Confidential" (UA) and "Angel Street" (Indie) (2d wk), \$7,200.

**State (Loew)** (3,500; 40-85)—"Ivanhoe" (M-G) (2d wk). Mild \$9,000. Last week, "Bad and Beautiful" (M-G), \$15,000 in 9 days.

# Weather, Holiday Fatten B'way Tills; 'Bwana' Huge 87G, Italo 'Anna' Sock \$30,000, 'Tonight' 2d Up to Hot 133G

Combination of ideal weather and the Washington Birthday holiday weekend is booming Broadway first-run trade this stanza. With schools out and legal observance of Feb. 22 on Monday (23), most deluxers were swamped with patrons both Sunday and Monday after an unusually big Saturday. The 23 houses will show a total gross of upwards of \$851,000, which compares with \$717,800 in corresponding week last year, when the same number of theatres were listed. However, a year ago the Warner, combo stagefilm house, was included.

Launching of two new, strong films also was helpful in contributing to the upbeat. "Bwana Devil," which opened at the State day date with the Fox Brooklyn, was smash from the outset and is getting a gigantic \$87,000. This is the State's greatest since "Jolson Sings Again," house record-holder. First session at Fox was biggest thing there in recent years.

"Anna," Italian-made pic, is scoring with sock \$30,000 at the Globe. It is being aided by sexy bally.

"The Stooge" (Martin & Lewis), with stagershow topped by Joni James, Johnny Long band and Dave Barry, wound up its third week with sockeroo \$99,000 at the Paramount, not far from the \$109,000 registered in the second frame. Sunday's business was the biggest Sabbath in history of house.

"Peter Pan," with iceshow onstage, held close to opening week's total with terrific \$106,000 at the Roxy. "Moulin Rouge" held even with initial stanza's take, landing a huge \$110,000 at the Capitol.

"Tonight We Sing," with stage-show, is going ahead of opening week's pace with very good \$133,000 in second round at the Music Hall.

Cashing in on the large number of youngsters out of school, "Hans Christian Andersen" did a great \$27,000 in its 13th frame at the Criterion while holding with \$10,800 at the Paris, where it's day-date.

Long string of houses bettered their previous week's totals. One of the strongest in this category was "Above and Beyond," which is headed for smash \$151,500 for fourth round at the Mayfair as against \$25,000 in third. "Road To Bali" likewise is pushing ahead of third round to get close to \$28,000, very big, in fourth frame at the Astor.

"Triorama" program of 16m 3-D pix held very well in face of new opposition to get a solid \$8,000 in second frame at the Rialto.

## Estimates for This Week

**Astor (City Inv.)** (1,300; 70-\$1.50)—"Road To Bali" (Par) (4th wk). Holding great and pushing to sock \$28,000 in week ending today (Wed.). Third week was \$22,000. Stays.

**Bijou (City Inv.)** (589; 90-\$1.50)—"Don Camillo" (Indie) (7th wk). Sixth round ended Monday (23) continued sturdy at \$7,800 after fancy \$7,500 for fifth. Continues.

**Broadway (Cinerama)** (1,250; 90-\$2.80)—"Cinerama" (Indie) (22d wk). The 21st frame ended yesterday (Tues.) hit \$42,000, with boost from holiday weekend. The 20th week was \$40,500, both being virtually capacity. Stays indef. of course.

**Baronet (Reade)** (430; 90-\$1.50)—"Importance of Being Earnest" (U) (10th wk). Ninth session ended Sunday (22) was \$6,000 after okay \$5,500 for eighth week.

**Capitol (Loew's)** (4,820; 70-\$1.50)—"Moulin Rouge" (UA) (3d wk). Initial holdover stanza ended last night (Tues.) held at terrific \$110,000, same as opening week.

**Criterion (Moss)** (1,700; 70-\$2.20)—"Hans Christian Andersen" (RKO) (14th wk). The 13th session ended Monday (23) edged ahead of previous week with great uplift over holiday weekend to get sock \$27,000. The 12th week was smash \$26,000.

**Fine Arts (Davis)** (468; 90-\$1.80)—"The Promoter" (U) (18th wk). The 17th week ended Monday (23) continued big with \$5,000 after \$4,400 for 16th. Stays on for a few more weeks.

**Holiday (Per-Rose)** (950-60-\$1.20)—"Thunder in East" (Par) (4th wk). Third frame ended Monday (23) continued nicely with \$7,500 after \$7,800 for second week.

"Anna" (IFE) (2d wk). Soaring to great \$30,000 in first frame ended last night (Tues.), this Italian import catching on from start after being helped by sexy ad campaign. In ahead, "Stereo Techniques" (Indie) and "Fangs of Arctic" (AA) (2d wk-8 days), okay \$11,500.

**Mayfair (Brandt)** (1,736; 50-\$1.50)—"Above and Beyond" (M-G) (4th wk). Current week ending tomorrow (Thurs.) is continuing in great fashion with \$31,500 to top third week's \$25,000. Stays on.

**Palace (RKO)** (1,700; \$1.80-\$6)—"Danny Kaye and all-vaude bill" (6th wk). The fifth week ended Saturday (21) was smash \$55,000 after \$55,400 for fourth stanza.

**Paramount (Par)** (3,664; 80-\$1.80)—"The Stooge" (Par) plus Joni James, Johnny Long, Dave Barry topping stage bill (4th wk). Third round ended last night (Tues.) held in amazing style with giant \$99,000, not far from smash \$109,000 racked up in second week. May hold fifth at this pace. Sunday upsurge gave the Par flagship its biggest Sabbath day's biz ever.

**Paris (Indie)** (568; \$1.25-\$1.80)—"Hans Christian Andersen" (RKO) (14th wk). The 13th session ended Monday (23) held at smash \$10,800 after \$9,300 for 12th week.

**Radio City Music Hall (Rockefellers)** (5,945; 90-\$2.40)—"Tonight We Sing" (20th) with stagershow (2d wk). Beating opening week's gait at very good \$133,000, with holiday weekend obviously helping. First week was \$123,500, only good, and below expectancy. Stays only three weeks, with "Story of Three Loves" (M-G) coming in next. It will be followed by the Easter pic, "By Light of Silvery Moon" (WB).

**Rivoli (UAT)** (2,092; 70-\$2)—"The Star" (20th) (5th wk). Fourth round ended yesterday (Tues.) climbed to \$21,500 after nice \$18,000, but below hopes for third week. "Destination Gobi" (20th) opens here March 4.

**Roxy** (20th) (5,886; 80-\$2.20)—"Peter Pan" (RKO-Disney) and iceshow onstage (3d wk). Initial hold-over week ended last night (Tues.) continued going great guns with \$106,000, huge in relation to opening round. First week was terrific \$108,000, with weekday biz starting Monday (16) being smaller than anticipated.

**State (Loew's)** (3,450; 55-\$1.80)—"Bwana Devil" (UA) (2d wk). Roared ahead to terrific \$87,000 in first week ended last night (Tues.), best since "Jolson Sings Again" (Col), which holds record here. In ahead, "Mississippi Gambler" (U) (3d wk-6 days), fine \$21,000 to wind up smash run here.

**Sutton (R&B)** (561; 90-\$1.50)—"Story of Mandy" (U). Opened Monday (23). In ahead, "Member of Wedding" (Col) (8th wk-6 days), dipped to \$3,000 after okay \$4,000 for seventh week.

**Trans-Lux 60th St. (T-L)** (453; 90-\$1.50)—"Curtain Up" (Indie) (4th wk). This stanza ending Friday (27) looks to hold at \$3,200 after \$3,800 for third week. "Justice Is Done" (Burstyn) opens next Monday (2).

**Trans-Lux 52d St. (T-L)** (540; 90-\$1.50)—"Face To Face" (RKO) (7th wk). Heading for \$3,400 after \$3,700 for sixth week. "Lili" (M-G) opens March 9 with a benefit preem that night.

**Victoria (City Inv.)** (1,060; 70-\$1.80)—"Little Sheba" (Par) (10th wk). Ninth session ended yesterday (Tues.) climbed to great \$27,000 after \$17,800 for eighth week, over expectations. Seventh round was \$18,500. Will be here for some time at this gait.

**Rialto (Mage)** (596; 50-98)—"Triorama" (Bolex) (3d wk). Second frame ended Monday (23) was solid \$8,000 after big \$9,000 for opening week.

## 20th's 'Vicki' Now 'Flat'

Hollywood, Feb. 24.

Dimension status of 20th's "Vicki" underwent another change, with studio deciding to make it "flat." It had originally been set for stereoscopic 3-D, requiring wearing of glasses.

March 2 the starting date for Jeanne Crain-Jean Peters-Casey Adams-Richard Boone starrer, which Harry Horner will direct for producer Leonard Goldstein.

NEXT BIG ONE AT THE *Rivoli*, N.Y.  
 IS ANOTHER BIG ONE FROM 20<sup>th</sup>!  
 AS BIG AS "THE FROGMEN"  
 AS BIG AS "HALLS OF MONTEZUMA"  
 AND DESTINED TO  
 OUTGROSS  
 THEM BOTH!



Watch for big  
 TV send-off  
 Sunday, March 8  
 on Ed Sullivan's  
 "Toast of the Town"!

GOBI  
 TECHNICOLOR

starring

RICHARD  
 WIDMARK

DON  
 TAYLOR

Produced by STANLEY RUBIN

Directed by ROBERT WISE

Screen Play by EVERETT FREEMAN



There's No Business  
 Like 20<sup>th</sup> Business!

CENTURY-FOX





# See Proposed MPAA Pix Bally Series On TV Letting Down Bars on Medium

One of the TV networks may lens the pilot film for the proposed Motion Picture Assn. of America television show which would plug the industry at large as well as pix and their personalities. Considerable progress has been made in working out details of the project, which would be done on film, run a half-hour and have MPAA prexy Eric Johnston as m.c.

Development provides further indication that major film studios are readjusting their sights in assessing the usefulness of TV as a medium for ballying pix and stars. Early reluctance to waive contract clauses forbidding personal appearances via video has practically vanished, and the companies are now chasing shows that may give them the fastest plugs.

Fact that there has been a sharp reduction in the number of contract players on most major lots ties in with the general move to lift the barriers. Changed attitude is best exemplified by Metro's move in letting its stars plug films on the air, and by the decision of the Academy of Motion Picture Arts and Sciences to sell coverage of the Oscar presentation festivities to NBC for home telecasting. Both parties are happy since, for the broadcasters, it's good entertainment they couldn't otherwise get, and for the studios it makes a fine trailer.

## Exhibits' Endorsement

MPAA promotional TV show has the general endorsement of exhibitors who were consulted prior to the blueprinting of the program. Lending by one of the three major TV nets has the advantage that the pilot reels would represent no coin outlay for the companies. Web would be permitted to pitch the show to sponsors. Should MPAA change its mind for any reason, the subject would revert to the Association, which would then reimburse the net for expenses.

Latest pic to get heavy plugging on TV is 20th-Fox's "Tonight We Sing," which got a boost via Roberta Peters' appearance on Ed Sullivan's CBS-TV "Toast of the Town." Earlier, Ezio Pinza and George Jessel, the pic's producer, had liberally plugged "Tonight," the Sol Hurok big now at Radio City Music Hall, N. Y., over TV.

Incidentally, Sullivan's "Toast of the Town" has rapidly become the most sought-after promotional outlet for films. Spotting of Samuel Goldwyn and Walt Disney were also important to the b. o. for their "Hans Christian Andersen" and "Peter Pan," respectively.

M-G has let it be known that it is embarking on a new policy of letting its top players go on TV for the specific purpose of publicizing their vehicles. Debbie Reynolds will do her bit for "I Love Melvin" on the Sullivan show March 15, and there'll be clips from "Battle Circus" on the same program March 1. June Allyson, who was to have gone on at that time, has had to cancel out on account of illness, but Leslie Caron will take a bow.

Universal was among the first to recognize the value of video promotion and is still heavily engaged in building b.o. via TV. Studio currently has four player troupes on the road plugging various pix. Television inevitably is an important factor. Among the U players touring are Audie Murphy, Susan Cabot, Susan Ball, Rock Hudson and a group of Seminole Indians. Company heavily promoted such pix as "Mississippi Gambler," "Gunsmoke" and "Lawless Breed" through star appearances on TV.

## Seltzer Moves Up

Hollywood, Feb. 24.

Walter Seltzer is adding production duties to that of ad-pub director for Hal Wallis Productions, a post he has held for eight years. He will double as executive assistant to Jack Saper, general manager of the firm.

**Wildier Writes 'Louis' Music**  
Alec Wildier is writing special background music and orchestrations for six songs sung by Dolores Parker in "The Joe Louis Story," Sterling Silliphant's first indie film. Coley Wallace plays the title role.

## \$3,075,000 Bronx Suit Vs.

### Skouras Goes to Jury

Following a two-week trial before Judge Edward Weinfeld in N. Y. Federal Court, a \$3,075,000 antitrust suit brought by J. J. Theatres, Inc., and Luxor Group, Inc., operators of the Luxor Theatre, Bronx, N. Y. against 20th-Fox, Theatres Corp., George Skouras and Spyros Skouras, is scheduled to go to the jury today (Wed.). Both sides made summations yesterday.

Through attorney Monroe E. Stein, the exhibitor plaintiffs charged that the Luxor was unable to get first-run product due to a conspiracy among the defendants. Later, in the course of the trial, claimed they weren't liable under the complaint. Four-year-old action originally asked \$2,400,000 in triple damages.

## Majors Named In Trust Suits By Met N.Y. Exhibs

Charges of product discrimination by the majors to the detriment of independent exhibitors in the New York metropolitan area are contained in two separate antitrust suits brought last week in N. Y. Federal Court. One action seeks treble-damages of \$1,200,000 while the other merely asks that the monetary penalty be fixed at the discretion of the court.

Normandie Amus. Corp., operator of the Normandie Theatre, named all eight majors as defendants in its \$1,200,000 suit. The distributors, according to the complaint, conspired to give their first-run neighborhood films to the Loew and RKO circuits to the disadvantage of the Normandie.

A preliminary injunction to restrain the distrib defendants from refusing to contract films with the Normandie after completion of their Broadway runs is sought. In addition, the action asks that the court declare illegal and void any agreement the distributors have made among themselves which gives a "monopoly" to Loew's and RKO. As a final poke, it's demanded that a permanent injunction be issued to restrain the defendants from withholding pix on a first-run basis.

In the other suit, Loew's, Inc., and a subsidiary, North Bergen (N. J.) Amus. Corp., are named defendants in a complaint filed by the Charlesgood Corp., operator of the Lee Theatre, Fort Lee, N. J. It's charged that the distrib juggled the Lee's clearance to benefit Loew's Embassy Theatre in nearby North Bergen.

Opened in November, 1951, the 1,500-seat Lee asserts through attorney Monroe E. Stein that it originally had day-and-date availability with Hackensack and Englewood after Paterson. But, the complaint states, Loew's later put clearance on the Lee contract in favor of Skouras' Fox Theatre in Hackensack even though the latter didn't ask for it.

This was done, it's charged, because Loew's, as owner of the Embassy, is attempting to protect the business of the North Bergen house. A permanent injunction is requested to compel Loew's to move the Lee up on par with the Fox.

## Glenn Ford's Switch

Hollywood, Feb. 24.

Glenn Ford is out of U-I's "Wings of the Hawk" and into Columbia's "The Big Heat," which starts this week. Hassle was caused when Ford requested that he be starred in an unidentified film to follow "Hawk." Request was nixed because U-I had already signed another thesp for the part Ford wanted.

Robert Arthur is producing "Heat" with Fritz Lang directing. To date, U-I has not decided whether to postpone "Hawk" or seek a replacement for Ford.

## WB Converting Bklyn. Lab To Tint to Meet 3-D Hike

Warner Bros.' film laboratory in Brooklyn will be converted to the processing of WarnerColor, the studio's own developed tinting method.

Company said the changeover was being made to meet the demands of the increased film processing required for the two-film track of 3-D pix.

## Fabian Plans No Exec Changes In New Warner Co.

S. H. (St) Fabian, who assumed control of the Warner theatres under the corporate title of Stanley-Warner Corp., plans no changes in the executive personnel, he revealed in N. Y. this week. Fabian indicated further that the vast chain, comprising more than 300 theatres, would be operated "absolutely" separately from the Fabian Enterprises circuit, consisting of about 50 theatres privately owned by the Fabian family.

Both Fabian, who'll head the new Stanley-Warner outfit, and Samuel Rosen, v.p. and treasurer of Fabian Enterprises, will maintain offices at both companies. The new theatre company will have offices at the Warner homeoffice building, but will sever all relations with the production-distribution company. A new telephone switchboard is currently being installed. Fabian Enterprises will remain in the Paramount Bldg., N. Y.

Harry M. Kalmine, who headed Warner theatre activities for years, will be the operating head of the new corporation. He's already been named a member of the five-man board. Only appointment made as the result of the split of the Warner organization is that of Frank J. Kiernan, of the Warner theatre accounting department, as personnel chief. Department previously was operated jointly, with Ralph Budd as overall topper.

## AA's Big Miami Meet

Allied Artists has set up an elaborate international sales convention to be held in Miami around May 15. Also participating in the four-day meet will be Associated British-Pathe, distributors of AA product in Britain, which reportedly will send some 60 delegates to the huddles.

Upcoming conclave is expected to result in cancellation of AA prexy Steve Brody's annual spring trip to Britain since most AB-P toppers will be at the Miami meet. AA delegates will be headed by Brody, Monogram International prez Norton V. Ritchey and sales chief Morey Goldstein, among others.

## N.Y. Labor Council, Repping 500,000, Raps Lensing Abroad

"Growing tendency" of film producers and advertising agencies to leave the continental U. S. for lensing abroad for tax-saving purposes, and to take advantage of "cheap production and labor costs," was condemned last week by the Central New York Labor Council of 500,000 organized AFL workers, the council unleashed its blast in a resolution unanimously passed by the group.

In lodging its protest, the council urged all affiliated organizations to use every means in their power to support the International Alliance of Theatrical Stage Employees to convince such producers and distributors that this practice is "unfair" to thousands who are directly involved in the industry.

Council prez Moe Rosen called upon affiliated unions and their members to write complaints to various industry firms. If this step doesn't bring "satisfactory results," he emphasized that other means, such as "effective legislation," would be introduced to stop what he described as "unfair competition."

## Rafferty, E. C. Grainger Absolved By Referee of Fraud in Shea Estate

### Soundtracks Used

#### For 'Sightless Cinema'

National Foundation to Entertain the Blind, of which Leon J. Rubenstein is director, is underway with a new project called Sightless Cinema, for the benefit of blind persons. In the operation, soundtracks of pix are transferred to records which can be played at home by the afflicted. Added voice is dubbed in to explain scenes not sufficiently detailed by the dialog.

Foundation is a non-profit organization. All major film companies are granting rights gratis to soundtracks for the Sightless Cinema endeavor, according to Rubenstein.

## N.Y. Theatres Don't Link Stenchings To 'Labor Troubles'

Staffs at many New York theatres have been alerted to be on the lookout for further incidents in the wake of stench bombings at four houses at four different times over the past weekend. Circuit execs and house managers claim they have no suspicions anent any "plot" and add there are no "labor troubles."

Capitol and State, Loew's first-run, were hit last Friday night (20) with bottles containing foul-smelling liquids uncorked in the orchestra sections. State staffers detected the bomb immediately and averted any annoyance for patrons. Cap management related that four orchestra rows had to be cleared, the stubholders accepting passes for future attendance and, in some instances, refunds.

RKO's Fordham and Loew's Paradise, both in the Bronx, were hit Sunday night, the fumes forcing several hundred persons to exit. Suspicion that there might have been some organized attacks upon the pix or distribs on political, racial or religious grounds, or over some controversial issue, was ruled out. Fordham film was Universal's "Mississippi Gambler" and the Paradise bill was headed by 20th-Fox's "Stars and Stripes Forever." United Artists' "Bwana Devil" was at the State and the same distrib's "Moulin Rouge" at the Cap.

Both the Loew's and RKO chains are tied up in negotiations of a new contract with Local 306, Projectionists Union, but it's emphasized on all sides there's no hint that any member of the labor group was involved.

## DISMISS GANG'S SUIT VS. HUGHES, RKO, BYOIR

Federal Judge William M. Byrne dismissed attorney Martin Gang's \$1,000,000 libel suit against Howard Hughes, RKO and Carl Byoir, which grew out of a court settlement last July of the Jean Simmons-Stewart Grainger litigation against RKO.

Gang sued on grounds that Hughes' statements, released by the Byoir office after settlement, claimed Gang had "refused to consent to settlement until he got his money" and that Hughes was paying Gang's fee because latter insisted on immediate payment.

In a five-page opinion dismissing the suit, Judge Byrne declared that statements attributed to Hughes "cast no reflection on his (Gang's) honesty, integrity or ability, but, on the contrary, indicated the zealous manner in which he discharged his duty to his clients by obtaining for them an advantageous settlement."

Edward C. Rafferty and Edmund C. Grainger were completely cleared of fraud charges and their administration of the Maurice A. Shea estate was termed "unusual in its care, prudence, good judgment and exceptional success" last week (18) in a report of referee John L. Flynn to the Bronx Surrogate Court.

Shea's will in 1940 designated Rafferty, Grainger and Dennis F. O'Brien, who died in 1946, as executors and trustees, and in substance provided a trust for 10 years of his entire estate for the benefit of his widow Margaret, four children and Gerald Shea, who became prexy of the Shea companies in 1951. Grainger was named general manager of the Shea circuit in 1936 but dismissed from his position early in 1952 in a dispute over contract terms. He is now buyer and booker for RKO Theatres, and his action in New York Supreme Court, seeking arbitration of the issue is still pending. Gerald Shea is the husband of Dorothy Shea, daughter of M. A. Shea, but is otherwise not related to the family.

Flynn was scathing in his condemnation of the Shea family in bringing the fraud action against Grainger and Rafferty. "Petitioners' case adds up to a disorderly conglomeration of unsupported conclusions, facts taken out of context, half-truths, wishful thinking inspired by cupidity, self-deception and non sequiturs heaped together in an intidy tangle which they hope will be an unfathomable maze," he stated in his report.

He recommended that "the motion of the petitioners . . . be denied in its entirety and that all motions on which I reserved decision during the hearings be disposed of in accordance with this report." He added that a review of the executors' conduct had established that they "have always conformed to the highest standard of ethics and have fully justified the faith reposed in them by the late M. A. Shea."

The report pointed out that the value of outstanding Shea circuit shares owned by M. A. Shea in 1940 was \$947,924.97 and that the net worth of the corporation when the trust fell in was \$3,422,428, including \$799,271.67 in cash. During that period, \$1,246,750 in dividends were paid the heirs, three of whom drew salaries from the Shea companies aggregating more than \$200,000. The heirs further owed the Shea companies a balance of \$136,115.95 on unpaid borrowings.

Flynn declared Gerald Shea had planned to substitute himself for the old management without cost by charging fraud. To this end, he held, Shea and possibly others "minutely went over the administration of the estate looking only to substantiate what I find to be baseless charges of fraud by the executors. They strained credulity and distorted facts to do this. Reality was disregarded. Results of the past were forgotten. Moral obligations were not considered. They sought only facts that could be twisted to fit a pattern of fraud that for an ulterior purpose they had already decided had to be in existence."

Elsewhere in his report, the referee said Gerald Shea, in his anxiety to please his counsel and establish a case, "convinced himself that certain things had happened which I am sure did not occur in fact." Total of 68 hearings were held by Flynn from May 19, 1952, to Nov. 19, 1952.

## RCA's 3-D Kit

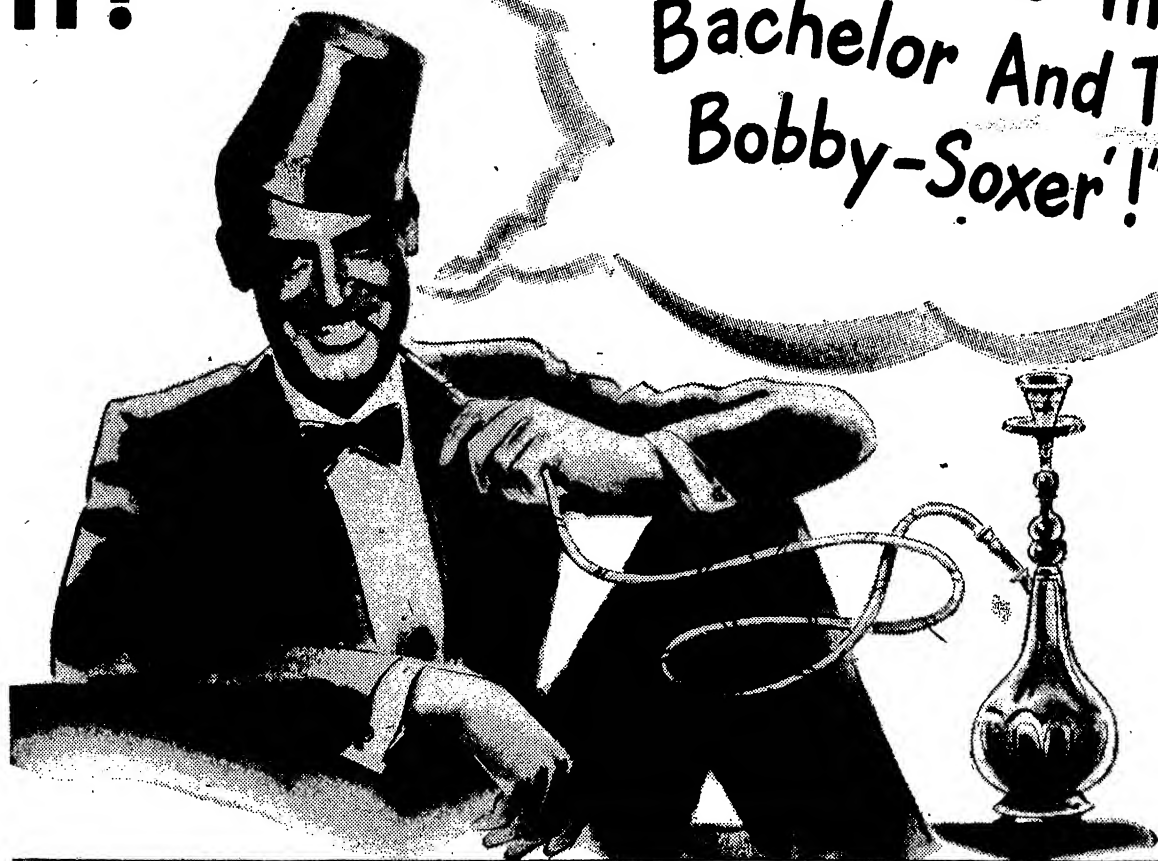
Packaged 3-D kit to aid exhibits in converting to the showing of stereo pix is now being offered by RCA. Included are two selsyn interlocking motors, a mounting plate attachable to the two sound-head motor mounting bolts toward the gear side of the complete projector installation; a silent chain and two sprockets to couple the motors; special screws for attaching sprockets to their respective motor shafts.

Also upper and lower 5,500-foot film magazines; two small blowers to keep polarized filters in the projection ports cooled and a special belt-driven film takeup for the lower film magazine. In addition, RCA theatre supply dealers are stocked with additional power supply units and special metallic surfaced screens.

**PUT  
THIS  
IN  
YOUR  
PIPE  
AND  
SMOKE  
IT!**



"M-G-M's **'DREAM WIFE'** is  
the funniest **CARY GRANT**  
picture since **'The  
Bachelor And The  
Bobby-Soxer'!**"



**M-G-M's "DREAM WIFE" - TRADE SHOWS MARCH 6th**

M-G-M presents **CARY GRANT · DEBORAH KERR · WALTER  
PIDGEON** in **"DREAM WIFE"** with **BETTA ST. JOHN · BUDDY BAER**

**EDUARD FRANZ** • Screen Play by **SIDNEY SHELDON, HERBERT BAKER and ALFRED LEWIS LEVITT**

Directed by **SIDNEY SHELDON** • Produced by **DORE SCHARY**

# '52-'53 Paris Legit Season in Stride; Ballets de Bali, 'Porgy' Top Newcomers

Paris, Feb. 24.

The 1952-53 legit season is still in full swing here, with some important plays still coming out. "La Petite Catherine" at Bouffes-Parisiens is a reprise of a 20-year-old opus by Alfred Savoir, which has been given a top production and has been a moderately successful run.

"Water, Water Everywhere" at the Fontaine is a mild operetta which was roundly panned by the critics outside of the fine music by Georges Van Parys. This looks to get a moderate run.

Two limited engagement shows have the critics using their superlatives. The 11-day stint of the Ballets de Bali at Theatre Marigny, and the two-week stay of "Porgy and Bess" at Theatre l'Empire will find duets scarce. Bali has critics turning backflips to find proper praise. "Porgy" is already sold out for the two weeks ending March 1.

Denise Tual and Marc Doelnitz are rehearsing a new revue, "Triple Galop," which bows into La Bruyere next month. Music is by Georges Van Parys and Yves Robert is staging. Bobino Theatre is readying a new operetta, "Le Soleil de Paris," which will turn this music hall into another legit house like the ABC and Capucines. It is by Raymond Vincy and Francis Lopez. Theatre Athenes will have the Julian Green play, "Sud," staged by Jean Mercure and featuring Anouk Aimee.

## Catholic Groups Press For All-Canada Ban On 'Clochemerle' Pic

Ottawa, Feb. 24.

Successful in forcing the French film, "Clochemerle," off the Ottawa screen, a dozen major Roman Catholic organizations are jointly trying to get it banned throughout Canada as well. "Clochemerle" previously ran five weeks in Toronto, with no protest.

After the Little Elgin, art house, yanked the film on the fourth day of a skedded three-week run, in deference to the Archbishop's protest and attendance ban for Catholics, the Ontario Motion Picture Censor Board announced that it was reconsidering the film's release. (Each Canadian province has its own censorship board.)

A Toronto official of 20th Century Theatres, Ltd., which owns the Little Elgin, publicly stated they were glad to withdraw the film from their houses, because they "did not wish to offend any organization." This chain operates the "Tonight at 8:30" once-a-month art-film policy in many Ontario houses. Then came the 12-group protest against the film as "vulgar, insulting and immoral." Pic concerns a public comfort station built in a French town.

Ottawa's two English-language dailies published many letters protesting the Little Elgin's "appeasement policy," on the ground that no religious group should have the right to close off entertainment from persons of other faiths. Ernest Warren, theatre manager, said he would have stood his ground had the picture been one of "sufficient quality and importance," but that "frankly, this one wasn't that good."

## Shelley's 'Secret' Opens In Aberdeen March 9

Aberdeen, Scot., Feb. 17.

New play set in New York by Elsa Shelley, authoress of "Pick-Up Girl," will open at His Majesty's Theatre here March 9. Titled "Tomorrow Is A Secret," it will be presented by Stanley French. Wallace Douglas is producing. It is scheduled for London in April.

Margot Grahame is cast as Mollie. Others are Hartley Power, Gordon Harker, and D. A. Clarke-Smith, with Patricia Owens, Traders Faulkner, Anthony Bazell and Rachel Roberts. "Tomorrow Is A Secret" moves from Aberdeen to the Lyceum, Edinburgh, March 16.

## British Bard Troupe In Boff New Zealand Bow

Auckland, N. Z., Feb. 17.

Australian and New Zealand tour of the British Shakespeare Memorial Theatre opened enthusiastically at His Majesty's Theatre, Auckland, Jan. 30, with "Othello," in a new production directed by Anthony Quayle. J. C. Williamson Theatres is sponsoring.

Season in Auckland will close Feb. 28, to be followed by visits to Christchurch, Dunedin and Wellington. Company will then travel to Sydney, to open at the Tivoli Theatre April 21, with "Othello." "As You Like It" will be done there April 27, and "Henry IV, Part I," May 4. Sydney season will finish June 20.

## After 6 Months, French Govt. Still Has Failed To Frame Film Aid Law

Paris, Feb. 24.

After adjourning talks on the upcoming Film Aid Law last week because pix officials attended the French Film Week in London, this vital problem is once more on the agenda here. The original aid law of 1948 had a 7% tax levied on theatre tickets, the proceeds being shared by producer and exhibitors to help underwrite changes and insure adequate production. This law ran out last September.

Producers are now faced with the possibility that the law may not be renewed. A producer finishing a film now will probably not have a release until next September because of the big backlog piled up here. If the law is not passed, all government aid will halt. Since law supplied a 35% advance towards his next pic, based on receipts of his last film, he may not be able to continue producing.

Since French film amortization here is a long process, absence of aid it is feared may lead to a sudden production dip. At present production is still comparatively healthy, but those against the bill declare that the quality has fallen. They also cite some cases of producers taking flagrant advantage of the aid and using it for quickies or even hiking the supposed receipts of their last pix. Main object of law actually is to give enough financing so producers can turn out enough quota pix. Producers feel that forcing them to put up part of the money would play into the hands of biggie producers. All these angles are being debated after six months of contention.

However, drastic reorganization is sorely needed here in producer ranks with over 200 producers listed here for an industry that makes about 110 pix a year.

## BRISSON'S NEXT FILM TO BE DONE IN 3-D

London, Feb. 17.

As a result of cables received from New York Fred Brisson, who was in London for a few days last week, has decided to make his forthcoming film in Spain via 3-D. It will be lensed in color using the new Pathe system.

Brisson left for Spain last Friday, with Bruce Odium, who had joined him here after three months preparatory work in Europe. Their subject is tentatively titled, "It Happened in Spain," and is scheduled to start late this summer. Finance has been arranged both locally and in America. It is one of the first Spanish-American productions to be made with pesetas and dollars.

## Mex Pix Production Off

Hollywood, Feb. 24.

Film production in Mexico will be down to approximately 95 pictures this year, compared with 128 in 1952, according to Edmund Grainger just back from Mexico. Mexican producers, he said, generally hold their negative costs to a maximum of 800,000 pesos, equivalent to about \$93,000.

## Mex Wants More Tinters

Hollywood, Feb. 24.

Mexican film fans are demanding color in their native pix, according to Charles Amory, West Coast sales manager for Pathe Lab which owns processing rights for Eastman color. He says the demand is the result of the great number of tinters imported from the U. S.

Amory left for Mexico City to screen "Robinson Crusoe" for exhibitors there. Picture was produced in Mexico in Eastman color by Ultramar Films.

## TV Big London Alibi for Any Dip in Grosses

London, Feb. 17.

TV is proving to be the greatest alibi-maker of the century. If anything goes wrong with the gross at a legit, vaudeville or film theatre, there is a readymade explanation. Now everybody is trying to get into the act. Recently, a British bus company blamed television for a drop in its receipts and for the increase in the price of fares which is to be introduced as a result. Would-be passengers, apparently were watching their screens at home instead of taking the bus to local cinemas.

Last week, saloons jumped on the bandwagon. There has been a drop in the sale of liquor and this, too, is blamed on TV. Chairman of the Justices at the annual licensing sessions in London claimed that TV was keeping many at home who might otherwise seek recreation elsewhere.

Of course, there is another side to this story. TV, like radio, has been responsible for making as well as breaking shows. The recently introduced policy of transmitting an excerpt from a current West End production has proved to be a hefty pix booster. When the idea was first mooted, there was some hesitancy on the part of managers. But not now after the results of TV showed up in the grosses.

## SPONSORED VIDEO IN BRITAIN STILL VAGUE

London, Feb. 17.

Beyond an admission that 35 applications for sponsored TV licenses had been received, the government has refused to give the House of Commons any indication of plans for its introduction in this country. Forced into making a statement on an adjournment debate the government promised an opportunity for debate would be provided before the first license was granted.

Initiative for the debate came from Eric Fletcher, Labor M.P., who is also deputy chairman of the Associated British Picture Corp. He suggested that the government was moving with unseemly haste and that there were reports that it was "plotting" to grant the first commercial TV licenses this year or early in 1954.

Replying for the government, L. D. Gammans, the Asst.-Postmaster-General, insisted the government was adhering to its previously declared policy. The Television Advisory Committee was composed almost entirely of technical people who had nothing to do with advising the Postmaster General on license applications. No time could be given when applications should be filed as the government did not know what resources could be allotted to TV in the near future.

## Vienna Preps Strauss Opera—Sans Music

Vienna, Feb. 17.

An experiment will be made by the Josefstadt Theatre here, when Richard Strauss' opera, "Rosenskavaler" will be produced without music.

Idea is to play the whole opera, whose libretto was written by Hugo von Hoffmannsthal, as a comedy without any changes of words.

Other Foreign News  
on Pages 15 and 16

# Rain, Snow Hurt London Film Biz; 'Appointment' Big 10½G, 'Rifle' Hot \$7,600, 'Policeman' 8G, 'Hans' \$5,300

London, Feb. 17.

## Wiere Bros., Jane Morgan For Coronation Revue

London, Feb. 17.

American specialty acts are being featured in the new Coronation revue, "Three Cheers," which Tom Arnold and Emile Littler are staging at the London Casino March 7. Production stars Vic Oliver, Wiere Bros. and Jane Morgan.

Among the acts lined up for the show are Canfield Smith, the ventriloquist; A. Robins, Jr., comedian; Bood & Bood, French parodists; Page & Bray, French acrobatic dancers; and the Romanos Bros., Italian knockabout team. Revue is being directed by Robert Nesbitt.

## Yank Pix to New Highs In W. Berlin Last Month; Crix Laud New Products

Berlin, Feb. 10.

January film biz hit big totals in West Berlin with top product out on release naturally helping American films were particularly successful. On Kurfuerstendamm, almost all big cinemas had U. S. pix running.

Cinema Paris, usual French preem house, still has "American in Paris" (M-G), now in its fifth week. Marmorhaus has "Greatest Show on Earth" (Par), also entering its fifth session. Both are doing brisk biz. "American" has been judged by many Berlin crix as the best pic Hollywood has turned out in many months. Delphi, another big house, showed "Duel in Sun" (UA) and then "Five Fingers" (20th). Filmtheatre Berlin had "High Noon" (UA) and "World in His Arms" (U).

There has been some talk about bringing Cinerama to Berlin. It is still in the conversational stage. Berlin's new American theatre, The Outpost (name chosen from entries in a contest conducted by Special Services), premed Feb. 6 with "Iron Mistress" (WB). The 928-seater is the most modern theatre owned by U. S. Occupation Forces in Europe. It will be used for all types of theatrical performances and replaces Onkel Tom Theatre which was returned to German ownership in accordance with American Army policy.

## BRITISH PANTO STAR TO HEAD VAUDE UNIT

London, Feb. 17.

Richard Hearn, currently starring in Val Parnell's London Palladium pantomime, "Dick Whittington," is to head a vaudeville unit, "Mr. Pastry Comes To Town," which is the character he made famous on the air and TV. Supporting Hearn will be the Tanner Sisters and George Martin, both radio names, and newcomer Warren Mitchell, who has made a hit in "Whittington" as Hearn's stooge. Unit, which is handled by Lew & Leslie Grade, opens for Stoll's circuit at Empire, Chiswick, with Moss Empires and Granada theatres to follow.

## Chevalier Date Opens London Star Bookings

London, Feb. 17.

The big league bookings for West End cabaret in anticipation of the Coronation are due to take effect in April. The new bid for name talent was touched off last week by the Cafe de Paris with the signing of Maurice Chevalier. He will play four weeks beginning April 27, preceding the Coronation date of Noel Coward.

Also in April, the Bagatelle will launch its star policy for the new season, teeing off with the booking of Anne Shelton who will be making her local cafe debut following her U.S. success last year. She is to be followed by another local star, Hermione Gingold, who will play over the Coronation period, with Evelyn Knight coming from the U. S. next.

A week of rain, snow and sleet has not been of much help to the boxoffice but good grosses were maintained despite the adverse conditions. Most theatres reported steady to average receipts, with a new British entry, "Appointment in London" setting the pace at the Leicester Square Theatre, after its royal preem. It looks to get a handsome \$10,500 in first session.

At the Empire, "Plymouth Adventure" is winding its pre-release run of two weeks with a fair \$11,000 in second round. "Military Policeman" shapes a solid \$8,000 at the Plaza. Warner Theatre's "Springfield Rifle" looks healthy \$7,600 in initial stanza.

Among the holdovers, "Hans Christian Andersen" is still in the money with \$5,300 for its eighth week. "The Net" is holding firmly at the Odeon, Leicester Square with around \$5,800 for third frame.

Estimates for Last Week

Carlton (Par) (1,128; 55-£170)—"Hans Christian Andersen" (RKO) (8th wk). Still attracting steady crowds, with okay \$5,300. Stays another month to be succeeded by "Moulin Rouge" (IFD).

Empire (M-G) (3,099; 55-£170)—"Plymouth Adventure" (M-G) (2d wk). Finished its pre-release run with around \$11,000 this week after average \$15,500 opening stanza. "Above and Beyond" (M-G) prems Feb. 19.

Gaiety (CMA) (1,500; 50-£170)—"Blackboard Pirate" (RKO) and "Taxi" (20th). Modest at nearly \$5,500 or over. Stays usual three weeks with "The Star" (20th) opening Feb. 26.

Leicester Square Theatre (CMA) (1,753; 50-£170)—"Appointment in London" (B-L) and "Royal Heritage" (B-L) (1st wk). Aided by royal charity preem, this British-made got off to fine start, with handsome \$10,500 likely. Stays on.

London Pavilion (UA) (1,217; 50-£170)—"Cosh Boy" (IFD) (2d wk). Despite adverse crix reaction, this British-made meller still is solid \$5,300 for second frame. Opening week was \$7,000. "The Ring" (UA) opens Feb. 20.

Odeon, Leicester Square (CMA) (2,200; 50-£170)—"The Net" (GFD) (3d wk). Continues steady at about \$5,800. "Rough Shoot" (UA) prems Feb. 19.

Odeon, Marble Arch (CMA) (2,200; 50-£170)—"The I Don't Care Girl" (20th) (2d wk). Fair at about \$5,400 after \$7,200 opening week.

Plaza (Par) (1,902; 70-£170)—"Military Policeman" (Par). Good \$8,000. Stays on.

Ritz (M-G) (432; 90-£215)—"Quo Vadis" (M-G) (44th wk). Continues strong at about \$3,000. Stays indef.

Warner (WB) (1,735; 50-£170)—"Springfield Rifle" (WB). Shapes pleasing \$7,600. Continues.

## Bigger Jap Yen For H'wood Pix But Quota Change Held Unlikely

With Hollywood product already garnering 35% of the attendance at Japanese theatres, it was indicated in New York last week that the Nipponese taste for American films would become even greater in the event government restrictions on Yank imports were eased. This view was expressed by two top executives of Elga Haikyu Co., Ltd., one of Japan's largest distribution organizations.

Both the Japanese public and the exhibitors would welcome an increased flow of U. S. pictures, according to Hideo Shiotsugu, Elga Haikyu prez, and Masatoyo Takano, the company's publicity chief, who also manages the firm's Tokyo branch. However, they noted it appears that the new quota for foreign imports for the fiscal year starting next April 1 likely will be about the same numerically as the last 12-month stretch.

Shiotsugu and Takano, who have been in the U. S. for the past month, are scheduled to return to Tokyo shortly via London, Paris and Rome. Their initial trip to America was made for the purpose of studying Yank distribution methods and to confer with top officials of Allied Artists whose product E-H handles in Japan.



# APRIL 8

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DIRECTED BY ANDRE DE TOTH



# New 'Elizabethan Age' Seen For London Legit; Standards Going Up

By JACK HYLTON

London, Feb. 17.

The papers here are full of hope about a new Elizabethan Age for Britain. So far as our show business goes, they've got something.

For 150 years or more our show business has been losing steam. The legitimate theatre has been giving itself more and more to polite drawing room comedies or egg-whisks, full of bright repartee but empty of content. Our musical comedies twittered in country house settings ("Come on girls, who's for a jolly game of tennis?"), and even our music halls, which had known Marie Lloyd, George Robey and Florrie Ford, had become formal platforms for radio stars, who, in the main, should be heard and not seen.

Where there used to be full-mouthed bites, we were getting only tea-party nibbles. Where we used to have full-blooded jokes going straight to the heart of universal humor, we were getting witty allusions understood only by those who happened to be intimates of a narrow circle. Our show business was becoming inbred. It was becoming desiccated.

But now, thank goodness, there are signs of a change. I think that the war and the political policy adopted after the war are mainly responsible. The exclusive sets which before the war had nothing else to do but run around their own circles and go to the theatre now have to work for a living and are, therefore, less taken up with themselves. On the other hand, the fairer sharing of money, the full employment and the more reasonable working week we have enjoyed have opened the possibilities

(Continued on page 16)

## British All-Male 'Femme' Soldier Revue Still Sock; Grosses Near 700G Mark

London, Feb. 17.

The last war brought several revue-type shows with males in femme attire, but the only one that has survived from army to civilian life and is still in the coin is "Soldiers in Skirts."

Show was originally conceived by Hyman Zahl, who has been presenting it successfully, in partnership with Sydney Myers and Myrtle Jay, since 1945.

Show has played several returns on all major circuits including Moss Empires and Stolls, and practically all the indies; and in some instances, it has played as many as six or seven returns without exhausting its popularity.

Outside of the few specialties, the boys provide the whole show, appearing in several scenes and comedy skits, most of which get full quota of laughs. While some of the cast's makeups are crude, quite a number of attires are perfect and create realism in their parts.

Outstanders are Louis Hayden, the most experienced, having appeared in several night spots, including New Orleans and New England. He excels in a Carmen Miranda takeoff. Another is Roy Walker, in Sophie Tucker song impressions.

Promoters intend to run this show well into 1954, and with advance bookings practically completed for this year, shouldn't find it very difficult. Meanwhile, the show has already grossed near the \$700,000 mark, showing a very healthy return for its producers.

## W. Germany Not Sending Films to Cannes Fete

Berlin, Feb. 17.

Decision of the West German film industry not to send pix to the forthcoming Cannes Film Festival has caused considerable disappointment in German trade circles. Decision was made by a special 14-man committee because there were no German films rated worthy of competing.

The present low standard of German film-making is pointed up by the fact that last year neither the Federal Award nor the Berlin Prix award for the "best German film" was issued because of the inferior quality of productions.

## 'Show,' 'Paris' Sock Hits At Berlin First-Runs

Berlin, Feb. 17.

The first half of February saw American pix doing strong biz at first-runs here. "American in Paris" (M-G) is still high grosser at the Cinema Paris in its seventh week. "Greatest Show on Earth" (Par) will probably turn out to be the most successful Par film to play here in years. Pic is still packing them in after five weeks at the Marmorhaus. Film is now being sought by second-runs.

The greater part of West Berlin's other preem houses also are playing American pix. Delphi is showing "Toast of New Orleans" (M-G) which got very good reviews. Filmtheatre Berlin is presenting "Carrie" (Par), Kurbel has "The Frogmen" (20th) and the Studio "Paula" (Col). Astor started last week with the French film "We All Are Murderers," lauded by local critx.

## Quota Ticket Turndown On 'Monsoon' May Alter Anglo-Am. Prod. Plans

London, Feb. 24.

Decision of the High Court upholding the Board of Trade's refusal to grant a quota ticket to the India-made "Monsoon" may lead to a re-orientation of Anglo-American production plans. It is known that certain projects, which have been in negotiation for some weeks, are being temporarily shelved while the effect of the ruling is being closely studied by legal experts. BOT ruling on "Monsoon" was challenged by the British production company, F. G. (Films) Ltd., and reserved judgment was given last week.

The BOT had contended that the production had actually been undertaken by an American company, Film Group, Inc., and that a private British company had been formed in order to comply with local regulations. It was suggested that if the application was allowed, a means had been found for defeating the intention of the Films Acts.

Referring to F. G. (Films) Ltd., the court could not accept that "this insignificant company" had undertaken, in any real sense the arrangements for making the film. It held, that its participation was so small as to be practically negligible and that it acted as a nominee of and agent for the American company. The latter company had seemed to have financed making of the film to the extent of at least \$224,000.

## Pick Stolz to Score Vienna City Musical

Vienna, Feb. 17.

Robert Stolz was chosen by the City of Vienna to compose the score for what the city cultural fathers hope will become as much an annual Vienna dramatic institution as the "Everyman" of the Salzburg festival. This is a musical version of "The Piper of Vienna," folk drama about the "Liebe Augustine" of the world famous song. Augustine was supposed to have been a minstrel hero of the black plague in 17th Century Vienna.

The play will be premed in its musical version during the May-June Vienna Festival weeks. It had a run as straight drama in the Volktheater back in 1950. Book is by Ulrich Becher and Peter Preses.

Present idea is to present "Piper" in the open air arcade of the huge Vienna City Hall, with Paul Horbiger in leading role and a cast including Fritz Imhoff and Anni Rosar.

## 'Dial M' for Aussies

Melbourne, Feb. 17.

"Dial M for Murder," by Frederick Knott, will be presented in Australia and New Zealand by J. C. Williamson Theatres, Ltd.

Australian premiere is expected to be at the Comedy Theatre, Melbourne, at end of the current Kiwis season.

## Scots Sharing 'Robe' Preem Glasgow, Feb. 17.

Glasgow, No. 1 show biz centre of Scotland, is to share preem of the first big three-dimensional film, "The Robe," simultaneously with other world capitals. Opening is skedded for this fall.

Edinburgh, Manchester, Cardiff, Newcastle, Birmingham, Liverpool and Leeds will also share the preem. 20th-Fox will deliver necessary equipment for the cinemas from the U. S. for a "modest cost."

## Hoyts, GUT Set 3-D Aussie Plans

Sydney, Feb. 17.

Big topic in Aussie film circles is the almost over-night 3-D upsurge in the U. S. and its possible public reaction in this South Pacific territory. Oldtimers on the local pic beat aver that 3-D will prove to be the greatest hypo for Down Under boxoffices since "The Jazz Singer."

The major circuits, Hoyts and Greater Union Theatres, already have set their plans to keep pace with this new entertainment trend. Hoyts, allied to 20th-Fox, should make the initial Aussie 3-D bid with "Bwana Devil" in about six weeks at the Plaza here via deal with United Artists. Hoyts later will switch to CinemaScope for "The Robe" and other top 20th-Fox tri-dimensional pix.

Norman B. Rydge, Greater Union Theatres' chairman, has not announced the 3-D equipment to be used by his chain but understood that plans already are underway for an early 3-D bow-in. GUT is hooked to the J. Arthur Rank Organization.

Paramount will spot own 3-D Paravision in its Aussie showcases, the Prince Edward, here, Kings in Melbourne, and Majestic, Adelaide, with "Sangaree" as the first in. Interesting point is that Paramount has deal with Greater Union for certain product, first being "Greatest Show." Not certain yet whether Par's Paravision will go into the GUT keys on a new deal setup in opposition to CinemaScope or whether GUT will use a British 3-D system.

Reported that Metro, operating a chain here of 12 cinemas, will introduce its own 3-D system to keep pace with 20th-Fox and Paramount before the end of 1953. Primary concern, however, of the minor Down Under exhibitors is equipment cost of 3-D plus any radical cinema interior reconstruction.

## Legit Shows Abroad LONDON

(Week ending Feb. 14)

"Affairs of State," Cambridge (8-21).  
"Call Me Madam," Coliseum (3-15).  
"Dear Charles," New (12-10).  
"Deep Blue Sea," Duchess (3-6).  
"Dial M Murder," West. (6-19).  
"Escapee," St. James (1-20).  
"Happy Days," Duke of York (6-7).  
"Little Hut," Lyric (8-23-50).  
"London Laughs," Adelphi (4-12).  
"Love of Colonels," Wynd. (5-25).  
"Love from Judy," Saville (8-25).  
"Man," St. Martin's.  
"Meet Callahan," Garrick (5-27).  
"Mousetrap," Ambassadors (11-25).  
"Murder Mystery," Ambassadors (10-4).  
"Paint Wagon," Her Majesty's (2-11).  
"Paris to Piccadilly," Pr. Wales (4-15).  
"Quadrille," Phoenix (6-12).  
"Reluctant Heroes," Gaiety (10-25).  
"Ring Out Bells," Vic. Pal. (1-12).  
"River Line," Strand (10-28).  
"Seagulls Sorrento," Apollo (8-14-50).  
"South Pacific," Drury Lane (1-15).  
"Water of Moon," Haymarket (4-19-51).  
"Wild Horses," Aldwych (10-4).  
"Young Eliot," Criterion (4-2).

(Figures denote premiere dates)

"Julius Caesar," Old Vic (24).  
"5 Phils, Physicians," Embassy (25).  
"Glorious Days," Palace (28).  
"Three Cheers," Casino (7).  
"As Like It," King's, Hammersmith (16).  
"Way of the World," Lyric, Ham. (19).  
"King Lear," King's, Hammersmith (23).  
"Julius Caesar," Old Vic (24).  
"The Father," Arts (25).  
"Glorious Days," Palace (28).  
"Twelfth Night," King's, Hmth (25).  
"Glorious Days," Palace (28).  
CLOSED LAST WEEK  
"The Girl," St. Mary's.  
"Porgy and Bess," St. Luk.

## AUSTRALIA

(Week ending Feb. 20)

"White Horse Inn," Empire, Sydney.  
"Larger Than Life," Tivoli, Sydney.  
"Seagulls Over Sorrento," Royal, Sydney.  
"South Pacific," Majestic, Mel.  
"The Comedy," Melbourne.  
"Follies Bergeret," Tivoli, Melbourne.  
"Kiss Me, Kate," Majestic's, Bris.  
"White Sheep," Royal, Adelaide.  
"La Boheme," Princess, Mel.  
"Take It Off," Royal, Bris.

Yugoslavia and Argentina signed an agreement to exchange five films annually, the Yugoslav government announced recently.

# Yank Pix Continue to Lead Italian Winter B.O.; 'Quiet,' 'In Arms' Leaders

Rome, Feb. 17.

## Boehner Shooting 3-D Pix in Bavarian Alps

Berlin, Feb. 17.

Boehner Film Production currently is shooting color 3-D pix in the Alps (mountains in Bavaria). Films will be made under the new Zeiss Ikon system, and first will be shown at the Frankfurt Industrial Fair March 19-29.

As early as 1937, Boehner Film Production, formerly residing in Dresden (Soviet Zone now), showed its first tri-dimensional pix to the public. After the war, the company resumed in Erlangen (Bavaria) and Hamburg. The Zeiss Ikon new plastic system needs only one camera for shooting and one projector for screening. Audiences must wear Polaroid glasses. Metro is reported interested in the system.

## Arg. Film Prod. Sags To New Depths; Only 1 Major Studio Open

Montevideo, Feb. 17.

With the near-collapse of Cinematografica Interamericana (Guthmann), Argentina's picture industry has been sliced down to a single major studio (Argentina Sono Film) actually in operation. There are still a number of assorted producers still in the game, but they are becoming more reluctant to continue in production because the hazards far exceed the rewards.

In fact, the situation of the Argentine film industry is chaotic despite all the determined government protection. It makes those in the trade wonder why those responsible cling so tenaciously to the protectionist policy. It has achieved nothing on the industry's behalf. On the contrary, a once, fairly flourishing industry has sunk very low since protectionism came into full force five years ago.

Reviewing the major incidents of the past year, an observer would find that: (1) One after another major studio has had to fold; (2) Argentine pictures have lost all the ground they held in the Latin American market because of the mediocre quality of all except a few pictures (even these are unsuitable outside of Argentina); (3) the native pictures hold the local market only because they are bolstered by successive protectionist decrees, which insure them the best playing time and more favorable holdover terms. While these may afford the producers temporary gains, it hits the exhib hard since they have to pay for the support of the native product much against their will. Exhibs always have before them the fear of patrons gradually losing interest in film entertainment because of poor product.

The producers themselves are nearly all anxious to quit, and those who stay in the game only do so because they are afraid to step out. For one thing, production costs have been forced up by the very existence of the protectionist policy. For another, the producers find they are no longer free agents and can neither select their own casts nor their story material.

## Von Sternberg Nip Pic Set for Release in May

Tokyo, Feb. 17.

Joseph von Sternberg, who is directing "Anatane" for Daiwa Productions, says the pic will be finished late this month and released in May. Shooting is underway in Kyoto, Japan's ancient capital. It is a 90-minute "anthropological documentary," according to von Sternberg, based on incidents suggested by the real life experiences of 20 Japanese soldiers and one Japanese woman isolated on Anatane Island after the end of the last war.

Backed by industrialist Yoshio Osawa and Towa Pictures prexy Nagamasa Kawakita, the film is first joint Japanese-Western production. No definite exploitation plans have been set although von Sternberg plans a narration in all the major languages.

Yank productions continue to lead the way in winter boxoffice returns throughout Italy, with top honors only here and there gathered in by local product. On the basis of returns in 16 key Italian cities, "Altri Tempi" Italian-made film released by RKO, led the field followed in order by "Quiet Man" (Rep), "World In His Arms" (U), "Paruchliere Per Signora" (French) "Bend of River" (U), "Detective Story" (Par) and "Three Forbidden Stories" Warner's-Italian made pic.

Incomplete key city figures for December show "Carrie" (Par) pacing the field followed by "African Queen" (UA), "Death Of Salesman" (Col), "Forbidden Games" (Dear-French), "Ragazza Da Marito" (Italian). But final tabulation may put "Limelight" (UA) and "Trinidad" (Col) in the top brackets.

"Limelight" continues its top-selling Rome run, having topped \$64,000 during the first five weeks in three houses, which is way ahead of the field. Next in line, "Trinidad" ended a two-week run in two houses at \$37,500. Still running and closing in fast is the Italian musical "Songs Of A Half Century," which recently set this capital city's single day record with \$4,200. Long-standing previous high had been \$3,000 for a one-day session. "Songs" recently passed the \$34,000 mark, and continues.

## Venice Fete Cuts Down Number of Pix Entries; Also Trims Prize List

Rome, Feb. 17.

Several important changes have been announced for this year's Venice Film Festival, set for Aug. 20-Sept. 4. Show's length has been cut from last year's 24 days to 16. Both the Documentary and the Children's Film Fete will precede the main show. Also trimmed is the number of pix each nation can enter. Under the new ruling, three are allowed for each country producing over 100 films per year, two for those making 50-100 a year and one for all under 50. If more than the number allowed is sent in, a committee of six will select the best for showing, eliminating those unworthy of exhibition or offensive to a participating nation.

A further cut has been made in the number of prizes. This year, the seven man jury will award one grand prize and five prizes "at the disposal of the jury," with the option of adding the two Volpi acting kudos if suitable. The cut eliminates the three controversial "International prizes" of supposedly equal value.

Other innovations include a ruling requiring Italian (in exceptional cases French), subtitles for all competing pix; a rule regulating wording used by prize-winners in post-festival advertising; and the elimination of all private showings of competing films prior to the official screening.

## To Televis Best Pix At Cannes Film Fete

Paris, Feb. 17.

Cannes Film Festival reps are working to set up large screen TV apparatus in one of the Cannes film houses to televise the pix being shown at the fete palace during the festival. The Cannes Fete, running from April 15 to 29, already is negotiating with Philips in Holland for a large screen TV setup which can utilize the French 819-line system. It is hoped that this extra-curricular screening will help appease the public unable to get into the festival palace.

Another innovation will be the prize jury's doubling as the selection jury in determining the films chosen to officially compete in the fete. Only 14 pix will be considered in the running, which will eliminate the listlessness that begets festivals when there are a preponderance of nondescript pix from too many of the smaller competing countries. Jury will give one grand prize and six others for any technical attributes they deem fit to honor.



## Britain's 'Wait-See' on 3-D Shifts To 'Let's Look'; Execs Visiting U.S.

London, Feb. 24.

The British film industry is changing its attitude towards 3-D. Instead of wait and see the trade has changed its slant to look and see. Production, exhibition and distribution toppers now are all set to eye current Hollywood developments first hand. Departure last week of Robert Clark, Elstree production executive, and weekend flight of Kenneth Hargreaves, managing director of General Film Distributors, is to be followed next week by John Davis, managing director of the J. Arthur Rank Organization. He leaves as soon as he returns from South Africa.

Both Davis and Hargreaves will huddle with Spyros P. Skouras and discuss with him the CinemaScope potentialities. In Britain, the affiliation between 20th-Fox and Rank has led to speculation as to whether the British organization will fall in line and equip their combined circuits with CinemaScope screens.

They will report full developments to the Rank directorate. Changeover may cost \$3,000,000. One major difficulty, which might hinder such a change, would be the Board of Trade's known reluctance to allow the import of equipment from the dollar area. The original Korda deal with Cinerama turned cold after the department had mixed licenses for equipment.

It is believed here that some arrangements might be made whereby the equipment could be made under license by Rank's own companies. He is firmly entrenched in the equipment field. If such a license deal could be initiated, it would eliminate BOT objection.

The exhibitors here are somewhat concerned at the outbreak of rival 3-D systems which are not interchangeable. Theatre owners are urged to wait and see whether any form of standardization is imminent. Sussex exhibits expressed a cautious view. At a meeting in Scotland it was asserted that the 3-D fever might affect forthcoming British production, and that local producers would be reluctant to launch a flat film which might be obsolete before completed.

Warner Bros. is to convert its West End first-run house, the Warner, to Natural Vision. Alterations are to start immediately and the company plans to be ready to screen "House of Wax" by about May 1.

This will be the second West End conversion to 3-D. The J. Arthur Rank Group previously announced that it would screen UA's "Bwana Devil" at the Odeon Marble Arch, and at three provincial theatres.

## Program Pinch Already Felt by Regular Nip TV After First Week

Tokyo, Feb. 17.

With scheduled, daily television in Japan only one week old today, the newborn industry already is feeling the pinch of material to telecast, and is beginning to look around for something to fill out its 42-hour-a-week schedule. Japan Broadcasting Corp. (NHK) is already negotiating with Toei Studios for use of the studios films that are a year old or older. It would offer these oldies Saturday and Sunday afternoons.

Toho Studios has announced that its studio's product will not be available to TV. Shochiku Studios is scheduled to take up the matter at its next directors' huddle. Shin Toho and Dai-ichi Studios, the other two of the Big Five, have remained silent but reported they will stand firm against use of their films. With two more nets set to go into full-scale TV before the end of this year, and with 11 other applications for licenses pending, the demand for talent and material is sure to be greatly increased.

## New USO Unit To Korea

Tokyo, Feb. 17.

USO Camp Shows Unit 1103, "Broadway Ballyhoo," is due here this week for a 14-week tour of Korea and northern Japan.

Troupe includes comic Eddie Dawson; Jack and Elsa Shannon; harmonica player Billy Fry; acrobatic dancers, King Bros.; dancer Peggy McCue; the Mellowtones and instrumental trio.

## U.S. Pix Setup Quits Jap

Tokyo, Feb. 17.

Central Motion Picture Exchange, occupation-spawned unit which controlled distribution of foreign films in Japan from 1945 to 1952 and which went out of business officially on Jan. 1, 1952, folded entirely Feb. 14 with the departure of Harry Davis who has spent the past year liquidating CMPE.

Davis, bound for the U. S. with a stopover in Canal Zone, was hosted at a farewell luncheon by local filmfests. The last two years in Japan wound up 30 years in the film industry for Davis. He served 14 years of that time with Universal starting in 1922.

## 'Intimacy' Hassle Keeps Revue From Possible London West End Bow

London, Feb. 24.

Hassle between cast, writers and management of the successful New Lindsey Theatre Club revue, "Intimacy At Eight," has halted its planned presentation in the West End. Show received a fine press, resulting in capacity biz, and several nibbles from West End managements.

Peter Myers, Alec Grahame and David Clinie, responsible for book and music, have contracted to write book and music of a new Coronation revue for Stephen Mitchell & Stewart Cruikshanks, titled "High Spirits."

Show was originally intended to comprise most of the authors' bits from "Intimacy," but Frederick Piffard, presenter of the show, and owners of the theatre balked the project.

Cast of eight, for whom the show was originally written, have practically quit or are quitting, with Dilys Lay, Joan Sims and Leslie Crowther joining "High Spirits"; Eunice Gayson and Peter Felgate grabbed by Tom Arnold for his new revue, "Over the Moon," the Cicely Courtneidge starrer, and Vivian Van Damme, head of the Windmill, taking Ron Moody for his Revueville show.

To bolster up their "Spirits," M. & C. have also signed Marie Bryant, American Negro jazz singer, formerly with Duke Ellington, who has built up quite a rep here. Show is skedded for tryout at Aberdeen March 30, and comes to the West End early May.

Meanwhile, the New Lindsey management is holding on to "Intimacy" and trying out replacements, who already include Marie Charles, Dennis Wood, Jimmy Thompson, Henry Comer, Lillemore Knaudsen and Fenella Fielding.

## Ustinov Bowing Out Of 'Colonels' After 2 Years

London, Feb. 24.

Peter Ustinov, whose play, "The Love of Four Colonels," is a success in N.Y. as well as here, where he's been starring in it at the Wyndham's Theatre for nearly two years, is quitting the show March 14, with Clifford Mollison taking over two days later.

Ustinov says that, contrary to reports, he didn't write "Colonels" as vehicle for himself. He had Robert Helpmann in mind, but Helpmann had already been committed to the Oliviers for another show.

He's just completed a new play, "Death For Beginners." He'll vacation in Europe, and cover two important events on the Continent. First will be March 19, when, while passing through Paris, he'll take part in the Moulin Rouge charity concert, "Le Bal des Petits Lits Blancs," big annual event. Then he'll hop over to Baden-Baden, Germany, to see the opening March 20 of his play, "Blow Your Own Trumpet," which was done in England some years ago.

He has definitely decided to go to New York sometime in the spring to see Rex Harrison play his top role in "Colonels."

## 'King and I' Opening In London Next October

London, Feb. 17.

London edition of "The King and I" is set to open at the Drury Lane, Oct. 8. Date was confirmed by Jerome Whyte, the Rodgers and Hammerstein rep, prior to his return to New York last week.

The current tenant of Drury Lane, "South Pacific," will terminate its run Sept. 26. It will then have been playing for almost 23 months, having opened on Nov. 1, 1951, with Mary Martin and Wilbur Evans in the leads. Julie Wilson took over the Nellie Forbush role last November.

## Italian Legit Still Bullish

Rome, Feb. 17.

Local legit trade continues bullish, threatening to grab the spotlight away from pix on the latter's home territory. Local legit houses are booked solid, and several profitable runs have been cut short for lack of moveover space or because of previous commitments. Vittorio Gassman's four-hour "Hamlet" just ended its sock run at the Valle after playing to over 60,000 patrons. Could have run profitably another couple of weeks, but schedule had to be kept for technical reasons.

Gassman group goes into Seneca's "Thiastes" next with Gassman's own translation. Annibale Nichi and Elena Zareschi co-star.

Gassman is bringing his troupe to the U. S. next season for a repertory season, including "Hamlet."

Elsewhere in Rome, Chechov's "Three Sisters" is winding up a successful stay at the Eliseo; Benares' "Dialoghi delle Carmelitane" continues at the Arti and the Ateneo features Shakespeare's "Winter's Tale." Bonucci, Caprioli and Franca Valeri have brought a successful second "Sketchbook" to the Gobbi; Moliere's "Bourgeois Gentilhomme" has been revived by Tatiana Pavlova and company at the Manzoni and Elsa Merlini is at the Quirino in Barillet and Gredy's "Ami-Ami."

## 'Elizabethan'

Continued from page 15

of show business to millions of people whose main pleasure hitherto had been in the public house bars.

This has meant not merely that more money has been coming in to the boxoffice to finance better shows, but that different types of audience have been coming into the seats, bringing with them a broadness, a zest, a directness from their immersion in real, everyday life. These newcomers to the theatre, being free from pretentiousness and artificially themselves, are much less willing to endure the sophisticated trivia which held West End audiences before the war. They are forcing managements not merely to raise, but to change the standard of their shows.

No one today could hope to succeed with the old type of musical comedy. But London and the provinces poured into "Oklahoma," partly because of its superlative music, but even more, I think, because of the recognizable reality of its settings. We may not know in Britain what sort of people really developed the Oklahoma territory. But we know a good deal about pioneering spirit, and we'd rather see a show which expresses that than one that titivates on whether Lady Betty will or will not accept Lady Ronnie on the lawn.

Similarly with "Call Me Madam," which is still packing London's largest theatre. It's both a satire on recognizably real people and situations and an expression of a sentiment which ordinarily people today recognize and feel in their own experience. It is, in fact, the modern version of a formula which Gilbert & Sullivan perfected in the last century, but which the English stage has lost ever since.

Though "Oklahoma" and "Call Me Madam" are American shows, they've gone straight to the heart of British people and will, I believe, provoke and stimulate British writers of musicals to do even better.

## Gallic Film Directors in Exodus From France as Co-Production Booms

Paris, Feb. 17.

## London Legit Bits

London, Feb. 17.

New revue at out-of-the-way theatre, the New Lindsey, titled "Intimacy at Eight," by Peter Myers, Alec Grahame and David Clinie, is being dickered by several West End managements, with Prince Littler as the most likely to acquire rights. Show is expected to come to the West End as Coronation attraction at one of Littler's houses in association with A. T. Smith, owner of the Lindsey, Frederick Piffard and Doris Harris in charge of production.

Tom Arnold is staging new Coronation revue in the West End, probably at the Piccadilly Theatre, after provincial tryout. Show will star Cicely Courtneidge, with Alan Melville and Vivian Ellis writing the material. Shows opens at Oxford end of February, and is due in West End early May.

## Controversial GI Babies Subject of 2 Films By Japanese Pix Producers

Tokyo, Feb. 17.

Two motion pictures dealing with Eurasian and Afrasian orphans in Japan, the "G.I. Babies" who have been the subject of controversy since now they are enrolling with pure Japanese youngsters, are now being filmed. Both may be released by April. Casts for one film will include one Caucasian and one U. S. Negro currently in Japan. Shochiku Studios is making "Yasaka Mossa" ("Confusion"), adapted from a popular newspaper serial by humorist Bunroku Shishi. It will be a satire primarily, ridiculing the director of an Eurasian orphanage who wants to climb the social ladder through her charitable work. Story ends with a sympathetic note for a Japanese mother and her half Negro son.

Cast as the Negro father is Danny Williams, singer now serving with the U. S. Navy at Yokosuka Naval Base. Bob Booth, publisher of a local mag, is cast as a shady Canadian trader who attempts unsuccessfully to compromise the orphanage head.

Children of mixed blood will be played by Eurasian and Afrasian orphans from the Elizabeth Saunders Home near here.

The other pic, also featuring children from the same home, is a screen version of the book called "Konketsuji" ("Children of Mixed Blood"). Ari Productions, now planning to do the picture, claims it will be a collection of four separate stories. It will contain several documentary episodes filmed at the Saunders Home.

## Rap Yank Network For Time Nix to Rightists

Vienna, Feb. 17.

The Red-White-Red radio network, operated by U. S. Information Service of the State Department is under critical fire from both Austrian and American sides for the stand taken in denying time for campaigning to Austria's third largest party. This is the League of Independents which is a far right political group. R-W-R officials, repped by Lawrence Dalcher and H. J. Skornia of Public Affairs Section of the U. S. Embassy, nixed the Independents' application for any time at all after making liberal allotments to the Socialist and Peoples Parties, which make up the present government coalition. The rightist group, which has shown neo-Nazi overtones and often attacked the U. S., scored some 17% of the vote in 1949 national elections and may raise that figure in Feb. 22 voting.

Austrian crux attacks have ranged from savage ones on U. S. policy to mildly pointing out that R-W-R's operating funds come partly from federal radio taxes on listeners, who naturally include all parties.

## MEX PIXERS BUILDING

Mexico City, Feb. 17.

Despite the 20-35% cut in admission prices which the city government here ordered and squawks of some that there are already too many cinemas in Mexico City, cinema construction is continuing.

Increased global activity of filmmakers is illustrated here the exodus of some top Gallic directors to other countries for pix chores. In most cases this stems from the rise in Europe co-productions which have increased considerably this year. Foreign success of films done by some directors, also has made them the objects of lucrative offers from other countries.

Rene Clement, whose pix "The Walls of Malapaga" and "Forbidden Games," have garnered prizes, is now in London preparing "Mr. Ripols And His Nemesis" which will be made entirely in English. Jacques Becker is also going there to ready "My Husband Is Getting Married."

Christian-Jaque, whose "Fanfan La Tulipe" and "Adorable Creatures" were among the big grossers last year, is now finishing the Franco-Italo coproduction, "Lucrecia Borgia," in Italy. He also is preparing "The Bed," a three-act sketch pic which is to be made in Sweden with script by Peter Ustinov and Pierre Verdy. Henry Decoin, who recently completed a four-lingo film in Spain and France, "The Lovers of Toledo," leaves for India to set up for the Anglo-Indian production "The Last Judgment."

As if to make up for this sudden trek out of France, the old-time directors Rene Clair, Jean Renoir and Julien Duverier, who were part of the prewar batch of Gallic directors who went to Hollywood, have worked their way back to the French scene via Italy. Clair made his "Beauty of the Devil" in Italy and also his present b.o. hit here, "Les Belles De Nuit." Renoir is now here preparing his next pic, "The Poachers," to star Daniele Delorme and Jose Ferrer. Duverier, who made "Little World of Don Camillo" in Italy, is now back there for a sequel, "Return of Don Camillo," with Fernandel again playing the priest.

Also returned here is Anatole Litvak who made pix here before the war and then went to Hollywood for a long stay. He is making "Somewhere In The World" with Kirk Douglas.

## Aussie Govt. Sets Up Commission to Inspect All TV Possibilities

Sydney, Feb. 17.

The Robert Menzies Liberal Party government has announced the formation of a Royal Commission to probe TV operation—costs, programs, running time, etc., covering both commercial and national (government) stations. Apart from deciding upon the number of commercial and national stations to be granted a TV license, commission will have the all-important job of setting out a program schedule for general consumption Down Under. Radio toppers here are irked by the fact that no member of the commission has had any show biz experience. They wonder how any body of inexperienced laymen can set out a TV program blueprint minus a knowledge of what ticks in the industry.

This week the government will offer a bill okaying TV operation by commercial station interests. A prior Labor Government had made TV strictly a government monopoly. Up to the present the current government has not yet decided upon the type of TV technical equipment to be used here—British or American. Former is favored because of the high dollar cost of latter. It is understood that when TV really gets underway here (figuring now is 1955), sets will sell to the public from \$200 up.

## Plan Methodist Church Film

London, Feb. 17.

Kickoff feature picture in an extensive program planned by the Methodist Film Commission is scheduled to go before the cameras March 1 at one of J. Arthur Rank's studios near here.

Tagged "Spirit of John Wesley," venture will be produced by Rev. Harry Spenser and Rev. Howard Tower from a script by John Duff Stradley. Church organization reportedly aims to turn out six full-length documentaries annually.



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# Film Reviews

Continued from page 6

## Old Overland Trail

sings, three tunes, two traditional and "Cowboy's Dream of Heaven," clefted by Jack Elliott. Two p.d.s are "Just A Wandrin' Buckaroo," done with an echo-chamber effect, and "Work For the Night Is Coming." Slim Pickens is in the footage as Allen's chief sidekick. He, as well as Barcroft, Herman and Leonard Mimoy, Apache chief, provide acceptable support.

The Edward J. White production makes good use of quite a number of stock shots to cover the Indian raids, and William Whitney's direction keeps the pace going for a fast 60 minutes. Milton Raison provided the screen story and John MacBurnie the okay lensing.

Brog.

## Marshal of Cedar Rock

Allan "Rocky" Lane western up to series standards; okay program oater.

Hollywood, Feb. 17.

Republic release of Rudy Ralston production. Stars Allan "Rocky" Lane; features Eddy Waller, Phyllis Coates, Roy Barcroft, Bill Henry, Robert Shayne. Directed by Harry Keller. Screenplay, Albert DeMond; story, M. Coates Webster; camera, John MacBurnie; editor, Tony Martinelli. Previewed Feb. 16, '53. Running time, 53 MINS.

Allan "Rocky" Lane. Allan "Rocky" Lane. Eddy Waller. Phyllis Coates. Roy Barcroft. Bill Henry. Robert Shayne. John Crawford. Frisson. Warden. John Hamilton. Sheriff. Kenneth MacDonald. John Harper. Herbert Lytton.

This Allan "Rocky" Lane entry is up to his Republic series standards, being fast-paced and offering plenty of action to satisfy in the western programmer market.

Plot is the one about the railroad coming through and the crooked gent who is trying to get hold of all the ranches in the valley. To get into this, opening finds Lane, a U. S. Marshal, fixing things so Bill Henry, a convicted bank robber, can escape and lead the law to the loot. The way things turn out, Henry is innocent and leads Lane to Roy Barcroft, presumably respectable citizen who operates various rackets. He's the one who sent Henry to jail and also terrorizes ranchers, robs stages, etc. Lane goes about his cleanup business resolutely, making the most of the fistfights and gunplay that mark the script.

Lane is a good, two-fisted hero and Barcroft at home in the heavy role. Eddy Waller, head of a cattle-men's association; Phyllis Coates, his niece and fiancée of Henry; the latter, plus Robert Shayne, a Barcroft henchman, all furnish capable support.

Albert DeMond scripted from a story by M. Coates Webster. Lensing and other technical credits are acceptable.

Brog.

## Blood Brothers (DOCUMENTARY)

Timely reminder of the dangers of totalitarianism, using newsreel clips to study the rise to power of Hitler and Stalin. Could latch on to headlines for good b.o.

Parliament Pictures presentation released by Classic Pictures, Inc. Written and narrated by Quentin Reynolds; director, Robert Snyder; assistant director, Steffen Bodnarik; camera, Gene Snelson; assistant editor, Ronald Saland; musical director, Gene Forrell; sound technician, Robert Vincent; musical score, Albert Honneger. A. Horse and Robert Hasany. At Embassy Newsreel Theatre, N. Y., Feb. 21, '53. Running time, 63 MINS.

For those few in this country whose eyes are yet to be opened to the dangers of dictatorship in any form, "Blood Brothers," a newsreel compilation paralleling the rise of Nazism and Communism and tracing their historical roots, should come as a revelation. To the rest, the pic unravels the filmed record of a part of modern history with which they are only too familiar. Film has sock appeal and, with special handling, could be built into strong b.o.

Quentin Reynolds brings his surefire style and delivery to both the script and the narration, which expertly relates the events and provides the whole with a certain sense of humor which, however grim, is nevertheless needed. Footage has been well chosen, particularly in the Soviet sequences, which tell the story of Stalin's rise and expose the farce that is the Russian "people's democracy" today. Sequences showing the oppressive Czarism and the subsequent development of Communism, with the emergence of such figures as Kerensky, Lenin, Trotsky and, of course, Stalin, are fas-

cinating even though the quality of the film may be poor.

The picture expertly untangles the strands of prewar history to show the viciousness and disregard for individuals and their rights which permitted Hitler and Stalin to gain power, and it brings back vivid reminders of the 1939 Hitler-Stalin pact, the Chamberlain flight to Munich, the subsequent conquering of Czechoslovakia and Poland. Scenes picturing Hitler are overlong and lack the impression of newness.

Brutality angle hasn't been overlooked and is played to the hilt, with scenes of survivors from both German and Russian concentration camps, and a couple of real shockers showing investigators examining victims of the infamous Katyn massacre. There appears to be no particularly good reason for including some of these shots, which contribute little and certainly aren't the kind parents would want their youngsters to see. And yet, it's just that audience group which needs to see this film most if they are to understand the world we live in.

Robert Snyder's direction keeps things moving satisfactorily. Pic comes through with hard-hitting impact and has many exploitable angles that can tie in with today's headlines. Sound recording job vacillates, and the musical score is unimpressive.

Hiff.

## Appointment in London (BRITISH)

War story of British bombers; good results loom for U. S. market.

London, Feb. 17.

A British Lion release of a British Lion-Melbourne production. Stars Dirk Bogarde and Ian Hunter. Directed by Philip Leacock. Screenplay, John Woodbridge and Robert Westbury; camera, Stephen Dade; editor, V. Savoy; music, John Woodbridge. At Leicester Square Theatre, London. Running time, 76 MINS.

Commander Tim Mason. Dirk Bogarde. Captain Logan. Ian Hunter. Eve Canyon. Dinah Sheridan. Lieut. Bill Brown. Bill Kerr. Pilot Officer Greeno. Bryan Forbes. Mac. William Sylvester. "Dobbie." Charles Victor. Pamela Greeno. Anne Leon. Dr. Mulvaney. Walter Fitzgerald. Smithy. Anthony Shaw.

A wartime bomber station is the setting for this new British film but apart from a dramatic battle scene over Germany, the cameras rarely leave the main locale. There is only a slender plot but the story is crammed with good, telling incident which sustains interest. It may make a firm impression at the boxoffice and should get popular showing with good results on both sides of the Atlantic.

The action takes place during 1943 when the Allies were on the bombing offensive against Germany. Central character is Wing Commander Bogarde whose ambition is to do 90 operational flights before becoming chairborne. His score is 89, but while he is being briefed for the final trip Bogarde is grounded on Bomber Command instruction. Another pilot is injured and the Wing Commander steps in to lead his squadron. He deserves a court martial but gets a decoration instead.

Cast is almost entirely all-male affair but two femme characters are introduced, Dinah Sheridan, to provide romantic interest, and Anne Leon, for pathos. There is no aerial action until the final sequence but this is done with great realism. Director Philip Leacock has handled this episode particularly well for a solid climax. An all-round cast does a satisfying job, with Dirk Bogarde as the Wing Commander leading his team with authority. Miss Sheridan fills her role with charm while Ian Hunter, Bill Kerr, Bryan Forbes and William Sylvester as principal characters on the airfield perform with assurance. Film has been slickly edited with some fine camera work by Stephen Dade.

Myro.

## The Elstree Story (BRITISH)

Semi-documentary traces British production back to silent films; has appeal for older generation.

London, Feb. 10.

Associated British-Pathe release of Associated British production. Introduced by Richard Todd with commentaries by Norman Shelley, George Henschel, Kenneth Rogers, Leonard Sachs, Peter du Roch, Peter Jones and Warwick Ward. Directed by Gilbert Gunn. Camera, Stanley Grant; music, Philip Green; editor, Richard Best. Screened in London. Running time, 62 MINS.

A quarter of a century of continuous film-making at Elstree, going back to the last days of the silent era and the birth of sound

films, is recorded in this semi-documentary. Pic has strong values as a museum piece. It also has mass appeal, particularly for the older generation able to recall some of the older classics.

Basically, film comprises clips from some 40 films, mostly of the vintage category. But in the blending, some typical behind-the-scenes shots have been added to the intricacies of film making. Also introduced are some of lesser-known studio personalities who work on the other side of the camera.

In its treatment of its own history the Elstree producers have been able to laugh at their own masterpieces in a manner which reflects the changing style and tempo of film production. A scene from "Atlantic," the picture based on the Titanic disaster, was in its day taut drama; today it only evokes hilarious response.

Among the other vintage pieces featured is a scene from Hitchcock's first talking pic, "Blackmail"; Ralph Richardson's first film as Bulldog Drummond; Gertrude Lawrence and Douglas Fairbanks, Jr., in "Mimi"; and Anna May Wong and Charles Laughton in "Piccadilly." In the parade of stars who worked at Elstree and who have since become international names are included Laurence Olivier, Michael Wilding, Stewart Granger, James Mason, Ray Milland and Maureen O'Hara.

Myro.

## 'Devil' Eye-Opener In St. Loo, 40G; 'Singer' 14G

St. Louis, Feb. 24.

Natives are getting their first glimpse of 3-D pix here this week, and even a tilted scale for "Bwana Devil" will not keep it from a sensational figure at the Ambassador. "Ivanhoe," playing popsale, looks fine at Loew's. "Jazz Singer" had a good week at the Fox, with "Stooge" supplanting today (Tues.).

### Estimates for This Week

Ambassador (F&M) (3,000; 90-120). "Bwana Devil" (UA). Wow \$40,000. Last week, "Meet Captain Kidd" (WB) and stage show, fair \$13,000.

Fox (F&M) (5,000; 60-75). "Stooge" (Par) and "No Time for Flowers" (RKO). Opened Tuesday (24th). Last week, "Jazz Singer" (WB) and "Eight Iron Men" (Col). Good \$14,000.

Loew's (Loew) (3,172; 50-75). "Ivanhoe" (M-G). Nifty \$14,000. Last week, "Naked Spur" (M-G) and "Rogue's March" (M-G), sock \$19,000.

Missouri (F&M) (3,500; 60-75). "Savage" (Par) and "Tropic Zone" (Par). Fair \$9,000. Last week, "Meet Me At Fair" (20th) and "Thunder in East" (Par), \$7,000.

Shady Oak (St. L. Amus) (800; 90). "Face to Face" (RKO). Nice \$4,500. Last week, "Thief of Venice" (20th) (2d wk), \$4,000.

Shubert (Ind) (1,500; 50-60). Shuttered. Last week, "Million Dollar Mermaid" (M-G) and "Desperate Search" (M-G), oke \$3,500.

## 'Hans' Hefty \$30,000, Balto; 'Wac' Big 12G

Baltimore, Feb. 24.

Brighter grosses are being registered here currently, sparked by entry of new product and fine weather over weekend. "Hans Christian Andersen" is topping town easily at the newly reopened Hippodrome with smash figure. "Never Wave at a Wac" is sock at the Town while "Ivanhoe," at the Century pulled them in at pop prices.

### Estimates for This Week

Century (Loew's-UA) (3,000; 20-70). "Mississippi Gambler" (U). Opens tomorrow (Wed.) after "Ivanhoe" (M-G) at pop prices came through with solid \$10,800.

Hippodrome (Rappaport) (2,100; 50-125). "Hans Christian Andersen" (RKO). Upped scale leading to a fancy \$30,000. House reopened after nine month hiatus.

Keith's (Schanberger) (2,460; 25-90). "Stooge" (Par) (3d wk). Still big \$8,000 after \$9,700 for second. Holding a fourth.

Little (Rappaport) (310; 25-90). "Face to Face" (RKO) (2d wk). Okay \$2,300 after \$3,900 opener.

Mayfair (Hicks) (980; 70-70). "Lawless Breed" (U) (2d wk). Fair \$4,200 after good \$5,000 first week.

New (Mechanic) (1,800; 20-70). "Taxi" (20th). Moderate \$6,900. Last week, "Niagara" (20th) (2d wk), \$6,500.

Playhouse (Schwaber) (430; 50-90). "Happy Time" (Col) (2d wk). Holding nicely at \$4,100 after \$4,400 first session.

Stanley (WB) (3,280 25-75). "Man Behind Gun" (WB). Modest \$9,700. Last week, "Bwana Devil" (UA) (3d wk), \$12,000 at upped prices.

Town (Rappaport) (1,500; 35-70). "Never Wave at Wac" (RKO). Rousing \$12,000. Last week, "Bad and Beautiful" (M-G) (2d wk), \$7,800.

# Picture Grosses

## WASHINGTON

(Continued from page 8)

topped by Dagmar. Accent on sex paying off to tune of big \$27,000. Last week, "Meet Me At Fair" (20th) plus vaude, \$19,000.

Columbia (Loew's) (1,174; 55-80). "Ivanhoe" (M-G). At popsale, sturdy \$9,000. Stays. Previous upped-scale run lasted five weeks. Last week, "Cousin Rachel" (20th) (4th wk), \$5,000.

Dupont (Lopert) (372; 55-81). "High Noon" (UA) (8th wk). Fine \$4,500 for stage of run. Same last week. Holds.

Keith's (RKO) (1,939; 90-125). "Peter Pan" (RKO-Disney). Wham \$35,000 for second consecutive week to break all records for this scale. Holds indef.

Metropolitan (Warner) (1,200; 90-125). "Hans Christian Andersen" (RKO). Sock \$25,000 despite mixed notices. Holds. Last week, "Torpedo Alley" (AA), so-so \$4,500 in 6 days at regular scale.

Palace (Loew's) (2,376; 55-85). "Mississippi Gambler" (U) (2d wk). Fine \$16,000 after sock \$21,000 last week. Moves on.

Playhouse (Lopert) (435; 55-81). "Little Sheba" (Par) (2d wk). Big \$9,000 after \$10,500 last week. Holds.

Warner (WB) (2,174; 55-85). "Jazz Singer" (WB). Pleasing \$12,000. Last week, "Bwana Devil" (UA) (3d wk), firm \$9,500 at upped scale.

Trans-Lux (T-L) (600; 55-81). "Androcles and Lion" (RKO) (2d wk). Oke \$6,000 after fancy \$9,000 last week. Stays on.

## 'Devil' Bangup \$30,000; Denver; 'Gunsmoke' 18G

Denver, Feb. 24.

"Bwana Devil" is packing the Orpheum here this week and is big enough to justify a holdover but because of tight bookings, it has to go out. Severe snowstorm at start of week clipped many first-run totals. "Ivanhoe" is doing so well it is holding another week at the Broadway. "Gunsmoke" shapes stout in three locations.

### Estimates for This Week

Aladdin (Fox) (1,400; 50-85). "Gunsmoke" (U) and "Jungle Girl" (AA). Fair \$6,000. Last week, "My Pal Gus" (20th) and "If Moscow Strikes" (Indie), \$5,500.

Broadway (Wolfberg) (1,200; 50-85). "Ivanhoe" (M-G). Fine \$9,000. Holds. Last week, on reissues.

Denham (Cockrill) (1,750; 50-85). "Stooge" (Par) (3d wk). Good \$9,000. Last week, \$12,500.

Denver (Fox) (2,525; 50-85). "Treasure Golden Condor" (20th) and "Star of Texas" (AA). Good \$15,000. Last week, "Mississippi Gambler" (U), \$20,000.

Esquire (Fox) (742; 50-85). "Treasure Golden Condor" (20th) and "Star of Texas" (AA). Nice \$3,000. Last week, "Mississippi Gambler" (U), \$4,000.

Orpheum (RKO) (2,600; 50-85). "Bwana Devil" (UA). Big \$30,000. Last week, "Angel Face" (RKO) and "Dangerous Years" (20th), \$11,000.

Paramount (Wolfberg) (2,200; 50-85). "All Ashore" (Col) and "Pathfinder" (Col). Trim \$13,000 or over. Last week, "Naked Spur" (M-G) and "Hoaxers" (M-G), (2d wk), \$13,000.

Tabor (Fox) (1,967; 50-85). "Gunsmoke" (U) and "Jungle Girl" (AA). Big \$9,000. Last week, "Pal Gus" (20th) and "If Moscow Strikes" (Indie), \$6,000.

Vogue (Pike) (600; 50-85). "Barber of Seville" (Indie). Fair \$2,000. Last week, "Under Red Sea" (RKO), \$1,800.

Webber (Fox) (750; 50-85). "Gunsmoke" (U) and "Jungle Girl" (AA). Good \$3,000. Last week, "Pal Gus" (20th) and "If Moscow Strikes" (Indie), \$2,750.

## 3-D or Not 3-D

(Continued from page 7)

aiming for CinemaScope's big feature being the panoramic view of the subject matter without the stress on depth.

Another obstacle yet to be hurdled centers on simplification. 3-D requires two strips of film to be projected in synchronization for the optical effect. This means, of course, dual projection. One of the strips could be placed over the other and thus be thrown on the screen with a single machine, but then the film could not be used on standard, or 2-D, screens. Important feature of the polaroid processes is that the product can be used either way.

## 'Peter Pan' Record 44G In Cleve.; 'Confess' 13G, 'Sheba' Sturdy \$14,000

Cleveland, Feb. 24.

Standout here in current lap is "Peter Pan," soaring to new record and holdover. "Niagara" and Marilyn Monroe ballyhoo shapes only okay at the Hipp. "I Confess" looms good at the Allen. Stillman's "Come Back, Little Sheba" looks big while "Ivanhoe" back for popsale run at State, is doing well.

### Estimates for This Week

Allen (Warners) (3,000; 55-85). "I Confess" (WB). Good \$13,000. Last week, "Jazz Singer" (WB), same.

Hipp (Telemagement) (3,700; 55-85). "Niagara" (20th). Okay \$14,500. Last week, "Taxi" (20th), \$10,000.

Lower Mall (Community) (585; 55-85). "Under Red Sea" (RKO). Fair \$2,500. Last week, "Sinners" (Indie) (7th wk), \$2,000.

Ohio (Loew's) (1,300; 55-85). "Naked Spur" (M-G) (m.o.). Fancy \$7,000. Last week, "Tropic Zone" (Par), \$4,000.

Palace (RKO) (3,300; 50-119). "Peter Pan" (RKO). New high at yow \$44,000. Last week, "Down to Sea in Ships" (Indie) and "American Guerrillas Philippines" (Indie) (reissues), \$8,500 at 85¢ top.

State (Loew's) (3,450; 55-85). "Ivanhoe" (M-G). Oke \$11,000 on return visit. Last week, "Naked Spur" (M-G), \$14,000.

Stillman (Loew's) (2,700; 55-85). "Little Sheba" (Par). Big \$14,000. Holds. Last week, "Bad and Beautiful" (M-G) (m.o.), \$6,000.

## 'IVANHOE' LUSTY 11G, INDPLS.; 'SINGER' \$9,000

Indianapolis, Feb. 24.

Biz is spotty at first-runs here this stanza; cold wave over weekend hurting some. "Niagara" at Indiana and "Ivanhoe" at Loew's are running close for top money, both doing nicely. "Jazz Singer" at Circle it looks neat.

### Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-76). "Jazz Singer" (WB). Neat \$9,000. Last week, "Cousin Rachel" (20th) and "No Time for Flowers" (RKO), \$7,500.

Indiana (C-D) (3,200; 50-76). "Niagara" (20th) and "Captive Women" (RKO). Nice \$11,000. Last week, "Stooge" (Par), hefty \$14,500.

Keith's (C-D) (1,300; 50-76). "Reaching from Heaven" (Indie). Mild \$4,500. Last week, second-run.

Loew's (Loew's) (2,427; 50-76). "Ivanhoe" (M-G). Nifty \$11,000 on popsale run. Last week, "Naked Spur" (M-G) and "Target Hong Kong" (Col), \$12,000.

Lyric (C-D) (1,600; 50-76). "The Stooge" (Par) (m.o.). Stout \$5,500 in 5 days. Last week, "Great White Hunter" (Lip) and "Captain Kidd" (Lip) (reissues), \$5,000.

## 'Bali' Torrid \$30,000, Mont'l; 'Confess' 17G, 2d

Montreal, Feb. 24.

Standout newcomers here this week is "Road to Bali," terrific at Loew's. "I Confess" continues very big in second stanza at Palace while "Iron Mistress" is in a like category in second round at Princess. "Happy Time" is rated trim at Capitol.

### Estimates for This Week

Palace (C.T.) (2,626; 34-60). "I Confess" (WB) (2d wk). Still very strong \$17,000 following great \$24,000 in first round.

Capitol (C.T.) (2,412; 34-60). "Happy Time" (Col). Trim \$15,000. Last week, "Blackbeard Pirate" (RKO), \$16,000.

Princess (C.T.) (2,131; 34-60). "Iron Mistress" (WB) (2d wk). Continues sturdy with \$11,000 after solid \$14,000 opening week.

Loew's (C.T.) (2,855; 40-65). "Road to Bali" (Par). Terrific \$30,000. Last week, "Stars, Stripes Forever" (20th) (2d wk), \$17,000.

Imperial (C.T.) (1,839; 34-60). "Cattle Town" (WB) and "Girl in Case" (WB). Okay \$8,000. Last week, "Blazing Forest" (Par) and "Mine With Iron Door" (Par), \$7,000.

Orpheum (C.T.) (1,048; 34-60). "Strange Fascination" (Col) and "Target Hong Kong" (Col). Fine \$8,000. Last week, "K. C. Confidential" (RKO) and "Overland Telegraph" (RKO) (2d wk), dull \$6,000.

**THEY DROVE THE GOLDEN HERD  
a thousand miles through Apache ambush!**



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with **RODOLFO ACOSTA • ROY ROBERTS • BOB STEELE • HARRY CAREY, JR.**

Screen Play By STEVE FISHER • Based on the Novel "THE GOLDEN HERD"  
By CURT CARROLL • Associate Producer-Director JOSEPH KANE

**A REPUBLIC PICTURE**  
Republic Pictures Corporation





## Gough Defends

Continued from page 4

Legion has taken upon itself the role of judge and jury, he explained.

"We have never endeavored to judge or to clear anyone. We have given the facts to the public so that the people can judge. We are alerting them to the danger because we feel that the public must have full knowledge before taking any action."

He also said he would ask the Legion's national executive board to petition the Government to take action in the case of the picture being made in New Mexico by film workers who have been named as Communists.

### OK B.O. in D. C.

Washington, Feb. 24. "Limelight," which opened last Thursday (19) at the Plaza and Little Theatres, has been playing to "good audiences," despite picketing by the American Legion, according to Samuel Roth, operator of the two houses. Roth said opening day was not up to expectation at the \$1.25 top scale but that attendance has been building since.

Legionnaires have picketed both theatres but only in the evenings from about 7 to 9:30 p.m. Pickets carry signs reading "Does Chaplin's Pro-Communist Record Deserve Public Support?" and "American Legion Suggests That You Consider Chaplin's Pro-Communist Record." The Legionnaires also distribute handbills listing Chaplin's alleged pro-Communist affiliations.

### B'klyn Post Defends 'Limelight'

American Legion and exhibitors have refused to show "Limelight" because of the Legion's interference with the pic are rapped in a resolution passed by the Brooklyn Bedford-Eastern Parkway chapter of the American Veterans Committee. Unit forwarded the resolution to the Allied States Assn., calling upon that outfit to resist any Legion "pressure" against exhibiting the Charles Chaplin production.

This was the second such action against the Legion. Earlier this month the motion picture chapter of the AVC similarly attacked it. Bernard Segelin, chairman of the Brooklyn post, said the membership unanimously "deplored the willingness of exhibitors to submit to unwarranted demands of this pressure group. This AVC chapter felt that the action of the theatre-owners carries ominous implica-

tions for the future of American democracy and the freedom of discussion upon which that democracy is based."

Specifically cited for having nixed "Limelight" was Fox West Coast Theatres.

### N. O. Daily Raps Legion Nix

New Orleans, Feb. 24.

Withdrawal of Charles Chaplin's "Limelight" from the RKQ Orpheum here recently at the request of the American Legion was termed "regrettable on several counts" in an editorial Wednesday (19) by The Item, leading afternoon sheet here.

"The Legion has been a valuable advocate of American ideals," the editorial stated, "but in its actions of this kind it does the community and the nation a disservice. Anybody who believes that Chaplin is unpatriotic has a right to criticize him. Most Americans would agree that the actor has laid himself open to severe censure in a number of ways. It is something else, however, for private citizens to undertake punitive action against a person who has not been proven guilty of violating any U. S. laws. In this country a man is considered innocent until he is formally convicted. In addition, thousands of Orleanians wanted to see 'Limelight.' The film was doing well at the boxoffice."

"Thus, the group who asked withdrawal of the picture and the film officials who agreed to it are in the position of telling Orleanians what movies they can see and what they cannot. This is nothing less than censorship."

"In this connection, it is interesting to note the recommendation of J. M. Lopez, local FBI chief, made to a Legion post the other day. He praised the Legion's aid to the FBI and asked that it be continued. But he also suggested the Legion should be alert to discourage unwise or hurried actions on a vigilante nature."

"Altogether, it would seem that the 'Limelight' episode has weakened, not advanced, the tradition of American freedom."

The Avenue, art and foreign picture house, booked "Limelight" Saturday (21) for extended engagement. Biz reported "fair" opening day.

James Stewart will star in Paramount's "Strategic Air Command," with cooperation of the U. S. Air Force.

## Cinerama Execs Scouting London

Preliminary survey leading to the establishment of a Cinerama showcase in London will get underway early next month when Cinerama prexy Dudley Roberts, Jr., and executive veepee Frank Smith visit Britain. Pair will confer with British exhib leaders and undertake the quest for a theatre best suited to present the new medium.

Originally, Sir Alexander Korda was slated to receive both the production and exhibition rights to Cinerama for England and western Europe. Korda's arrangement, made with Michael Todd, who is no longer connected with Cinerama, was described by a company spokesman as merely "an agreement to agree," with no formal pact being inked. In addition, Korda encountered some difficulty with the government regarding the payment of royalties to Cinerama, Inc., the company which manufactures the equipment needed for the production and exhibition of Cinerama product.

One aspect of Roberts' and Smith's London visit is to reach some agreement with British authorities regarding the royalty payments. Whether Cinerama will seek a partnership arrangement with British filmfites has not been disclosed.

## Cinerama Mfr.

Continued from page 7

public offering of \$2,000,000 in 4% convertible debentures, due in 1958. It's no secret that 20th-Fox's announcement of CinemaScope, said to be similar to Cinerama, had a downbeat effect on Cinerama, Inc.'s financial structure. However, company officials are convinced that once it gets started in equipping more Cinerama theatres and manufacturing additional cameras for production, its stock will again find public favor. Manufacture of the cameras as well as the special projectors, it's indicated, is a time-consuming project. An additional five cameras have been completed and four are currently in production.

From the exhibition standpoint, Cinerama biz continues socko. On the basis of the presentation of its initial entry, at the Broadway Theatre, N. Y., it's estimated that the Main Stem run should gross in the neighborhood of \$2,000,000. Cinerama is maintaining a class policy with its legit-ile aura. The two-day policy enables the outfit to line up benefit shows as well as hefty convention business. Its tickets are still among the hottest at the brokers.

With the Detroit opening, first outside of New York, set for March 23, advance mail-orders totalled 6,955 within four days following the initial announcement of the preem. Across-the-counter ticket sales will not begin until March 1, when the boxoffice opens.

## N. Y. Theatres

Continued from page 3

are expected to attend the event, skedded for 10 a.m. from an ABC studio. Session has been dubbed the First Greater New York Scientific and Engineering Career Conference.

From the standpoint of the theatres, the aim is to point up the value of the use of theatres in off-hours for educational and other events. Theatres are being provided gratis, with out-of-pocket expenses made up by contributions from various interested companies to the Technical Society Council and by an underwriting of several of the theatres involved.

Full-scale rehearsals with the educators are now being held to give the program entertainment as well as educational values. Each theatre will be equipped with two-way audio so that students may ask questions and receive immediate answers. Both the q.&a. will be heard in each of the seven theatres.

Theatres taking part in the demonstrations are the Paramount, Broadway, Lane, Washington Heights; Fabian Fox, Brooklyn; Century Marine, Brooklyn; RKO Fordham, Bronx; Century Prospect, Jamaica; and Moss Lee Theatre, Fort Lee, N. J.

## Research

Continued from page 3

nesses and go in for a full-scale research program. The Journal hastily points out that it is not mentioning the "admitted regular and effective improvements in quality. Our studio technicians are superb in their field."

However, the article points out that with the exception of sound and color, "throughout the half century of motion picture existence it's been the same film, brighter, longer, richer, more intelligent, more prosperous—but the same film."

The point the Journal makes is the point being made around town—that sound was brought to the industry from outside, adopted by one studio and then hastily followed by others who chose to give films a voice "rather than be outdated into bankruptcy." The same thing was true of color—and is now true of the various three-dimensional processes.

Some of the Hollywood dissidents go even further than the Journal in their suggestions that the industry embark on a research program. It's pointed out that most big industries, before marketing a new product, engage in widespread research to determine possible public acceptance.

"Here we are," one producer declared, "rushing into three-dee on the assumption that the public wants it. We don't know for sure—but the way the various studios are announcing projects in the depth medium you get the inescapable feeling that we're going to ram it down the public's throat. What's going to happen a year from now if the public rebels?"

The most cautious approach to the problem has been expressed by Dore Schary, who has repeatedly insisted that—despite the grandiose claims of its proponents—3-D will never replace 2-D. Schary feels that the answer is "good pictures"—and he insists that if a picture is good "you'll go to see it whether it's in black-and-white or color, whether in 3-D or flat."

Over the weekend, he underlined the growing feeling that the industry must proceed with caution. "I believe," he told a Rotary Club luncheon, "that worldwide audiences will in the next couple of years help us to determine which films we should make in third-dimension." Again, however, he emphasized the belief that "there will always be a market for the so-called conventional motion picture—the two-dimensional film."

Lacking a market research program, vet cameraman Karl Freund believes the industry should at least exercise economic caution in approaching any innovation. Freund, who has been a camera expert for 47 years, feels that the film biz should move slowly in expending money for cameras, projectors, special screens and other appurtenances needed to create the depth-illusion until public reaction has been adequately tested.

"We've been short of cameras and projectors for some time," he complains, "and yet everyone is rushing into stereoscopic methods which require the use of extra cameras and projectors. Where are they going to come from? It would have been better to try a few test pictures in 3-D by putting a lens attachment on a regular camera, which would give the necessary two prints on a single film. Each, of course, would be in 16mm and the quality wouldn't be up to what we normally expect—but I think the public would accept it as an experiment and we could quickly and economically discover just how interested the public is in depth illusion films."

A complete research program would have taken care of all current 3-B headaches before they cropped up, the dissidents insist. It's readily granted that the lack of such a program in the past—particularly in terms of the development of color and sound—posed no

great problems. However, the dissidents point out that in those days the industry was not faced by the competition of television, which is rapidly making a film theatre out of every living room.

Research would not only help eliminate pitfalls, they point out, but would prove tremendously economical. The current race to 3-D involves investments of untold millions. The return, some Hollywood veterans feel, is far from certain.

"What it boils down to," one filmite declared, "is that it's time Hollywood woke up and realized that it is one of the biggest businesses in the world. It should conduct itself accordingly."

## Biz Spurt

Continued from page 3

Awards consideration. The crop of these bigger pix are now in wide circulation, accounting for the current uptrend.

The past long holiday weekend brought top coin in most sections of the country, as was more or less expected. But in certain instances the returns soared above the good-holiday-biz level. Oscar Doob, Loew's exec, revealed that the Capitol, Broadway showcase, drew \$30,000 on Sunday (22), which is "phenomenal" for that house.

Broadway and other key "down-town" areas across the country were sock over the weekend (gross reports on Pages 8 and 9). But the heartening factor is to homeoffice execs and circuit ops is that the first-runs and neighborhood operations generally were registering well prior to the holiday period.

Wall St. brokers close to the film scene take the view that the introduction of 3-D and announcements on future product with the added dimension have stimulated the public's interest in pix generally, and it's reflected in presently bolstered b.o. Improved quality of some current releases also is noted. But there's some feeling in the financial area that today's upbeat is not necessarily evidence of a continuing trend. "It's an erratic business, always going up and down," said one Wall Streeter.

## STARS' CARS

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Chas.

Groucho Marx, who ought to know,  
says that **ARTHUR MAYER'S**

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COLOSSAL**

is merely colossal. But *Variety*,

which ought to know,

says it's truly colossal.



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The New York Times calls it "rambunctiously entertaining."

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## Inside Stuff—Pictures

Gene Murphy, ex-Loew Theatres p.a. and now publicist for both the Desert Inn and the Las Vegas Hotel Managers Assn., feels that "for the third time Life gave it to us again," referring to the current spread on the Nevada resort.

Las Vegas is pitching for a buildup as a legit resort, not just a "gambling Gehenna," as the VARIETY roundup stated last week, but apparently that "seems to be the best appeal the picture mags see," says Murphy who came east with the Desert Inn's Wilbur Clark on a golf tournament buildup including a \$35,000 donation to the Damon Runyon Cancer Fund which Walter Winchell promises to help stimulate.

It is no secret that Miami Beach is feeling the Las Vegas tourist opposition, and that goes for Palm Springs, Calif., the Arizona resorts, and the like.

Run of the IFE import, "Little World of Don Camillo," at the Bijou, N. Y., reportedly has been so encouraging from a b.o. standpoint that the Italian-made film has been booked in some 20 key cities during Easter, according to its distributors. Picture, incidentally, has been rated A-II (Morally Unobjectionable for Adults) by the National Legion of Decency which also noted that the Fernandel starrer presents "certain concepts contrary to Catholic belief." Meantime, director Julien Duvivier has a "Camillo" sequel before the cameras in Rome. With Fernandel again in a top role, it's tagged "Return of Don Camillo."

Metro has made a gratis pitch for Brotherhood Week via two-and-one-half minute short currently making the rounds of film houses. Quickie, conceived and written by Silas S. Seadler, Metro ad manager, and produced by Frank Whitbeck, registers effectively in the "love thy neighbor" vein. Running time confines itself to a spiel by a likeable wounded Marine vet of the Korean war. Talk reflects on the brotherhood among men fighting together in Korea, with a windup plea for a more tolerant attitude at home. Message is brief and to the point, without being mawkish.

Samuel Goldwyn and his "Hans Christian Andersen," as a result of special showings of the film in Washington for lawmakers, were spotlighted in the Congressional Record twice within two weeks.

Sen. Frank Carlson said that Goldwyn's life story was "a typical example of the American way of life." Rep. Ben F. Jensen said the film was a "strong contribution to American entertainment."

Problem of what to do with the shuttered Warner Theatre, on Broadway, has led to some conversations over the past couple of weeks on the possibility of switching "South Pacific" from the Majestic to the film house. WB this week said that the talks merely were exploratory, that the idea has now been dropped.

A N. Y. Times vox popper sees perhaps a reverse cycle—Hollywood feeding legit, instead of vice versa—in "Hazel Flagg" stemming from a pic, "Nothing Sacred," and "The King and I" having been originally a Hollywood production, "Anna and the King of Siam."

New Cinerama ads fingerpointing at "no glasses are needed," with forthright accent on the difference between the Broadway Theatre (N. Y.) show and the wave of 3-D processes which require polaroids.

## Push 16m

Continued from page 5

machine. Loew's is cooperating with various equipment dealers in the field in testing the idea.

**Roadshow Circuits**  
Hope is that, either with the aid of Point Four or local governments, roadshow circuits using magnetic tape soundtrack might be established. It's argued that such circuits would also facilitate distribution of documentaries which authorities are anxious to get before their people.

Biggest 16m markets today are Brazil, which emerged as the No. 1 territory during 1952; Britain and France. 20th-Fox has just moved into Australia and is considering starting 16m operations in New Zealand; United Artists, never before active in 16m, has selected the first 12 pix with which to start narrow-gauge operations in Australia and Brazil. Company also expects to be in France and Italy by the end of 1953. UA execs, calling the 16m market "treacherous," are determined to go slow in expanding their new activity.

Universal, one of the most active distributors in the 16m field, is "pushing" narrow-gauge all over, according to Americo Aboaf, U foreign sales manager. Aboaf says the Far East and Latin America provide the greatest potential for 16m expansion. U is about to commence operations in Spain and Ecuador, and is launching narrow-gauge on a larger scale in Colombia and also in Siam, where, with the exception of first-runs in Bangkok, practically the entire country can be covered with 16m.

Hollywood's increasing emphasis on color is affecting 16m costs to the point where a number of distributors out tilters in black-and-white. Cost of making color prints further reduces the already narrow profit in 16m operations.

### 20th's 16m in Aussie

Sydney, Feb. 17.

Decision of 20th-Fox to enter the 16m field here has caused eyebrows to rise in local industry circles. Executives of the major Hoyts' pic loop, which 20th-Fox controls, have long been opposed to 16m operation.

New move, however, is seen as a counter to the Greater Union Theatres' 16m set-up in which the

Rank Organization holds a 50% stock say-so.

Sid Albright, 20th chief here, said that his company would adhere rigidly to a sales policy covering only those situations not in competition with the 35m. Aussie showmen would be fully protected regardless, Albright said. Ron Pitt, 20th exec, takes charge of the new 16m department as of this week.

Only major U.S. distributor here solely handling 35m product is United Artists.

## FDR, Jr.

Continued from page 3

eral months and a showdown is expected at the annual stockholders' meet in May in N. Y.

Yarn, entitled "How Mobsters Grabbed a City's Transit Line," was written by Gordon Schendel and covers a full two pages in fine type in the appendix of the Congressional Record. Insertion could be reprinted, at cost, by the Government printing office should Roosevelt request it.

Roosevelt's belated interest in the piece is a puzzler but is seen relating to two possible developments. One is the pending fight at 20th, in which case stockholders could be mailed the Congressional reprint material without fear of any legal action by Green.

The other might tie up with political moves in the state since both Roosevelt and J. Raymond McGovern, now comptroller of N. Y. State, are known to be interested in the governorship. McGovern is on the board of United Cigar-Whelan stores where Green is chairman of the exec committee. 20th spokesmen have disclaimed any connection with Roosevelt's action.

F. D. R., Jr., spoke briefly in the House last week and his remarks, followed by the article, appeared Feb. 20. Roosevelt said he wanted to include the piece, which appeared in a "recent" issue of Collier's, because "I trust (it) will be of interest to my colleagues." Time lag wasn't explained by the legislator, nor his sudden interest in Green and his past activities.

## Madison Back to Pix

Hollywood, Feb. 24.

Guy Madison returns to films to star in "Burning Arrow," a high-budget western to be produced by Warners in Natural Vision. It will be the studio's second 3-D venture, following "The House of Wax."

"Arrow" will be filmed in WarnerColor, with David Weisbart producing and Gordon Douglas directing.

## TOA's Long-Range

Continued from page 4

Convention at the Deshler-Wallick Hotel here, April 7-8.

Secretary Robert A. Wile has announced Arthur L. Mayer, former executive secretary of Council of Motion Picture Organizations; Jack Services, sales manager for National Theatre Supply; and Maurice Bergman, public relations director for Universal, already booked with more to come.

Wile, incidentally, has been beating the luncheon club circuit lately, carrying the pix message throughout the state. Wile has other speakers on tap in Cleveland and Cincinnati in a kind of speakers' bureau setup.

## See 117G

Continued from page 4

guest of honor and Jack Benny is slated as toastmaster.

The \$50-a-plate New York dinner stressed the brotherhood theme in a dramatic reading of "The A. B. C.'s of Brotherhood" in which a roster of celebs participated.

Recipients of the awards included Walter D. Fuller, board chairman, Curtis Pub. Co., magazines; John Golden, rep of the legit stage; W. R. Hearst, Jr., repping news services; Jack R. Howard, Scripps-Howard prexy, newspapers; Spyros P. Skouras, pix; Danny Kaye, entertainers, and David Sarnoff, radio and TV. Schwartz accepted for Kaye who had to leave for the Palace where he is concurrent. J. Robert Rubin, general chairman, accepted the ailing John Golden's award for the legit vet.

Witty presentations were made by attorney Louis Nizer, who introduced Skouras by saying pic industry is in search of a dimension. "In human relations, too, we tend to look at things from one angle only," he declared. "It's high time we see the picture from two angles and get the full truth about tolerance and understanding." In a reference to 20th-Fox's current activity in wide-screen and 3-D pioneering, Nizer said Skouras had "lived a life of width and depth."

In his acceptance speech, Skouras surveyed impressions from his recent Far Eastern survey trip and urged the U. S. practice the equality which it is trying to teach the rest of the world. Introduced as a surprise speaker, former Vice-President Alben W. Barkley delivered an informal talk that proved the highlight of the evening.

Participating in the dramatic reading, scripted by Morton Sunshine, were John Cameron Swayze, Quentin Reynolds, Mel Allen, Bob Considine, Ben Grauer, Danny Kaye, Conrad Nagel, Wendy Barrie, Bill Hayes, Jack Russell and the Billy Williams Quartet.

## Snaper

Continued from page 4

select the subcommittee which will conduct the motion picture hearings. Committee voted last week to conduct hearings in Washington and L. A. on indie exhibitor complaints that the majors are indulging in trade practices violating their antitrust decrees.

Hearings are expected to open late in March and to run over into the beginning of April. Committee staff made several trips to L. A. and other parts of the country a few months ago, listening to complaints from indie exhibitor groups and individual exhibitors.

Large number of exhibitors, some distributors, and reps from the Justice Department will be called upon to testify. In the event hearings show apparent violations of the decrees, Justice Dept. will be asked to take legal action against the distributors.

## Top Headwaiter

Continued from page 2

them surrounded by bona fide Parisians who come from the stock of 2,500 loyal clients. Albert feels that Americans want to eat French food and very rarely ask for outlandish mixtures, or well-done steaks. He says that the Belgians eat the most and the Egyptians spend the most. Louis Barthe, head chef, keeps the 70 or more items on the menu in their well renowned state.

Louis Vaudable, who joined the restaurant in 1941, took over from his father after the war and runs this famed place as a thriving business. Friday night is reserved for only those in formal attire and is strictly adhered to. The name is also put to frozen dinners sold to airlines and to brands of wines and champagne sold abroad. Vaudable says that besides the myth quality a restaurant must have the food and drink necessary to make it a delightful memory for the palates of the clients. Of course he realizes what the world name of Maxim's has done for it and fondly recalls the two famous farces that were written about Maxim's, "La Dame De Chez Maxim's" of Georges Feydeau and "Le Chasseur de Chez Maxim's" by Yves Mirande. The third act of Franz Lehár's "Merry Widow," which takes place there, was also one of the things that helped make this the world renowned restaurant it is today.

The tables in the main room are for the elite, and Albert's practiced eye seats others depending on how they look to him or their importance. Friday is still the traditional formal night, with a nucleus of the old crowd on hand for chatter and food. Many restaurants and boites have used the Maxim tag all over the world. There are over 100 in existence, with namesakes in Miami, New York, Brussels, Geneva, Beirut, Budapest and Bucharest. However, still the greatest of them all is the original which is still ensconced on Rue Royale off the Concorde and still wears its turn-of-the-century decor so dear to the hearts of its patrons.

Albert feels that American patrons have not changed much though the madcap millionaire is missing, and time has brought such articles to the menu as grapefruit and scrambled eggs, and the presence of ketchup on its shelves.

A meal can be had there now for about 3,000 francs (\$7.50), but extras usually push up the tab to twice that per average head.

## COMPO Pointing

Continued from page 5

might be disinclined to vote for a measure involving all industries hit by the excises because of the hefty amount of tax coin that would be lost.

In another facet of the situation, the film industry's pitch to Congress for elimination of the tax will include the contention that pix account for but 60% to 65% of Treasury tax collections, and in some areas for as little as 50% or 55%. Data, the result of a preliminary study, contradicts the general assumption that films contribute anywhere from 75% to 80% of the admissions levy.

On the basis of the 65% figure, theatres bring the Government between \$180,000,000 and \$190,000,000 rather than the \$225,000,000 or \$230,000,000 revenue quoted so far. Execs feel their case for tax relief will not be hurt by the sudden spurt of interest in 3-D. Pitch will be that the Government should not stand in the way of a "distressed" industry trying to help itself.

## Documentary

Continued from page 3

seen quite a bit of very interesting film from Korea and Alaska and I am now on the trail of a lot more from Europe and Africa," Murphy wrote Vogel. "It is my plan to assemble as much film as is available and then get to work on the production."

Actor feels that the project would have tremendous public relations value in selling the industry. "I can imagine fathers, mothers, sweethearts in every town trying to recognize their boys' in the shots of the audiences which vary from a few to 15,000," he noted.

## N.Y. Scornful

## Of Ben Berger's Pix as Utility

Reported plan of Bennie Berger, prexy of North Central Allied, proposing Federal legislation to place production-distribution in a similar category as a public utility, was greeted by industry execs in N. Y. this week with complete scorn and dismissed as "utterly fantastic."

Tradesters contend that any Senator or Representative seeking to establish a public utility rating for the film industry would be laughed out of Congress. Exhibs as well as distributors echoed this view, pointing out that such Government control would constitute an unwarranted interference with free enterprise. Fact that motion pictures have received, in essence, free-press rights from the Supreme Court is cited as an important reason for stymieing any Government action.

Berger, extremely active politically in Minnesota, is said to have lined up at least one legislator willing to introduce such a bill in Congress. Timetable for such action, it's indicated, depends largely on the outcome of the hearings before the Senate Small Business Committee. A full-scale probe of industry trade practices has been set by the Congressional body for late March or early April.

Meanwhile, Allied States Assn., largely responsible for instituting the Government hearings, is amassing evidence for presentation to the committee. Exhib org's leaders have indicated they plan "no gentlemanly approach" in their fight to curb the alleged distrib abuses. They have given notice that they'll demand strict adherence to the Government's consent decree judgment. Main barrage of the exhib attack will center on high-percentage pre-release pictures, which exhibs claim has the effect of distrib dictation of admission prices.

## 'Ulysses'

Continued from page 7

ment in which he found Hollywood immersed over depth films on his trip to the Coast. "I felt I was forced to follow suit in 'The Odyssey.'" This project will be a French-Italian co-production. A U. S. distribution deal, and whether it will be shot in Italian and English versions will be determined later.

Meantime, Ponti-De Laurentiis product other than "Odyssey" is being distributed through Paramount under a deal inked last fall. Agreement calls for P-DL to deliver 10 pictures annually over a two-year term. Par will release them in Italy as well as the world market.

Four films already have been completed by P-DL under its Par pact. Production plans for three others are under way, according to De Laurentiis. Slated to be lensed in color, trio includes "Judith and Holofernes," "Helen of Troy" and "Attila, Scourge of God."

## 3-D Field Day

Continued from page 1

four-cornered scramble for dates. Columbia, Paramount and Metro will have their illusion pix ready for distribution at that time. Although final shooting on the films hasn't been completed, homeoffice sales departments are already actively selling the pix. As a result of Par's recent N. Y. demonstration of rushes of "Sangaree," in its own 3-D process, exhib requests for bookings have poured into the homeoffice. Par hasn't finalized any dates yet, since it, too, is faced with print and spec problems.

Columbia's film peddlers are actively selling "Fort Ti" for pre-release engagements beginning May 20. Like the Warner film, it's in Milton Gunzburg's Natural Vision process. Metro, employing its own 3-D method dubbed Metrovision, is offering "Arena" for May dates. Pic went into production on Feb. 11 and is slated for pre-release on May 15. Company also has set plans for its second 3-D picture, a large-scale effort reportedly budgeted at \$2,000,000. Film is "The Rope's End," with William Holden already signed for one of the leads.



## Clips From Film Row

### NEW YORK

J. Milton Salzburg, prez of Pictorial Films, received an award from the Italian Consul General which stemmed from firm's Venice Film Festival prizewinner, "FDR—Hyde Park."

Walter Brecher, of Leo Brecher Theatres, named to a seven-member public relations advisory committee to guide 1953 campaign of National Multiple Sclerosis Society. Drive to raise \$1,200,000 starts in March.

Warner Bros. homeoffice rooftop projection room, closed down for more than a year, has been reopened and converted to 3-D. First depth pictures shown in the room were rushes of WB's initial 3-D pic in Natural Vision, "House of Wax," which company staffers witnessed last week.

### PHILADELPHIA

Zsa Zsa Gabor, on exploitation tour for "Moulin Rouge," cut short trip here after transatlantic calls from husband George Sanders, who was stricken with food poisoning in Naples, Italy. Miss Gabor cancelled nationwide publicity trek to fly to Italy. Miss Gabor returned to the U. S. Monday (23).

Nominating committee of Allied of Eastern Pennsylvania has submitted the following names for board of governors for three year terms: W. B. Ellis and Norman Lewis, Philadelphia; J. Lester Stallman, Reading; and Harold D. Cohen, Lewistown; to fill a vacancy for a two-year term. Mark Rubinsky, Harrisburg; for alternate governors to serve one year. Max Korr, Allentown; Mel Koff, Glenside, and Samuel Segal, Philadelphia.

Stanley Co. of America leased two floors of midtown Frankel Bldg., as its new eastern district office, upon removal from the Earle Theatre Bldg.

Several first-run theatres received cuts in real estate assessments in a recent realignment by city's Board of Revision of Taxes.

Walter H. Potamkin, formerly with Norman Lewis Theatres, Inc., joined Columbia as city salesman; succeeded by Joseph Kane, who leaves Jack Greenberg's Star, Camden, N. J., to join Lewis.

### DALLAS

Trans-Tex Theatres will take over the Melba and Varsity Theatres here from Interstate Feb. 26.

Charles Weisenburg named head of Texas Drive-In Theatre Owners Assn.; to succeed Claude C. Ezell, who resigned because of ill health.

James Payne returned from service in Korea to take over duties as booker at local Paramount exchange here; succeeds Gerald Haile, named salesman in Kansas City territory.

R. C. Sweeney, of Fort Worth, sold his Pelican Drive-In at Jennings, La., to Joseph Marcantel.

Kenneth McFarland, Jr., and A. M. Riley took over the Pines Drive-In at Nacogdoches. New owners completely remodeled ozone which they reopen soon.

Exhibitors gathered at state cap-

itol in Austin beating drums for proposed revision of state admission tax law.

Herman Hoffman, assistant to Metro's Dore Schary conferred with local exhibitors on production of two films. One will deal with birth and development of the biz for Texas COMPO, to be shown here at the Motion Picture World exposition at Texas State Fair next October. Second will be about repealing the 20% Federal admission tax. Latter would be shown to Ways and Means Committee and other Congressmen.

Follett Theatre at Follett bought by L. A. Troutt from Mr. and Mrs. R. E. Starbenz. Troutt in turn is leasing house to Everett J. Tarbox, owner of the theatre building.

Bob Yancey took over management of Floyd Theatre at El Campo; house was operated by B. N. Alsbrook.

Fred Palmer, city manager for Interstate at Vernon, announced construction has started on a new 1,200-seater to be known as the Vernon Theatre; will replace one that was destroyed by fire last September.

Juan Silvas named manager of the Guadalupe Theatre, San Antonio, and A. Camacho was made skipper of the Teatro Nacional there. Both operated by the Zaragoza Amus. Co.

Joseph Botello, usher at the Ritz, Corpus Christi, broke both arms while changing the theatre's marquee sign. He was knocked from ladder by a motorist who was backing into a parking space.

Tremont Theatre Corp., recently purchased the Tremont, Galveston, closed since June 1951. Ben Clark is prez of the group which paid \$19,474 for the house.

### PITTSBURGH

Sam Gould, with WB for 20 years and the last five as city manager of circuit's Greensburg, Pa., theatres, resigned to manage the two houses in New Castle, Pa., just taken over by Norbert Shern.

Larry Lowstetter's lease on the State in Meyersdale expired, and house was acquired by Jesse Cramblett, owner of the Village in Salisbury.

Lloyd D. Weir appointed WB salesman in Erie territory. He is son of May Weir, vet booker at the exchange. Weir suppliants John Dugan, who returned to St. Louis. Jimmy Nash, Jr., son of the West View exhib, joined Screen Guild as salesman.

F. D. (Dinty) Moore, former Warner division sales manager who recently opened his own booking office here, just added two more theatres to his accounts, George Sallow's Metropolitan and Morgan in Morgantown, W. Va.

Tony Cotsoumbis resigned as manager of Warners Belmar, will be replaced by Willard Johnson, from circuit's Philadelphia zone.

John Keady resigned from the WB Theatres contact department to go with J. Edgar Thompson Steel Co. as an auditor; Sarah Krill took over his old post.

David Laff, former UA salesman here and later head of company's exchanges in Buffalo and Cleveland, went back to Buffalo as rep there for Italian Films Export.

Louis Lutz resigned as manager of the Penn and Victor Theatres in New Castle.

### MINNEAPOLIS

Harry B. French, head of Minnesota Amus. Co., off for six-week vacation in Florida.

Dave Friedman, Chicago Par exploiter, in to beat drums for Rosemary Clooney and "Stars Are Singing."

Stars Audie Murphy, Susan Cabot, Jesse White and Renata Hoy here for opening of "Gunsmoke" at RKO-Orpheum.

Minnesota U Film Society booked special three-day showing of French "La Ronde" for April.

John Reed left as manager of Paramount, St. Paul, to go into other business; replaced by Howell Kadrie of Riviera Theatre.

### CHICAGO

Sheldon Metz, National Screen salesman, leaves to join Institute of Better Reading.

Twin City Drive-In, Champaign, Ill., reopens March 6. Essaness Chicago, also starts its ozone season same day.

Robert Brown appointed Ohio manager for Encyclopaedia Britannica Films.

"Come Back Little Sheba" is going into Art Ziegfeld starting Feb. 27.

Chi Drive-Ins replied last week to government charges of price-

fixing and collusion by claiming they were not engaged in interstate commerce; therefore the government had no jurisdiction. Essaness filed a separate brief saying it was not a member of Chicago Drive-In Assn., and did not act in concert with others.

Judge Michael Igoe, Chi Federal District Court, last week affirmed the right of defendant theatres in the Jackson Park area, to double feature ptx in the Loop without prior consent, but still limits double billing on the south side. Also upheld was the 10-day clearance on releases playing one week or less in the downtown houses.

### OMAHA

Nabe houses Admiral and South Omaha Chief, after two-month test with first-run ptx, last week went back to second-run policy.

Ord, Neb., Theatre, owned and operated 25 years by M. Biemond, sold to Alvin Christensen and Ed Christensen, Missouri operators.

"Mississippi Gambler" got additional publicity in Lincoln, Neb., since Valerie Jackson of the film has an uncle and aunt living there.

Marlon Brando, ex-Omahian who has announced he will make one more pic before retiring to Nebraska, probably will live at Brewster, Neb. Actor has a cattle herd on the Roe Black Ranch there.

### BOSTON

Following extensive facelifting, Brattle Theatre, shuttered since the Brattle Players folded last fall, reopened as a foreign pic house. Heading group of bankrollers is Cyrus I. Harvey, Jr., with Bryant Haliday, formerly general manager of the legit-group, continuing as manager under new setup. M. J. Connor appointed biz manager with Thomas Brandon handling bookings.

Irving A. Isaacs, owner of Hub's Telepix Theatre, elected proxy of Independent Exhibitors of New England at the annual meeting here. Also named were Melvin Safner and Herbert Brown, vicepres; Julian Rifkin, treasurer and Albert Lurie, secretary.

### ST. LOUIS

Work started on new ozone near Ft. Leonard Wood, Mo., for Commonwealth Amus.

Paul B. Butts, owner of the Ava, in Ava, Ill., closed the house because of wife's illness. Butts also operates the Grand, Grand Tower, Ill.

State Senator Edward V. Long, who owns Trojan, Troy, Mo., purchased the Orpheum, Elsberry, Mo., from Mrs. Cecil C. Glendary.

Don Griffin, manager of Charleston theatre Co., which operates two houses in Charleston, Ill., resigned. Rino Bianchi, one of owners of company, replaced him.

### DES MOINES

William Smith, who has been manager of Hiland Theatre for Tri-States Theatre Corp., transferred to the Ingersoll as manager.

Mrs. Loretta Conley, who was assistant manager of the Des Moines Theatre, will manage the Hiland. Township board voted at Boone, Ia., against giving a license to Central States Theatre Corp. for a drive-in east of town.

At public meeting preceding the vote, those who spoke against the license held "the drive-in theatre affords new avenues for immoral conduct."

### Exhibs Explode

Continued from page 5

to distributors, the bulletin suggests that an appeal to Government agencies appears to be the only alternative. Such an appeal already has been made. Complaints have been filed with the Senate Small Business Committee and with the Dept. of Justice. Previously letters and wires condemning the action were sent to RKO's new proxy, James R. Grainger, and sales toppler Charles Boasberg. Exhibs claim that no reply has been received from either executive. However, they noted that they realized RKO did not have full control over the sales policy, leading the exhibs to ask Grainger and Boasberg to discuss the issue with the Disney organization.

Meanwhile, a number of Allied exhibs, with theatres in day-and-date situations, are planning to book the film at the terms asked by RKO. However, they indicated they would play the picture at regular admission prices, advertising the fact extensively. This action, they believe, would compel competing theatres to follow suit, which would perhaps lead RKO to alter its terms.

## Amusement Stock Quotations

(N.Y. Stock Exchange)

For the Week Ending Tuesday (25)

1952-'53	High	Low	Am Br-Par Th	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net. Change for week
155%	155%	137%	CBS, "A"	152	143%	135%	142%	+ 5/8
42 1/4	33	33	CBS, "B"	22	40 1/2	39 1/2	40 1/2	+ 1/8
42	32 1/4	32 1/4	Col. Pic.	10	40	39 1/2	40	+ 1/8
137 1/2	107 1/2	107 1/2	Decca	7	13 1/2	13	13	+ 1/8
105 1/2	8	8	Eastman Kdk	274	10 1/2	9 3/4	10 1/2	+ 1/4
48	41 1/2	41 1/2	Loew's	211	46	43 1/2	45 1/2	+ 1 1/2
18 1/4	11 1/4	11 1/4	Nat'l Thea.	224	13 1/2	12 1/2	13	+ 1/8
6 1/4	3 3/8	3 3/8	Paramount	362	6 1/4	5 5/8	6	+ 1/2
30 1/2	21 1/4	21 1/4	Philco	64	28 1/2	27 1/2	28 1/2	+ 3/4
36 1/2	26 1/2	26 1/2	RCA	91	33 1/4	32	32 1/2	+ 1/8
29 1/2	23 1/4	23 1/4	RKO Pict.	289	26 1/2	25 1/2	26	+ 1/8
47 1/2	3 1/4	3 1/4	RKO Theats.	107	4 1/2	3 3/4	3 3/4	+ 1/8
41 1/4	3 1/4	3 1/4	Republic	26	3 3/4	3 1/2	3 1/2	+ 1/8
5 1/2	3 1/4	3 1/4	Rep., pfd.	8	11 1/2	11	11 1/2	+ 1/8
11 1/2	9 1/4	9 1/4	20th-Fox	233	16 1/2	15	16	+ 1/8
17	10 1/2	10 1/2	Univ. Pic.	34	14 1/2	14 1/2	14 1/2	+ 1/8
15 1/2	11	11	Univ., pfd.	4	62 1/2	62 1/2	62 1/2	+ 1 1/2
65	57	57	Warner Bros.	119	13 1/2	13 1/2	13 1/2	+ 1/8
15 1/4	11 1/2	11 1/2	Zenith	29	78 1/2	76 1/4	77 1/4	+ 1 1/2
88 1/2	68	68						

### American Stock Exchange

19 1/4	15	Du Mont	55	16 1/2	16	16 1/2	+ 1/8
33 1/4	23 1/4	Monogram	52	3 1/2	3 1/4	3 1/2	+ 1/8
28 1/4	20 1/4	Technicolor	43	27 1/2	28 1/2	27 1/2	+ 1
3 1/4	2 1/4	Trans-Lux	2	3	3	3	—

### Over-the-Counter Securities

Cinecolor	Bid	Ask
Cinecolor	1 1/4	2 1/4
Cinerama	3 3/4	4 1/4
Chesapeake Industries (Pathe)	4 1/2	4 7/8
U. A. Theatres	7 1/4	8 1/4
Walt Disney	7 3/4	8 1/4

(Quotations furnished by Dreyfus & Co.)

## Myers Raps

Continued from page 3

their theatres a community of interest still exists. "With few exceptions," he said, "each new theatre company is owned by the same stockholders who own the shares of the film company that formerly operated the theatres. And in each instance the management of those theatres was committed to the man who operated them when they were owned by the film company."

### "Competitive Advantage"

"The former theatre monopoly," Myers continued, "was built up and maintained by a system of fixed admission prices, runs and clearances, all designed to give competitive advantage to the producer-owned theatres and to hamper and restrain their independent competitors. The new techniques have been adopted and are used for the same purpose, namely, conferring on the formerly owned theatres a monopoly of the exhibition of motion pictures. The new plan differs from the old one in that there is no purpose to acquire the independent theatres that may be put out of business."

At present, Myers declared, the distrib method for eliminating the small theatres is the policy of granting to key city first-run theatres a special, pre-release engagement, ahead of the first run on general release. Implicit in granting these runs, he said, but not in the contract is the requirement that the pic be shown at advanced admission prices. He added that the film companies refuse to recognize as clearance the time that intervenes between the close of such pre-release run and the first and subsequent runs on the ensuing general release of the picture.

### Examination of Records

Myers hoped that when the anti-trust division is reorganized under its new head it would examine the film companies' records of offers received, licenses granted, and awards made with respect to such pictures as "David and Bathsheba" (20th), "Quo Vadis" (M-G), "Greatest Show on Earth" (Par), "Miracle of Fatima" (WB), "Streetcar Named Desire" (WB), "Ivanhoe" (M-G), "Snows of Kilimanjaro" (20th), "Jazz Singer" (WB), "Peter Pan" (RKO) and "Hans Christian Andersen" (RKO).

"A pattern is emerging," Myers asserted, "of designating for special pre-release treatment every picture suspected of being a box-office hit and offering it for exhibition on the advance run only in larger cities." This system, he said, has the effect to vest the first showing in theatres formerly affiliated with the film companies or in the theatres of the large independents.

Allied exec also attacked what he termed the setting up of a new system of fixed clearances. He declared that "competitive bidding can be and many believe that it is made a cloak for perpetuating in

secretly and with an outward show of fairness the same favoritism toward affiliated theatres and the same discrimination against independent theatres that led the court to impose the anti-discrimination provision."

### Withholding Pix

In a plea to restore films to the people, Myers said: "If ever there was a time when it was necessary for the greatest number of people to see the best pictures while they are still benefiting from word-of-mouth advertising, it is now. How are the people going to regain the moviegoing habit if the best pictures are withheld from them or made available only in large cities at advanced admission prices?"

Noting that the film companies are courting litigation, Myers said they will be getting what they asked for. Allied, he said, would press its policy of using every legal means available. "This may turn out to be a hot fight," he concluded. "It will be no place for compromisers and weaklings."

### B-K's Special Div

Chicago, Feb. 24.

Balaban & Katz circuit last week passed a special \$15.25 stock dividend.

Action was a result of the \$6,000,000 sale of WBKB, TV station owned by the circuit, to CBS two weeks previously.

### TV FILM SALES


My experience and success in TV, Radio, and talent sales qualify me to create a TV sales department for a motion picture company. I'd like to talk in confidence to any company executive now selling films for TV or anticipating such a move. Call Wadsworth, 3-1038 or write Box V-50353, Variety, 154 W. 46th St., New York 36.

### New York Theatres

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# DISTRIBS IN VIDPIX CRY HAVOC

## TV Shows as Theatrical Pix

On the basis of present plans and commitments, next season will witness a flock of TV-inspired feature presentations in film houses. Latest to make the TV-to-theatrical release transition is the Bernard Procter-produced "Big Story," vidpix series sponsored by Fall Mall.

In addition to "Big Story," which is based on real-life newspaper yarns, the NBC-TV Film Division is scheduling theatrical release of its "Victory at Sea" series, which will be reedited and rescored for a two-hour length presentation. And a feature film is in preparation by Desilu Productions based on the best sequences of the "I Love Lucy" vidpix show.

Procter recently returned from the Coast, where he set up arrangements for "Big Story," with shooting scheduled to start Aug. 1. Involved in financing of the film, it's understood, is Jay Paley, uncle of Procter and CBS board chairman William S. Paley (Procter and Bill Paley are first cousins).

Meanwhile, NBC-TV is still flirting with the idea of wrapping up a theatrical film based on the top bits from "Colgate Comedy Hour" and "All Star Revue" (Jimmy Durante, Eddie Cantor, Martin & Lewis, Tallulah Bankhead, et al.).

## AFL Film Council Shifts Stand On Foreign Vidpix; Favors Mutual Ties

Hollywood, Feb. 24.

Hollywood's A.F.L. Film Council is shifting its heretofore staunch stand against any foreign vidpix being telecast in this country, and seeks a reciprocal arrangement whereby the union would not deny the U. S. market to foreign producers to a degree which the council figures is not harmful to American labor.

Dolph Thomas, chairman of the council committee on foreign production, said the council's current discussions on the problem were prompted by a request from an exhibitor in British East Africa interested in making vidpix. The exhibitor wanted to know the position of the council if he produced telepix for the U. S. market, and since he is one of the most important bookers of American pix in that area, the council has decided to meet with his rep and discuss the situation.

Thomas conceded that it was this more than anything else which has prompted the council to seek some sort of reciprocal arrangement. "Perhaps the answer lies in some quota or percentage system. It's a complex problem, and we haven't figured out the answers yet," he said.

"Virtually all television in Europe is Government-subsidized, and we don't want the American market flooded with foreign-made vidpix. On the other hand, we don't want to antagonize legitimate producers, we feel that the solution to all this ultimately lies in an arrangement of mutual co-operation. We do not want to be put in the position of penalizing a legitimate producer. This African request changes the complexion of the situation," Thomas said.

Council had heretofore held no vidpix produced outside the United States should be distributed here, and had put "China Smith," "Foreign Intrigue" and "Tales of Hans Christian Andersen" on its unfair list. Later "Andersen" and "Smith" were cleared.

## Teleblurb Strike Ends March 2

Hollywood, Feb. 24.

End of the Screen Actors Guild strike over teleblurbs is expected March 2, three months after it began Dec. 1, as a result of approval by the guild board of a proposed pact already okayed by the Film Producers Assn. of N. Y. SAG membership meetings will be held in N. Y. Feb. 27, in Hollywood March 1, and in Chicago for ratification of the pact, and the only walkout in SAG history is expected to end after those sessions. Terms of the pact generally follow those disclosed earlier, and are precedential in nature.

SAG members will receive re-use coin, but the fees they receive for working in the blurbs will be considered as advances against the re-run sugar. All so-called "production payments" will be credited against the re-use payments.

## ERA OF PROFITS STILL FAR OFF

Thus far, the distributing outfits in the vidpix field have been finding it rough going. Virtually all of them, with perhaps the lone exception of Ziv, with its prize sales operation, have been taking it on the chin, still awaiting that elusive "turning of the corner" which would translate their telefilm investments into black-ink operations.

It's no secret that the sweeping reorganization within the Bernard Procter-controlled PSI-TV sales-distrib operation, culminating in the resignation this week of Paul White as PSI prexy and the subsequent establishment of Procter Television Enterprises, Inc., with its five-pronged operational formula for distribution of its own product, stemmed from a red-ink rap in excess of \$250,000.

It's been pretty much the same story for most of the other distrib outfits, who recognize that, perhaps two or three years hence, when a flock of new stations open up and with their backlog of shows tucked away in the vaults, they can then begin to reap some of the profits.

Thanks to his lush production setup ("Big Story," "Treasury Men In Action," "Short, Short Story," "Quick As A Flash," "Police Story," etc.), Procter has been more than able to weather the storm. But from here on in it's a new modus operandi, in which the company under its new structure will only distribute what it produces under a "format" that comprises (1) Procter Productions (which produces "Big Story" for radio-TV); (2) PSI-TV, the sales-distrib company of TV pix; (3) Telerade Research, Inc., (which produces the Pepsi Cola "Short, Short Dramas"); (4) J-L, Inc., (which produces "Treasury Men In Action"); and (5) Procter Films Inc., (which produces TV films for syndication).

In addition, Procter is going into the theatrical pix production (Continued on page 38)

## Bagnall Grabs Foreclosed Pix

Hollywood, Feb. 24.

George Bagnall Associates has acquired eight pix, none older than 1947, for television distribution from Security First National Bank, which foreclosed them. Also acquired were the television rights to Jack Schwarz's "Hoodlum," United Artists release which is still playing theatrical dates.

The bank pix, which had an original total investment of \$8,000,000, include "Lured," Lucille Ball-George Sanders starrer, 1947; "Atlantis," Maria Montez-Jean Pierre Aumont, 1948; "Fun On A Week-end," Eddie Bracken-Priscilla Lane, 1947; "Montana Mike," "Heaven Only Knows," Robert Cummings, 1948; "Carnegie Hall," Marsha Hunt, Lily Pons, others, 1948; "Long Night," Henry Fonda-Barbara Bel Geddes, 1947 and "Merely We Roll Along," with James Stewart-Dorothy Lamour.

## Win Fight to Maintain 'Dual Exclusivity' On Snader Telecriptions

Los Angeles, Feb. 24.

General Teleradio, owner of the Don Lee network and KJH-TV, achieved an out-of-court settlement on its suit to maintain its "dual exclusivity" contract on the release of Snader Telecriptions. Agreement bars the sale of the vidfilm shorts to KLAC-TV.

Under the settlement KNBH and KJH-TV have sole rights to release the telecriptions in the L.A. territory. Defendant, United Television Films, which bought the Snader library, will peddle another series of telecriptions to KLAC-TV.

## Stereo Image as Tele's Answer To Hollywood's 3-D Dimensions?

### Long Arm of TV

Hollywood, Feb. 24.

The monster known as TV has not only frightened the film industry but has unveiled the lurid past of Bruce Bennett, whose youngsters have been attending school in San Fernando under the family's real name, Brix.

Into the peaceful valley came TV, with its old oaters, and Bruce Bennett, "supposedly a hard-working citizen, was unmasked as Herman Brix, an old western baddie. Now the neighbors' kids point him out as a gun toter and a cattle rustler.

With television gearing itself for third dimension, Hollywood is looking to the 3-D "depth bomb" to offset the impact of video, but may find that tele will keep up with it not only by beaming 3-D celluloid but also by introducing a live form of stereo image.

Some network special effects departments are launching experiments with the new process. At the present state of development, it's considered easier to televise stereo images in live form than to beam 3-D reels. The reason is that the two images, taken from two image orthicons, can be superimposed electronically in the control room. To use film, a special, complex type of projector is required.

While 3-D TV will require special glasses permitting each eye to see the image intended for it, Milton L. Gunzburg, prexy of Natural Vision, is working on a system which doesn't require glasses. He has tried it is successfully, he reports, but the picture at present is fuzzier than the system using polaroid lenses, although engineers are working on perfecting it. He experimented with 3-D TV, using polaroid specs, on a closed circuit on the Coast. Gunzburg, who says that 3-D TV will be here before color TV, has a receiver attachment, which could sell for about \$15, enabling the setowner to get the 3-D effect.

"Even though 3-D may not be as startling on a TV screen as it is in a theatre, it can add impact and realism," George Wallace, who last year took a brief leave from NBC-TV to work with Gunzburg on "Bwana Devil," told VARIETY this week. "Stereo fans buy expensive equipment for one-inch square slides, so it's the effect rather than the size that counts. The unusual 3-D effects will have commercial TV application—the announcer will be able to pour a glass of malted milk practically into the young viewer's mouth. The sponsor's products will appear to stand out from the screen."

Under contemplated 3-D TV systems, viewers without the glasses and attachments would see the usual flat picture, but those with the special equipment will get the depth effect.

## 99% Watch Feature Pix

Feature film programs are finding greater acceptance with New York video audiences, and it's the regularly scheduled shows that are picking up the most listeners. An Advest Research report on "Television Movie Programs" found that 99.6% of TV families watch feature films, an increase of 5% over 1952.

Policy of the N. Y. telestations in building permanent film shows is paying off, the report shows. Total of 754 families were tested, with most of them basing their replies on individual programs like WCBS-TV's "Early" and "Late" shows, WNBC's "11th Hour Theatre" and WPIX's "First Show" and "Night Owl Theatre." Resistance against repeating of films has been lowered, largely through regular scheduling of repeats, as on "First Show." And audiences now tend to pick a particular program that shows films.

Report showed that 44.2% of those polled watch films regardless of what else is on, in other words, make film viewing a habit. Decreased resistance to films is shown via the fact that only 41% prefer other types of shows to films, compared to a total of 48% in 1952.

On the question of repeated showings, 40.7% of those polled favored repeats while 52.8% opposed the repeat showings. On the method of picking a film show, 23.5% indicated they watch a particular film show, while 37.4% consult advance listings. Later method was used in 50% of the cases in 1952.

## Gen. Baking Renews 'Hoppy' in 23 Cities

The new "Hopalong Cassidy" TV film series has been renewed in 23 markets by General Baking Co., through BBD&O. NBC-TV Film Programs sales manager John B. Cron notes that this is the largest single-sponsor renewal of the show to date.

Cron also announced that the Lilli Palmer show has been sold in Seattle for Conti shampoo, via Birmingham, Castleman & Pierce. Haffenreffer beer, which backs "Douglas Fairbanks Presents" in Boston and Bangor, has added Springfield, Mass., and New Britain, via H. B. Humphrey, Alley & Richards.

## Schlitz Renews

Hollywood, Feb. 24.

Schlitz is renewing its "Playhouse of Stars" in a 26-vidpix deal involving approximately \$875,000, with Meridian Pictures continuing as producer.

Meridian resumes next batch of telepix March 9 at the Goldwyn studios. William Self is associate producer, and Ted Post and Roy Kellino alternate on the directorial end of the CBS-TV series.

## Revue Prod. Sets \$2,000,000 Telepix

Hollywood, Feb. 24.

Revue Productions, going on lay-off in March, is prepping a \$2,000,000 vidpix program, most ambitious in its history, when it resumes production in April.

Skedded are 35 Chevron Theatre telepix, budgeted at approximately \$500,000; 26 "Kit Carson" for Coca Cola, \$500,000, and 26 of Ray Milland series for General Electric, \$750,000.

## MARLOWE DRAWS LEAD ON 'ELLERY' VIDPIX

Hollywood, Feb. 24.

Hugh Marlowe draws starring role in telefilm version of "The Adventures of Ellery Queen," being shot at Hal Roach studios, produced by Norman and Irving Pinchus, who have been doing the show live in N. Y.

"One Week to Live" is tag of tele pilot which is directed by Roy Kellino, and features Eve Miller, Alan Mowbray, Ralph Dumke and Kurt Katch. Marlowe was original Ellery Queen in AM version of the whodunits.

## England To UTP

Ed England, former ABC-TV spot sales account exec, joins United Television Programs. He'll cover New England and upper New York territories.

# CBS Happy to Let Atlask Call Own Shots on Newly-Acquired WBBM-TV

Chicago, Feb. 24.

Although he plans no major innovations for the time being, indications are that H. Leslie Atlask will steer CBS's newly-acquired WBBM-TV along the same independent course that has marked this operation of WBBM, the web's potent AM station.

All signs point to the new CBS TV station being an extension of the unique Atlask "empire within an empire." This is not to say the arrangement is completely unsatisfactory to the CBS high brass. After all, it's worked for years at WBBM, to the considerable financial benefit of Columbia.

As he outlined his thinking to VARIETY last week, Atlask made it clear he's calling the shots. He's doing the deciding on how quickly the local shows inherited from the previous operation are to be washed out, to make room on the 0.60, outlet for the several commercial CBS programs that are currently farmed out to WGN-TV. (Web lodged these shows on the Chi Tribune station when it was unable to clear time on the then WBKB, its basic affiliate.)

Atlask is going ahead on his own blueprinting new facilities to replace the cramped WBKB plant. Also he's installing at WBBM-TV the same basic program philosophy that has proved so successful at WBBM.

## New Studio Plans

As for new studios, Atlask has a crew laying out plans. He's still hot for an out-of-the-Loop setup where he'll have room for horizontal expansion. Nothing is firm yet except the desire to get out of the inadequate present site as quickly as possible. He plans to move some of the tele office staff over to the WBBM Wrigley Bldg. headquarters to open up additional production room at the present WBBM-TV plant in the State-Lake Bldg.

While it may be several weeks before the new station launches any of its own productions, except perhaps a new show, Atlask figures he's well fixed for TV talent. As just about the last remaining Chi exponent of live radio musical talent, Atlask and Bill Ryan, his new WBBM-TV program director, have a sizable staff pool to draw from. He points out his present WBBM talent nut, all staff pactees, is \$20,000 weekly.

As at WBBM, he plans to lean almost exclusively on house-built packages to continue into TV the showmanship identity the AM operation has earned.

He's admittedly interested in a couple of outside TV packages that were big moneymakers on the station before he took over. One is Personality Features' "Creative Cookery," which has been consistently SRO during its WBKB run, grossing between \$400-\$500,000 a year. Negotiations are continuing this week.

# Canada Abolishes Radio License Fee

Ottawa, Feb. 24.

Federal government's 1953 budget has done away with the long-established license fee for radio sets and no license fee will be collected on television receivers. In place of the considerable annual revenue from the \$2.50-a-year radio license fee, and to partially overcome the TV deficit for the Canadian Broadcasting Corp., there will be a transfer of the yearly revenue collected from the present 15% tax on the manufacturer's price of radios, television sets and tubes. Right now, this tax produces around \$12,000,000 a year.

Retail dealers were disappointed as will be some consumers, preferring the abolition of the 15% tax which could have reduced prices of radio and video receivers.

Budget also put a stop immediately to duty-free entry to Canada of TV sets bought by visitors to the U. S. Personal income tax and cigaret tax cuts were included in the 1953 budget.

## Natch!

Next Sunday's (1) "Omnibus" presentation on CBS-TV will feature Helen Hayes in the Thornton Wilder one-act play, "The Happy Journey." Because Miss Hayes is currently appearing in Philadelphia in the legit "Mrs. McThing," the supporting "Omnibus" cast is traveling to Philadelphia this week for rehearsals (practically traversing the same ground as depicted in "Happy Journey.")

The N. Y.-to-Philly rehearsal junket is made by bus in a Greyhound. That's one of the "Omnibus" sponsors.

# Last-Ditch Zenith Effort to Rescind WBKB-CBS Deal

Washington, Feb. 24.

A final effort to get the FCC to rescind its action in approving sale of WBKB in Chicago to CBS was made last week by Zenith Radio Corp. in its battle to obtain channel 2 for regular program, and possibly Phonevision, operations. Company filed a formal petition for reconsideration of the transfer.

Zenith's move was taken to exhaust Commission procedures before going to court in an effort to stay the transfer of the former Balaban & Katz video station to the network and to declare the channel open. A request to continue the status quo was previously denied by the Commission but the agency said it would defer issuance of a construction permit to the network for operation on the channel until it could consider Zenith's formal petition.

Zenith's petition is devoted to legal arguments as to why it considers the Commission wrong in permitting WBKB to shift from channel 4, as required under the new allocations, to channel 2 for which Zenith applied before channel assignments were changed when the TV freeze was lifted.

The petition asserts that transfer of WBKB to CBS was rendered "moot" by the allocation report and that the Commission "should have refused to approve the assignment of a license which . . . was subject to inevitable early cancellation."

The Commission, Zenith contended, should hold the channel open and require CBS and any other applicants to compete for the channel under the principle by which channels are assigned to the best qualified operators.

By its actions, said Zenith, CBS "has flouted this principle. If Columbia desired to own and operate a Chicago TV station, it should have stood ready, where circumstances required, to compete in a comparative hearing for such a station, as Zenith was and is ready to do."

But CBS, Zenith continued, "struck off upon another route. It preferred to pay a large sum (\$6,000,000) for a license to occupy a Chicago TV channel, though it knew when it bought that this license would necessarily be terminated in a relatively short period."

## Godfrey Reprising 'TV Calendar Show'

Unusual in TV is the repeat, in its entirety, tonight (Wed.) of Arthur Godfrey's "TV Calendar Show," which Joan Edwards and Lyn Duddy wrote for him Jan. 28, and which was such a mail-puller that CBS got its Columbia Records affiliate to wax it in album form. The 12 special songs comprising the "calendar" idea are just being released by Col and, as coincidental exploitation, Godfrey agreed to reprise the entire show.

Godfrey observed that "if it's that good, let's repeat it for the customers." Chappell is also publishing.

# Finn's Daytime Chores In CBS-TV 'Power Squad'

In a further expansion of his "Power Squad" lineup, Dave Jacobson, CBS-TV director of public relations, has designated daytime TV as a separate unit, with Allan Finn put in charge of that operational facet.

"Power Squad" has been created for the purpose of getting maximum publicity mileage on CBS-TV programming.

# And Now It's The Springboard Plan

Following up on its Power and Checkerboard plans, CBS Radio has evolved a Springboard plan encompassing weekend news shows. New project is designed to serve advertisers who have smaller budgets, according to sales v.p. John J. Karol.

Springboard goal is getting a very low cost-per-thousand listeners figure by spotting the bankroller's message in several different time slots, thus reaching a big cumulative audience. Newscasts involved are Larry LeSueur's 6:45-7 p.m. Saturday show; Edward P. Morgan's 10:30-10:35 p.m. Saturday stint; Bill Costello, Sundays at 12:45-1 p.m.; the 5:45-5:55 p.m. Sunday news niche currently held by Robert Trout, and Morgan's 10:30-10:35 p.m. Sunday edition.

Plan is designed to accommodate three sponsors. Each will get one spot in each of the two 15-minute newscasts and one in one of the shorter periods. Positions in the 15-minuters will be rotated weekly and each week the sponsor would get a different five- or 10-minute period, on a rotating basis.

Participation in the plan will cost about \$365,000 a year, or \$7,000 a week, less than half of the \$15,000 weekly it costs to buy into CBS' SRO Power plan. Reason is that the talent nut is less and two of the stanzas, which are in the late afternoon, get the lower daytime rate.

Web estimates that cost-per-thousand impressions figure will be around 70¢ and cost-per-thousand different listeners will be around 87¢. The backer will hit about 8,100,000 different people on the average weekend.

Karol, speaking last Wednesday (18) to the Media Buyers Assn. of N. Y., touted the Power plan's economy, saying its cost-per-thousand impressions is only one-fifth the figure for a full black-and-white page in Life mag or a weekly half-hour TV show. He also said that the skein's Checkerboard provides 20% more audience than a bankroller would get under more conventional ways of buying time and programs, demonstrating the network's policy of devising sales formats to meet advertisers' needs.

# Mayehoff Settles For 50G in 'Corkle' Fade; Stang Gets \$10,000

Hollywood, Feb. 24.

Comic Eddie Mayehoff reportedly accepted \$50,000 and Arnold Stang \$10,000 in settlement of their contracts associated with the ill-fated "Doc Corkle" teleshow, which was cancelled after four weeks.

It's understood Freeman Keyes, the package owner, had insisted on a firm 39-week deal with all contractees. Pacts remaining to be settled include Billie Burke, Hope Emerson, Connie Marshall and writers Robert Fisher, Devery Freeman and Alan Lipscomb.

# FONTAINE 'MUSIC HALL' STATUS IS IN DOUBT

If Scott Paper Co. decides to ride along with its Wednesday night alternate-week "Scott Music Hall" show on NBC-TV (client-agency huddles are scheduled in the next few days), the program will undergo a drastic revamp.

While sponsor reaction to Patti Page is favorable, it's reported that Frank Fontaine, who shares top billing with the singer, may be scratched from the talent lineup. Program hasn't been faring too well, rating-wise, opposite the "Godfrey & Friends" high-rated stanza.

# It's The Last 10 Days That Count

Cincinnati, Feb. 24.

Interest of viewers in the Eisenhower-Stevenson presidential race took a dive between the national conventions in Chicago and 10 days before the election, a Miami (O.) University survey showed. But the final 10-day period demonstrated TV's impact.

A \$10,000 grant by the Crosley Broadcasting Corp. financed the six-month study of the nationwide TV political campaign. Dr. Joseph C. Seibert, chairman of Miami's marketing department, and James D. Shouse, Crosley board chairman, reported some of the findings here last week. A final report is to be published in June.

Midsummer decline in interest could "well indicate that candidates might more profitably devote their efforts to personal appearances, confined to local areas," Dr. Seibert said. He claimed that those who followed the presidential campaign on TV "were better acquainted with issues."

Citing Democratic opposition to a federal sales tax, the researcher found that "19% of those who saw and heard the platform read to the convention were aware of the anti-sales tax position, in contrast to 12% who received the information in other ways." Television viewers, he said, were similarly aware of other issues.

Reporting that the survey indicated ability of television to project personality traits, he said four times as many viewers believed Eisenhower to be more sincere than Stevenson. Also that Ike's humility and friendliness registered on a larger percentage of viewers. In contrast, Stevenson impressed viewers with his humor and speaking ability.

# Congress Asks FCC to Define Policy On Radio Vs. Non-Radio TV Applicants

Washington, Feb. 24.

## BEVO'S 'TOAST' COIN FOR SCHOOL FUND

Bevo Francis, controversial center of Rio Grande College's basketball team, will bow on Ed Sullivan's "Toast of the Town" show in March but will not lose his amateur standing under a special coin deal. Francis will work for no pay but the usual guest fee will be contributed to his school's athletic fund.

Rio Grande's coach, Newt Oliver, will appear with Francis. Latter has been making the sports page headlines via his fantastically high scoring sprees in basketball competition. Rival coaches contend that Francis's has been playing against much inferior teams.

# WHOM No Spanish Omelet in Shifting Of Show Accent

WHOM, N. Y. indie, is racking up potent sales, even during strongest television hours, via its Spanish-language broadcasting schedule. Station, which has been doing Spanish programs for the past six years, last fall jumped its schedule from three hours daily, six days a week, to five hours, added another half-hour last week and is planning additional daily time later this spring.

Programs are aimed at the large and constantly growing Puerto Rican population in N. Y., which station manager Charlie Balfin estimates at 500,000. Together with other Spanish-speaking groups, he figures a potential audience of 750,000 in the city.

Station, in jumping its total programming to five and one-half hours daily, has also departed from the straight music pitch by importing shows and ideas from Puerto Rico. In its Monday through Saturday schedule, it's presenting, besides music and news, a daily half-hour drama, "Marriage of Hate," a 15-minute news wrapup, "Happenings of the Day," a mystery drama and a situation comedy series. All are in Spanish, and

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# WJZ Sets Eva Gabor For Disk Jockey Show

Eva Gabor starts a disk jockey stint for WJZ, N. Y., originating from the Belmont-Plaza Hotel on March 10. Show will be beamed from 12 midnight to 2 a.m., on Tuesday through Sunday nights. Disk show from Birdland, jazz spot, gets trimmed to a 2-6 a.m. stretch.

Miss Gabor's show is being produced by indie packager Murray Kaufman, who also plans to syndicate it via tape recordings.

# Door Closing On TV 'Opening Night'

NBC-TV has taken an option on Bernard Procter's "Police Story" property for sale to Ennds. Latter outfit currently sponsors "Hollywood Opening Night" in the Monday night 9 o'clock segment opposite CBS-TV champ-rated "I Love Lucy," but it's been indicated that "Open House" may: fold, with "Police Story" as the likely successor.

If deal is consummated, "Police Story" will shift to the Coast for an origination from the NBC Burbank studios, with Bill Gargan in the lead role.

Ennds formerly sponsored "Police Story" on CBS-TV, but it was yanked by the web in favor of the Colgate-sponsored "Mr. and Mrs. North."

# TELEVISION'S 'OPTION TIME' BLUES

## Un-American Tobacco Co.?

Hollywood, Feb. 24.

Letters critical of an American Tobacco Co.-sponsored vidpix series are being turned over to the FBI for investigation, according to the current TV Writer, organ of the Television Writers of America. A TWA exec said the story referred to Revue Productions' "Biff Baker, USA" series, with story supervisor Fenton Earnshaw having turned the letters over to FBI for investigation.

Article, tabbed "Blacklisted Audience," quotes Earnshaw as saying "It's a well-known commie technique to criticize a program of this type on non-political grounds in order to destroy its political impact." Series exits CBS-TV April 2 when Luckies stops bank-rolling.

Show deals with an American businessman (Alan Hale, Jr.) in Europe who usually learns of Iron Curtain plotting and takes matters in his own hands to help the United States. The article says one viewer beefed on the grounds the series seems to illustrate that United States businessmen in Europe serve as spies, which is contrary to the State Department's repeated contentions. Article further says Earnshaw is "understandably perturbed," adding "he explains his scripts have been approved by the State Department, FBI and the Department of Commerce, and that the letter is an unfair attack on the show. There is nothing startling about receiving adverse criticism. Every creative artist expects it. But this story supervisor takes his position seriously, confusing his identity with that of the hero of series. He is, he claims, attempting to create positive, constructive kind of propaganda to encourage the American people along the road to worldwide democracy. Therefore any attack on the show is an attack on democracy."

Alan Miller, "Baker" producer for Revue Productions, flatly denied the allegations that complaints were turned over to the FBI.

## CASUALTY LISTS BEGIN TO SWELL

By GEORGE ROSEN

It's "option time" around the networks and the "also rans" in the TV programming sweepstakes are running for cover. The casualty list is beginning to mount as agencies and clients, reappraising the rating charts and the cost-per-thousand payoff, decide it isn't worth it and are throwing in the sponge. This isn't radio; there's literally millions involved, and the Madison Ave., N. Y., fraternity is taking no chances—not if the boys want to remain in the good graces of the client.

The "option time" jitters however, have shifted in another direction this season. Despite the fact that the next two or three weeks may decide the fate of a flock of major nighttime entries on the TV schedules, CBS and NBC are the least perturbed. With choice TV time segments as a premium, there's a waiting list for any availabilities that open up.

This is the era in television when a time renewal is just as important, if not more so, than a program renewal. The webs control the time; once the client gets out there's little likelihood that he'll get back in. Unless he wants to settle for fringe time.

If, for example, Lucky Strike, as happened last week, served notice on CBS-TV that it was cancelling out on "Biff Baker, USA" (because American Tobacco was over-expanding in TV), in no time flat Lever Bros. moved into the Thursday night at 9 period to solidify its program structure. The days when the agency could call the turn on choosing a time slot are gone; the networks decide who gets what and where. If there's a reluctance on the part of the agency and client to scrap a show (unless they're prepared to move in the following week with another), it's only for fear of losing the time franchise.

### Dubious List

A breakdown of the "option time" apprehensions embraces a wide variety of programming on the dubious list. In addition to cancelling out "Biff Baker," and releasing the time, Lucky Strike (see separate story) is engaged in reappraising its other major TV entries.

Procter & Gamble is calling it quits on the thrice-weekly "Those Two" quarter-hour comedy show on NBC-TV, attributing the cancellation of the Martha Stewart-Pinky Lee airer to high time costs. As in the case of "Biff Baker," the time is being relinquished. But the network is something less

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## NBC's AM-TV News Operation a Sharp Then & Now Contrast from 'Stepchild' Status to \$13,000,000 Billings in '52

### Berle's 'Molly & Me'

It looks like there's a "Texaco Star Theatre" future in Gertrude Berg's TV career.

Reaction to Mrs. Berg's integration into the Milton Berle stanza a few weeks back has continued at such a favorable pace that she'll be incorporated into additional segments this season. She goes into next Tuesday's (3) show and will also be written into some future scripts.

Mrs. Berg, under contract to NBC-TV, has been on the programming sidelines all season because of the web's inability to clear time, despite sponsor interest.

News is big business today around the television (and radio) networks, a far cry from the AM days when it generally got a brush-off as a "public service evil" and was relegated to "stepchild status." The television networks today, for example, are grinding out more newsreel coverage than the major film companies—235,000 feet for the NBC-TV news operation alone in January, 1953. The web's news documentary camera squads today represent a global setup, surpassing any news-gathering rivalry.

Take the "NBC Story" of 1952 for example. Under the recently inaugurated pattern of integration spearheaded by Bill McAndrew, the network's radio-TV news combine is a \$13,000,000 annual billings bonanza (with \$5,000,000 alone being grossed from the cross-the-board "Cameo News Caravan," spark-plug of the web's commercial TV news enterprises.) It's a doubly remarkable feat in terms of NBC, since it has meant finding the "feed-em-while-it's-hot" news techniques and developing its own news-camera approaches, to offset the slick CBS news operation and its personality-slanted array of commentator talent which projected the Columbia network into an enviable status.

### Unique Chapter

The job accomplished by McAndrew over the past six months, however, represents a unique chapter in the web saga of multiple reorganizations. It has meant reappraising the domestic staff of 160 and the 60-odd complement of the NBC foreign staff (including stringers) to fit them into the correct slots for maximum impact. Particularly some major reshuffling among the European staff, with the scheduled buildup, for example, of Frank Bourgholtzer, being transferred from Washington to France

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## Duggan Exits NBC Over Demand He Apologize to IBC

Chicago, Feb. 24.

Although Tom Duggan, Chi NBC's acid-tongued sportscaster, and the web severed relations yesterday (Mon.) over issues arising from his vendetta against International Boxing Club, he may return to the network. NBC, it's understood, is keeping the door ajar for the controversial gabber providing he will abide by its ground rules.

NBC says Duggan resigned and he says he was fired over issue of airing an apology to IBC for attack he made against IBC prexy Jim Norris on WMAQ and WNBQ programs.

With NBC-TV's Gillette-sponsored boxing, fetching about \$2,000,000 annually, hanging in balance, NBC brass moved into the picture last weekend and forced matter to a head. When Duggan refused to "cooperate" in getting web off IBC hook, parties parted.

Faced with legal threat and possible hitch on IBC-packaged boxing shows, NBC veep-attorney Gus Margraf and sports chief Tom Gallery brought out to Chi an apology blueprint, acceptable to IBC, which would put the two stations on record as regretting use of facilities to air personal grievances.

Blowup came when web execs informed Duggan he would have to soft-pedal his aggressiveness, especially in relation to IBC.

## It's 'Break Bank' Vs. 'Big Payoff'

NBC-TV, dealt a daytime TV blow with the switchover of the Colgate-sponsored "Big Payoff" to CBS-TV, will slug it out with the rival web by slotting another show with king-size prizes, namely "Break the Bank." Latter program goes into the 3 to 3:30 p.m. cross-the-board period in opposition to "Payoff."

"Bank" became available because of its recent cancellation by Bristol-Myers, which had sponsored the program in the Sunday night 9:30 segment on CBS-TV.

NBC-TV plans to co-op the show as a more attractive sponsor coin lure for affiliates, but the going may be rough in view of CBS-TV's enviable station lineup (including major single-station markets which, though basic NBC affiliates, are going along for the "Payoff" ride on CBS.)

Bristol-Myers is cancelling "Break the Bank" on ABC radio after the March 20 broadcast. B-M has the Monday-Wednesday-Friday periods in 11:30-12 noon strip, with Toni Backing two quarter-hours on Tuesday and Thursday.

Web hasn't yet decided what will replace "Bank." However, Toni will stick with its two 15-minute periods.

### Toni's Switch

Toni is replacing its "Crime Letter from Dan Dodge" on ABC Radio with "Fun for All," an audience participation, on March 6. Show goes into the 8:30 p. m. Friday slot.

Series will star Arlene Frances and Bill Cullen and is packaged by Martin Goodman.

## One Big 'Lux Video Theatre' Seen Behind Lever's Back-to-Back Shift

More than casual interest attends the Lever Bros. switchover of "Lux Video Theatre" from Monday night to Thursday on CBS-TV, giving it a back-to-back identity with another Lever-sponsored package, "Big Town." While some question the decision to move "Lux" from its potent pre-Godfrey berth on Monday into a slot where it will encounter the tough competition from NBC-TV's audience-pulling "Dragnet," behind the Lever move to effect a full hour of Thursday programming is seen the paving of the way for a video successor to "Lux Radio Theatre," oldest and by far the most successful network dramatic entry in broadcasting.

"Big Town" is a vidpix entry. While "Lux Video Theatre," a live presentation, originates from New York, Lever is currently experimenting with some film pilots with an eye toward eventually berthing the show in Hollywood and latching on to the type of valuable properties and stars that projected "Lux Radio Theatre" into its pre-eminent position.

In the interim, it's anticipated that, when the proper vehicles and stars become available, Lever Bros. will merge the "Lux" and "Big Town" half-hours into a 60-minute showcase to test the idea of a full-blown "Lux Video Theatre."

## Coke Sitting It Out Until Next Season

After several abortive attempts to crash the bigtime video program rosters, Coca-Cola has chimed in with a "count me out"—at least until next fall. Initially, the Coke outfit tried to negotiate a deal for a Rosemary Clooney show with an eye on the NBC-TV Saturday night at 8 slot when "All Star Revue" exits the time. Paramount studios, however, refused to permit Miss Clooney to do a regular TV series.

Coke execs then blueprinted a CBS-TV Saturday night half-hour musical stanza, but this, too, conked out.

## PHILIP MORRIS PREPS 'LUCY' SUMMER SUB

Desilu Productions, which packages the Philip Morris-sponsored "I Love Lucy" series, is mulling a new vidpix series designed as a summer replacement for "Lucy" on CBS-TV.

New comedy series will bring Eddie Quillan into the vidfilm picture. Desi Arnaz and Don Sharpe currently blueprinting the

### Henry White to Biow

Henry White, who recently exited CBS-TV as business manager of the program department, has joined the Biow agency.

White moves into the agency's radio-TV department as a program coordinator.

## B&A Getting Off Groucho Hook In Switch to Mon.

In the sequence of major programming shifts at CBS-TV resulting from the "Biff Baker, USA" cancellation and the switchover of "Lux Video Theatre" from Monday night at 8 to the "Biff" Thursday at 9 period, the Burns & Allen program is inheriting the valuable Monday segment; which immediately precedes the top-rated "Godfrey Talent Scouts."

Thus the B&A program, co-sponsored on an alternate week basis by Carnation and Goodrich, finally manages to get off the hook in stacking up against the more

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## Drag on Luckies' \$8,000,000 TV

The Lucky Strike television programming agenda for '53-'54—a five-way network programming spread representing an annual outlay in excess of \$8,000,000—is due for some fast and furious reappraising, with Paul Hahn, American Tobacco prexy, and Ben Duffy, the BBD&O agency's No. 1 chieftain, collectively engaged in putting the individual high-priced components through some double-barreled sifting. It's too early to tell yet, but come next September, and Luckies may find itself with a stable of TV entries far removed from its present lineup.

If, as is reported, there are more than the usual anxieties confronting the BBD&O-American Tobacco high command, it's because even with good programming rosters the ciggie companies today are going through a panicky transitional era attending the consumer switchover to the king-size product. (Fact that Al Lyon, kingpin at Philip Morris, was obliged to make an in-person appeal to "I Love Lucy" viewers to buy his cigarets, even in the face of the program's fabulous rating payoff, is indicative of the current

stress and confusions abounding in cig-sponsored shows.)

Lucky Strike finds itself endowed with something less than Top 10 programming, despite its costly investiture in the TV sweepstakes, with the scoreboard at the mid-February mark reading thusly:

### Dubious Entry

Ciggie company recently cancelled out on "This Is Show Business" in the Sunday 7:30 p.m. CBS-TV period, installing in its place the new Ann Sothern vidpix series, "Private Secretary," which, on the basis of critical reaction, looms thus far as a dubious entry. Fact that the opposition show on NBC-TV, "Mr. Peepers," is riding high in the Nielsen sweepstakes, is also a factor militating against the Lucky Strike slot.

Jack Benny occupies the segment once a month (next season he's scheduled to move in on an alternate-weekly basis, with probability that he'll scrap his radio show), but the "Peepers" ascendancy into the bigtime rating payoff could conceivably invite a switchover of Benny into a new time segment.

With CBS-TV ruling the Monday night rosters (Godfrey, "Lucy") and

with Red Buttons now solidly entrenched in the 9:30 (after "Lucy") slot, the Luckies-sponsored Robert Montgomery dramatics has been coming off second best in the competition. Because of the cost, Luckies is sharing the sponsorship tab with Johnson's Wax. Decision on the '53-'54 ride will probably depend on continuance of an alternate-week bankroller.

"Biff Baker, USA" vidpix series occupies the Thursday 9 p.m. segment on CBS-TV for Luckies. "Biff" is being cancelled on April 2, after 21 weeks, (client is committed to 26 but will use the remainder as summer replacement).

Poser, too, is the Saturday night "Hit Parade" stanza, with its \$40,000 weekly budget, making it one of the more expensive shows on a cost-per-thousand basis. Luckies has been scanning the sponsor horizons for an alternate client, but without success. It's now in the No. 16 spot on ARB ratings for January, enjoying an audience pickup from the preceding "Show of Shows." Whether it stays on next season, or in the same period, will largely depend on what happens to "Show of Shows."



# Merger Hypo Perks ABC Radio Too; Meredith, Peerce, Whiting Signed

The increased tempo at ABC, resulting from the hypo of the AB-PT merger, is being felt in a new programmatic upsurge under the direction of web prexy Robert E. Kintner. While the web announced last week the inking of two Music Corp. of America vidpic pilots, built around Paul Hartman and Dennis O'Keefe, the new heat is also being projected in radio, with an emphasis on music and news on Saturday, Sunday and Monday evenings.

Kintner concept is (1) to capitalize on those three nights on music and news as the spheres in which radio scores best and (2) to program in blocks, keeping dialers tuned in with a "mood" approach. The "boxoffice" lure of names will be utilized also, with thrush Margaret Whiting to femcee the Saturday night lineup of pop tunes, Burgess Meredith to handle the in-between music shows on Sunday evening and Metop star Jan Peerce to emcee the serious music block on Monday, which will be built around the skein's "Metropolitan Opera Auditions" at 9 p.m.

Sunday evening tuners will be anchored between the early evening news-and-commentary sessions and the 9 p.m. Walter Winchell gabcast. The Monday evening longhair stretch presages a battle with NBC, which has "Railroad Hour," "Voice of Firestone," "Telephone Hour," "Band of America" and "Encore."

In the video sphere, Hollywood will assume a new importance. Kintner and AB-PT prexy Leonard Goldenson, who trek to the Coast next month, will prow for talent and properties, with comics and situation comedies getting a high priority. ABC-TV has for three years had one of the biggest Coast tele setups, the 30-acre old Vitagraph lot, but at present it is feeding only one half-hour, "You Asked For It," to the web, via kinescope.

**Phillipson Stays on Coast**  
William Phillipson, who had been slated to come east as assistant to Kintner, will remain on the Coast as general manager of the western division. Several departments, legal, labor relations, publicity and public affairs, which previously reported directly to Kintner, will now be under Ernest L. Jahneke, assistant to the prez, on an administrative level. Phillipson will report to Earl Hudson, veepee moving to the Coast from the UPT setup and taking over the L. A. reins March 23.

Regarding real estate, AB-PT finance chairman Edward J. Noble has been making a swing across the country looking over properties. It's considered likely that the skein may buy some sites to replace space it now rents, similar to its purchase of real estate in N. Y. enabling it to move out of rented quarters. It completes shift from the RCA Building April 1.

Additional program upbeat is (Continued on page 34)

## School Kids Like TV With Lunch

While moppet-slanted shows have been pushed off some TV channels in the late afternoon to make way for more lucrative stanzas directed at adults, the kid programs are proving potent in noon slots. Although program toppers hadn't considered the mid-day period as a good bet for juve series, it's been found that a large part of the school population returns home for lunch, with the youngsters taking their meals beside the TV screen.

WNBQ, Chi, was one of the first outlets to schedule such a program and several other telecasters have followed suit, including WNBZ, N. Y.; WPTZ, Philly, and WNBK, Cleveland.

At WNBZ, the Herb Sheldon strip in the 12-1 p. m. span pulled 85,000 valentines, hand-made by kids, in two weeks. On the basis of that demonstration of audience lure, five new participating bank-rollers were inked for the series last week, including B. F. Goodrich (for Keds), Birdseye, Loft candy, Pancardon and Big C Chocolates. Situation points up the value of mail as a sales-convincer.

## CBS Wants Joel Grey As Jackie Gleason Sub

Joel Grey, one of the more youthful entrants in the show biz comedy fold, may get the nod as star of the projected series under consideration by CBS-TV as summer replacement for the Jackie Gleason show.

Network is blueprinting a 60-minute variety show along the same lines as the Gleason stanza, with an eye toward retaining the same sponsorship auspices on a full-year basis. Deal, however, is still contingent on Grey's availability. It will be his first TV series, although he's guested previously for Eddie Cantor on "Colgate Comedy Hour."

## Radio Fringe Time A Chi Best-Seller

Chicago, Feb. 24.  
One of the more prominent features of the changing radio pattern being wrought by the prime time dominance of TV are the new values being put on those hours which not so many years ago were considered practically throwaway fringe time.

Case in point is WMAQ, NBC's Chi radio anchor, where plans are being blueprinted to resume around the clock operation to accommodate those clients who have expressed an interest in post-midnight time. Station next month is expanding Jack Eigen's Chez Paree remote a half-hour nightly to run until 1:30 p. m. Move is being made to take care of the bank-rollers standing in line to get aboard the strip, currently SRO in its hour and 45-minute size.

Increasing interest in the Eigen late-nighter has prompted thought toward reviving all-night programming. WMAQ had a 26-week try at 24-hour programming last year when Polk Bros. took over the pre-dawn block. Plans this time, however, are to offer the period to a group of clients.

Interest in the relatively cheap late night hours is in line with the trend which has projected the early morning eye-opener time slots into highly salable commodities. The 7 to 9 a. m. strip has become a fast seller at all the Chi AMers.

## Rival Brewery Sticks With St. L. Cards, Despite Anheuser-Busch Buy

St. Louis, Feb. 20.  
Although Anheuser-Busch, one of the world's largest suds makers, purchased the St. Louis Cardinals' Friday (20), the Griesedieck Bros. Brewery Co., a rival, will continue to broadcast the play-by-play of all Cardinal games through the forthcoming season. What will happen for the 1954 season is a matter of much speculation as the Griesedieck Bros. contract with the Cardinal ball club terminates at the end of this season.

When announcement was made of the purchase of the ball club for \$3,750,000 from owner Fred Saigh, who recently received a 15-month prison jolt and a \$15,000 fine for income tax evasion and was virtually kicked out of baseball, August A. Busch, Jr., prexy of A-B was asked about the current radio setup. "I don't think that makes a great deal of difference," Busch stated, "I am going at this from the sports angle and not as a sales weapon for Budweiser beer. Griesedieck has the radio rights under contract for this year. If they choose to go through with it, it will be alright," Busch stated. He also said his company has no intention of trying to buy the Griesedieck contract.

**Ray Jones to Texas**  
Ray Jones is checking out of CBS-TV sales this week and is going to Texas.  
He joins KGUL-TV in Galveston as assistant to the general manager. Station is a CBS affiliate.

## KGKL's 250G Sale

San Angelo, Tex., Feb. 24.  
Lewis O. Seibert heads a group who have purchased KGKL here for a reported sum of \$250,000. He has been veepee and general manager of the outlet for the past 10 years.

He also owns interest in KPLT, Paris, Tex. and WEAR, Pensacola, Fla.

## Johnstone's TV Format for Ike

A plan for TV-radio-press coverage of President Eisenhower's conferences was forwarded to White House press chief James C. Hagerty last week by G. W. (Johnny) Johnstone, AM-TV director for the National Assn. of Manufacturers.

Writing personally, and not as an NAM exec, Johnstone suggested that Ike's confabs be covered by a representative but small group—12 reporters plus a TV crew and tape recording engineers. His proposal is that the conference be on film for TV and newsreels, on tape for radio, and mimeographed for the press. Edited prints, tapes and stenographic report would be supplied to the various media with costs on a prorata basis.

Johnstone proposes that the conferences be scheduled on a semi-monthly or monthly basis with "emergency" confabs at the discretion of the President. Conferences would be moderated by a "liaison correspondent," a name AM, TV (r press correspondent, on a rotating basis. He envisages a representative group, including one person apiece from a national tele chain, national radio chain, indie tele station, indie AM station, national press association, individual newspaper, one visiting U. S. newsman and one visiting foreign newsman, rep of a national theatre tele or newsreel outfit, rep from a still photo syndicate and rep of an indie still photo firm.

## Yankees May Bypass WPIX Fore-Aft Spot Vacated by DiMaggio

N. Y. Yankees may go without a third TV commentator to handle the pre- and post-game color. Team has so far been unable or unwilling to sign a sportscaster for the spot vacated by ex-Bomber Joe DiMaggio on WPIX, N. Y. Daily News station, which televises the games.

A Yankee spokesman said "It's quite possible" the club may stick with Mel Allen and Jim Woods as a two-man AM-TV team and dispense with the services of a third commentator. Allen is a longtime Yankee broadcaster, handling both tele and radio, the latter via WINS. Woods was signed recently as second man, moving up from Atlanta, where he did both AM and tele commentary on the Atlanta Crackers games.

## O'NEIL'S 929G PROFITS FROM B'CAST HOLDINGS

General Tire & Rubber Co. gleaned a net profit of \$929,342 from its General Teleradio holdings in 1952, the company's annual financial report showed. The radio-tele profits amounted to nearly one-seventh of the total year's profit for the rubber company.

General Teleradio, the wholly-owned subsidiary of General Tire, owns the Don Lee and Yankee networks and owns 58% of the Mutual Broadcasting System. President of Teleradio is Tom O'Neill, who is also president and board chairman of Mutual and a vice-president of General Tire.

## O'Meallie Vice Wheelahan As WSMB (N.O.) Manager

New Orleans, Feb. 24.  
John R. O'Meallie resigned Wednesday (18) to take over post of veepee and general manager of WSMB effective March 1. He succeeds Harold M. Wheelahan, who managed the ABC affiliate for the past 25 years.

O'Meallie joined WTPS as commercial manager in 1947. Prior to that he was a retail advertising account exec of The Times-Picayune-New Orleans States, combo,

## From the Production Centres

### IN NEW YORK CITY . . .

CBS' Ed Murrow addressed inauguration ceremonies of CCNY's new prexy, Dr. Buell Gallagher, last week . . . Red Barber named national radio chairman of Sunday School Week, April 13-19 . . . CBS v.p. Lou Hausman back after Haitian vacation . . . Louis Dorfman upped to associate director of sales promotion and advertising for CBS Radio . . . Louis Isaacson, ex-Sterling agency, named controller for Friend-Reiss McGlone . . . "Sunshine Sue" interviewed Rep. William A. Winstead, who's plugging for a National Hillbilly Music Day, on her "Saturday Night—Country Style" CBS stanza Saturday (21) . . . Maestro Alfredo Antonini to Canada yesterday (Tues.) to conduct the Toronto Symph . . . CBS' "Our Biss Brooks" has the cover story in current Life mag on most beautiful school teacher . . . Latter being wine and dined in N. Y. this week.

WOV's Ralph Weil off this week on a Caribbean cruise. Upon his return, Arnold Hartley, dittoes . . . Dorothy Gordon to femcee a roundtable discussion from the Columbia Scholastic Press Assn. confab via NBC March 14 . . . Disk jockey Bert Wayne back at WNEW after two years away for his health . . . Dennis Morgan dropped out of Sunday's (1) "Theatre Guild" play on NBC due to infection; John Lund will sub . . . Martin S. Pollins, ex-WAAT, has rejoined WNJR, Newark, as national sales manager . . . Leona Powers, marking 50 years in show biz, feted by fellow thespians on NBC's "My Son Jeep" Sunday (22) . . . Frank Dennis, ex-Ruthrauff & Ryan, has joined Doherty, Clifford, Steers & Shenfield, as veepee and director of radio-TV commercials . . . Edward F. Libby, former Marine Corps AM-TV officer, joined the Harold C. Meyers agency as producer and sales rep. One of his first duties will focus on a half-hour musical variety TV show starring Bob Pitkin, musical comedy player, and Pee Wee Erwin orch, which the agency is peddling . . . Leon Goldstein, WMCA veepee and program chief, in St. Louis participating in the National Education Assn's Department of Audio-Visual Instruction annual convention . . . Mutual ad-pub veepee Bob Schmid off for a four week European jaunt . . . WNEW program chief Bill Kaland skedded to speak at Queens College March 10 . . . Flack Mike Jablons vacationing in Mexico . . . WHOM deejay Willie Bryant voted most popular man in Harlem in an Amsterdam News poll, also profited in the March Magazine Digest . . . WHLL, Hempstead, using high school students as writers, directors and announcers of their own Saturday morning show . . . WOR sales chief Bill Crawford taking two week vacation following his jaunt to the Brokers and Cannors convention in Chi this week . . . Jack Walker and Evelyn Robinson take over emcee chores on WOV's post-midnight ailer from the Palm Cafe in Harlem.

Bernard Dudley, the ex-radio-TV announcer, now prexy of Southwest Oil Corp. outfit, is drilling in Oklahoma.

### IN HOLLYWOOD . . .

Frank Samuels, coast radio-TV head of the William Morris agency, will pass the next three months in the east on client deals . . . Hobe Donovan, who wrote the Smilin' Ed McConnell show for the past 10 years, turned author and had his first time, "Wind of the Desert," accepted for publication . . . Intimates of Red Skelton want him to forget about radio and all else for rest of the year. Shock to his nervous system from recent surgery will take that long to wear off, they say . . . Harry Owens got the jump on his songwriting confreres by coming out first with a song on Hawaii's impending statehood. It's called "Hawaii Is the 49th Star" (in the Flag of the USA) and may be accepted as the island's official song . . . Carroll Carroll, who closed the Ward Wheelock agency, which he headed, is dusting off his type mill. He used to write all those words that used to spill from Bing Crosby on "Kraft Music Hall" . . . Irving Fein, CBS radio director of publicity and exploitation in Hollywood, in N. Y. for summer campaign planning . . . George Baron named general manager of KOWL, Santa Monica, which recently transferred ownership from Arthur Croghan to Robert McClure and the Fink brothers.

### IN SAN FRANCISCO . . .

Paul Scheiner named KGO station manager, replacing C. L. McCarthy, now owner-manager of KROY, Sacramento. Scheiner, former KGO sales boss, was succeeded by John Hansen, ex of KECA, Hollywood . . . KNBC changes: Jane Lee (Dorothy Rankin) resigned after 10 years conducting "Woman's Magazine of the Air;" Doug Pledger launched daily 45-minute platter-chatter show, 9:30 a.m.; Marjorie King signed to voice daily interview series, 11:30 a.m., beginning March 1 . . . Bill Weaver emceed Marie Wilson's p.a.'s at Golden Gate Theatre . . . Ralph De Salle joined KCBS production staff to handle "Waitin' for Weaver" and "This Is San Francisco" shows . . . Prexy Frank White in for looksee at local NBC property . . . New fathers of new sons: Phil Markinson (KYA) and Ted Carlson (KROW) . . . And a son for Dexter Scherling of KGO . . . New jobs: Ed Dunbar to NBC net sales, here; Stan Johnson to CBS sales . . . Visitors: James Melton; Gordon MacRae; Pauline Frederick . . . KCBS's Doris Macdonnell to wed Guernsey Frazer, Jr. . . . Wanda Ramey subbing for vacationing Elaine Doyle on the Les Malloy shows.

### IN CHICAGO . . .

Chi veepee Harry Kopf in New York on biz . . . Bud Campbell will do the play-by-play on 10 Chi Cubs' exhibition games teeing off March 7 via WIND . . . Ted Kudelko upped from sound man to producer status at WBBM, handling Julian Bentley's 6:45 p.m. newscast and Kay Ashton-Stevens' 11 p.m. show . . . WMAQ expanding Jack Eigen's "Chez Show" another half-hour to make room for additional clients. Nightly stanza is currently SRO with 14 bankrollers sharing the present hour and 45 minutes . . . Chi NBC news chief Bill Ray guest-speaks on radio-TV freedom of information at the Michigan State Radio-TV Conference at Lansing, Mich., March 6 . . . Western singer Dan Carter taking over a five-minute slice of WBBM's early morning "Country Hour" . . . Harry Leckrone, formerly farm editor at WLW, Cincinnati, has joined the J. Walter Thompson public relations Dept. . . . Otto Bremers, assistant manager of the WNBQ-WMAQ ad-promotion department conducting a series of advertising workshop classes for the Central YMCA adult education program . . . Mennen Shave products renewed Joe Foss' 7:15 a.m. WBBM news for another 52 weeks . . . Bill Albert Sheetz (O' Bill Albert) has come up from WLEX, Lexington, Ky., to join the WENR announcery, working on the station's "Country Junction" folk music show . . . Red Blanchard hosting a 40-minute morning deejay strip on WLS.

### IN PHILADELPHIA . . .

Gene Autry, in town for show at Arena, will make guest appearance, sauntering through WCAU-TV's live Western "Action in the Afternoon," Friday (27) . . . Bill Stern and Ray Arel, announcer and matchmaker for ABC's Saturday night boxing bouts, were guest speakers at Cigar Table of Philadelphia dinner in Penn Sheraton (19) . . . Harvey Huston, former New York and Maryland radio exec, is the new program director at WKDN, Camden . . . Lee Stewart, partner of Bob Horn on WFIL-TV's matinee "Bandstand," will launch new daily morning program "TV Coffee Club," beginning (23) from 9 to 10:45 a.m. . . . Joseph S. J. Mayer, assistant director Internal Revenue, Phila-

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# NO WRITERS' CRAMP IN VIDEO

## Era of the 'Shorts'

A new word in the radio lexicon is the "short," an eight-second announcement sold by the local station in the 30-second break between network programs. While outlets have been selling these for some time, they are currently assuming new importance and as a result the Station Representatives Assn. this week will announce standards for the shorts. SRA, incidentally, frowns on the tags "quickies" or "shorties."

Generally speaking, the trend in the AM spot announcement field has been towards 60-second plugs, with most bankrollers feeling that a full minute is needed to tell their story. However, some advertisers believe that their strategy is best served by the shorts. Hewitt, Ogilvy, Benson & Mather, for instance, has been using them heavily for Rinso.

As a result of the increased demand for the shorts and the fact that requirements have differed from station to station, the SRA is standardizing them at eight seconds, or 16 words. Last year the organization helped standardize IDs eight-second shared station identification announcements in TV. Almost all TV stations have subscribed to the ID standards, SRA topper Tom Flanagan reports.

## Calvary Church Hour Now 'Twisting Devil's Tail' to Yearly Tune of 70G

When the Calvary Baptist Church Hour takes to the air next Wednesday (4) on WGMG, N. Y., it will mark the 30th anniversary in broadcasting of the oldest gospel program in broadcasting. The 107-year-old church, the center of evangelism, started broadcasting over its own station in 1923, and has been at it continuously since.

Broadcasting history of the church has been as colorful as its leaders. In 1923, when it took to the air over WQAO, its own 1,500 transmitter, Dr. John Roach Stratton was in the pulpit, denouncing the theory of evolution, divorce, nude art, the shimmy and ouija boards. While the vigorous fundamentalist concentrated his attention on these matters, he proved himself something of a prophet with the statement that "radio is destined to take a place second only to the newspapers as a means for immediately and directly reaching the masses of the people. . . . I hope our radio system will prove so efficient that when I twist the devil's tail in New York his squawk will be heard across the continent."

Church soon found that it was operating on the same frequency as WHN, and a policy was evolved whereby WHN would bow off the air while the church program was

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## WPIX Starting Color TV Tests On Installation Of 100,000-Watt Setup

WPIX, N. Y. Daily News station, starts color TV transmission experiments late this week, coincident with the installation of its new 100,000-watt transmitter.

Station will test the high-powered transmitter for wrinkles in color transmission, using the new National Television Systems Committee's compatible color system for the experimental signals.

Tests will attempt to determine, using NBC's color program material and equipment, just what kind of color and black-and-white reception of color signals are obtained on N. Y. sets with the new RCA transmitter. It's the first test of color signals on the newly-manufactured 100,000-watt, and findings will be made public after completion of the test May 2.

WPIX will use the call letters K22XNK for the color programs, which will be beamed between 8 and 11 a.m. daily. Station will use the 100,000-watt transmitter for its regular broadcast too, marking conversion from its former 21,000 watts.

## Ch'field Taking Full Ride on 'Stork Club'

Chesterfield, currently backing alternate-week editions of "Stork Club" on CBS-TV, picks up the tab every week effective April 4. Gemex has been taking the alternate edition of the 7-7:30 p. m. Saturday show.

Giggle's agency is Cunningham & Walsh.

## Dig That Diva!

Metropolitan Opera stars, swapping humorous yarns about the musical world and its personalities during an intermission in the Saturday (21) performance of "La Boheme" on ABC radio, came up with this quip about the "chemical components" of a w.k. singer:

"She's 40% conceit, 30% throat trouble, 20% agent's fees, and 10% talent."

## N. Y. B'casters Cautioned On Hearing Pickups

Networks and stations in New York State have been rudely awakened to the fact that a law put on the books last year bars the picking up of most hearings from within the state's boundaries. That would include radio, TV or news-reel coverage of the probes by Sen. Tobey on waterfront crime and by Sen. McCarthy on the Voice of America, both slated to hit N. Y.

Situation is brought into focus by a letter from Wendell P. Brown, solicitor general in Albany, for Nathaniel L. Goldstein, state attorney general, informing stations of the amended law, Section 52 of the state's Civil Rights Law, which declares, "No person, firm, association or corporation shall televise, broadcast, take motion pictures, or arrange for televising, broadcasting or taking motion pictures within this state of proceedings in which the testimony of witnesses by subpoena or other compulsory process is or may be taken, conducted by a court, commission, committee, administrative agency or other tribunal in this state." Violations are termed a misdemeanor.

Some broadcasters feel it is an attempt by the state to control AM and TV, which are under Federal regulation, and that it discriminates against AM, TV and the newsreels in favor of printed news media. They feel that the timing of the letter indicates an attempt

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## 'CONTINENTAL' DICKERS WMGM RADIO SERIES

Renzo Cesana, better known to tele audiences as "The Continental," is dickering with WMGM, N. Y., for a daytime AMer. Negotiations aren't completed yet, but it's understood the show would be a pitch at the housewife, with some music.

Cesana's "Continental" is no longer on tele in its original form, but he's got a syndicated-film show spotted locally. This would be his first radio venture, aside from guest appearances.

## MARKET BETTER FOR FREELANCERS

Dramatic shows on television are relying on the freelance writer to a much greater extent than in radio. In AM it was usual for one scripter or writing team to grind out, week after week, a half-hour original for "the little theatre off Radio City." But in TV, where the need for fresh yarns and stories is so great, it's proving too grueling a strain for one scrippsmith to carry the load.

Even in some situation comedies and private-eye stanzas, where one scribbler gets screen credit, he often supplements his own scripts with editing and polishing the story lines of others. Some of the hour-long shows which had been relying on a stable of writers are now actively soliciting material from freelancers outside the circle of regular contributors.

The problem was pointed up recently at a meeting which NBC vice-chairman of the board Sylvester L. (Pat) Weaver, Jr., had with writers and their agents. Weaver stressed that the networks are dependent on authors and asked for new, original ideas. The big question raised by the typewriter wielders was, "If we do get something new, whom do we submit it to?" A significant development was last week's appointment of Robert Alan Aurthur, himself a frequent writer for the show, as literary editor of NBC-TV's "Philco Television Playhouse," to facilitate the procurement of teleplays.

NBC-TV, which recently pacted Robert E. Sherwood, last week inked Thomas W. Phipps to do 12 hour-long scripts in a year, giving the web material and the writer a guaranteed income.

### Suspense Field Acute

The shortage of writers is particularly acute in the suspense field, according to directors of mystery and mayhem series. Some agency toppers, concerned about the sameness of whodunit plots, are trying to lure into tele some top screen scenarists, but as yet don't have the big coin to offer.

One reason for the mystery writer shortage, it's said, is the "blacklist" which virtually has forced out of the industry several names with a reputation for developing the documentary type of thriller. A further factor is the formula taken by many criminals, emphasizing heroics and violence, with some scripters consequently moving into other pastures that

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## Westinghouse's \$8,500,000 WPTZ Buy; Philco Unloads NBC Affiliate

Philadelphia, Feb. 24.

Philco Corp. has sold television station WPTZ to Westinghouse Radio Stations, Inc. for approximately \$8,500,000. Sale was revealed in a statement issued jointly by E. V. Huggins, president of the Westinghouse chain, and James H. Carmine, vice president of Philco.

Deal is subject to approval of the FCC and the transfer of ownership not expected to take place for a month or more, depending upon state of the FCC docket. Switch will bring on little physical change since the WPTZ studios and offices have been located in the Westinghouse-owned KYW Bldg. since 1947.

WPTZ, the only one of Philadelphia's three television without radio affiliation, under new deal will have the same management as KYW. Both WPTZ and KYW are NBC affiliates.

Endorsement of the sale by the FCC will lead KYW to withdraw its bid for UHF channel 17, which was submitted in June, 1951. In addition to KYW, the Westinghouse chain also operates WBZ-TV, in Boston, and radio stations in Pittsburgh, Boston, Springfield, Mass., Portland, Ore. and Fort Wayne, Ind.

Huggins indicated that the present staff at WPTZ will remain under new ownership. Ernest B. Loveman, vice president and general manager of Philco Television Broadcasting Co., is in charge of the outlet.

In explaining the move, Carmine said: "Television broadcasting was undertaken by Philco 20 years ago in order to gain first-hand experience in this field and to augment the company's early research and engineering programs on TV receiving sets. Sale of WPTZ at this time will enable Philco to concentrate its activities in its principal fields of research, development and production of television sets, radios and major appliances, and the manufacture of electronic equipment for the Government and industry."

WPTZ, the only station operated by Philco, is one of the nation's pioneer television stations. It was established in 1932 as an experi-

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## Cadillac Back Into Network Radio Via CBS; Out Since '37

For the first time since 1937, Cadillac is buying network radio. General Motors unit has bought the Sunday 5:30-5:45 p. m. period for "Cadillac Choral Symphony," conducted by Dr. Frank Black, on CBS Radio, via MacManus, John & Adams. Back in '37, Cadillac had a show on NBC.

Contract is for 13 weeks and covers 19 stations, with the web feeding another show to the rest of the skein. As a result of the sale, the Bob Trout world news roundup, previously aired at 5:30, is being trimmed to 10 minutes, in the 5:45-5:55 p. m. At 5:55, web is inserting the Cedric Adams briefie for Sonotone.

Adams has been skedded at 4:55, but that period is being taken over due to the expansion of Arthur Godfrey into the 4:30-5 p. m. with Rybault picking up the tab. King-an Foods has the Godfrey digest in the 5:55-30 stretch.

## Davison Resigns 'Variety' In Chi for Zenith Post

Chicago, Feb. 24.

Farrell Davison (Dave), Chi VARIETY radio-TV staffer for the past three years, has resigned to join Zenith Radio Corp., effective March 14.

He'll work in Ted Leitzell's public relations dept.

## Walker Deplores FFC Budget Cuts: 'False Economy'

Washington, Feb. 24.

It's false economy for Congress to cut down year after year the appropriations of the FCC in the face of vastly increased demands for services which add to the nation's wealth. Commission chairman Paul A. Walker told the House Interstate Commerce Committee Friday (20) at a briefing session to acquaint new members with agencies under their jurisdiction.

While recognizing the need for reduction in government expenses, Walker told the Committee that in the expanding broadcasting and communications fields "progressive limitations" on FCC budgets "can only result in additional delays in establishing activities of a wealth producing nature."

Communications facilities, he testified, "are being increasingly utilized to provide widely-varied and ever-expanding services to the public which, directly or indirectly, contribute to the soundness of the nation's economy: either as important new aids to production or the furnishing of essential services or, as in the case of TV broadcasting, as an important new area of economic activity in and of itself."

"We do not believe that it is

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## How They're Rated & What They Cost

American Research Bureau rating figures for January, '53, project NBC-TV into the Top 25 lead with 14 entries. CBS-TV has 10 and ABC-TV one. Interesting aspect of the lineup reveals that there are seven filmed properties among the Top 25 favorites. Conspicuous by its absence from the lineup is the NBC-TV Saturday night "All Star Revue," while its competition, the Jackie Gleason Show, winds up in the No. 12 spot.

Lineup follows:

	Network	Rating	Cost (Exclusive Of Time)
I Love Lucy	CBS	68.2	\$38,000
Godfrey's Talent Scouts	CBS	61.5	25,000
Godfrey and Friends	CBS	52.9	25,000
You Bet Your Life	NBC	50.6	20,000
Texaco Star Theatre	NBC	50.1	50,000
Dragnet	NBC	48.6	30,000
Your Show of Shows	NBC	43.8	29,700
What's My Line?	CBS	41.6	8,500
Colgate Comedy Hour (Abbott & Costello)	NBC	40.0	50,000
Fireside Theatre	NBC	39.8	18,000
Our Miss Brooks	CBS	39.8	27,200
Jackie Gleason Show	CBS	37.4	54,000
Mama	CBS	36.5	11,500
T-Men in Action	NBC	35.4	15,000
Toast of the Town	CBS	35.2	25,500
Your Hit Parade	NBC	34.6	40,000
Television Playhouse	NBC	34.1	26,000
My Friend Irma	CBS	33.8	20,500
Blue Ribbon Bouts	CBS	33.7	15,000
Cavalcade of Sports	NBC	33.6	15,000
Big Story	NBC	33.4	17,000
Robert Montgomery Presents	NBC	33.0	33,000
Life of Riley	NBC	32.7	25,000
Kraft TV Theatre	NBC	32.6	17,500
The Lone Ranger	ABC	32.4	17,000



## CURTAIN TIME

(Premation Was a Woman)  
With Beryl Vaughan, Geraldine Kay, Peter Collins, Toni Gilman; Hugh Downs, announcer  
Producer: Harry Holcombe  
Director: Lynwood King  
30 Mins.; Wed., 9:30 p.m.  
CHI DODGE DEALERS  
WNBQ, Chicago  
(Grant)

Just when the Chi thespian fraternity was beginning to despair of ever having a dramatic show going again on the local TV channels, Grant Advertising and the Chi Dodge dealers came along with a tele version of "Curtain Time," patterned after a demised NBC radio series of the same name.

The new project has to be judged pretty much by network standards since it may be assumed the Windy City audience uses a "Kraft Theatre" or a "Studio One" as its benchmarks rather than any Chamber of Commerce loyalties. Despite the obvious budgetary limitations of a strictly local enterprise, the opening show (18), "Pygmalion Was a Woman" demonstrated that the basic technical and talent tools are available to permit the series to compare adequately with the network yardsticks. That is, if on further outtings the series can overcome that old scripting bugaboo which got the first show off to a weak start. That's a problem not limited to the lesser budgeted local productions.

The fluffy yarn, penned originally for the radio series by Irene Colvin and adapted to TV by Marv David, failed to match the competency of the four-member cast and the pro league camera work turned in by director Lynwood King's WNBQ crew.

Lightweight story had to do with the daughter of a charm school mistress who fell in love with one of the male clients while helping him smooth out his rough edges. Guy signed up for the course because he had a secret crush on a glamour TV star. Mom steers the fellow back onto the right track by getting the queen to go into a dumb dame act when the two finally met.

The four managed to breathe some life into the stock characters. Beryl Vaughan was especially good as the love-smitten daughter. Peter Collins handled satisfactorily the tough quickie transition from a roughneck to a smoothy. Geraldine Kay came through with a highly professional job as the mother and Toni Gilman scored with her dumbbell switch.

Hugh Downs worked the blurbs in his usual proficient fashion.

Date.

## SEARCH FOR SONGS

With Del Courtney, Jack Washburn, Tommy Paige, Patty Pritchard  
Producer: Del Courtney  
Director: Jim Eakins  
30 Mins.; Tuesdays, 8 p.m.  
SYLVANIA TV  
KPX, San Francisco  
(Durstine)

It was rough sledding on the kickoff (17) for this song search idea originated by Del Courtney a year ago for his informal Sunday matinee series.

In a tuxedo setting with a 12-man orchestra it failed to achieve its great expectations due to inferior photography and wordy interruptions about a double contest gimmick. Designed to be a musical, it descended into talkative depths and was never able to excavate itself.

Song-writing viewers submit numbers from which three are screened for each show. They are vocalized by Tommy Paige, Patty Pritchard and Jack Washburn with a bandstand backing.

But viewers' interest lagged lamentably as Del went through staid introductions of his panel (Red Nichols, Bonnie Baker, Meade Lux Lewis) presented the competing song writers, explained how viewers could enter the contest plus details about a subsidiary competition in which viewers can pen lyrics to an original tune prepared by Courtney and his group.

Unbalanced mikes favored Courtney's talk sessions, but gave a weak ear to the singers. Winning song on the premiere was chirped by Jack Washburn whose suave delivery, contrasted with Pritchard and Paige, may have unduly influenced the jury. The boy is star bound!

Show needs verbal tightening, much more music including bonus bits from big hits, and camera angles that will not make the brasses look like a sea of TV antennas waving in a hurricane.

Dicit.

## Tele Follow-Up Comment

The Met Opera's studio presentation of "La Boheme" on CBS-TV's "Omnibus" last Sunday (22) was a beautiful production. Like last month's initial Met try with "Fledermaus," it took up the whole 90 minutes of "Omnibus" time, for one of the best things in the 16-week series. Staged especially for TV, in a well-condensed version by Met asst. manager John Gutman that retained all the essentials, the lovely musical romance of the 19th century Paris Bohemians came off with a high grade of artistry and appeal.

Cast chosen was especially good, in attractive young people who could act as well as sing. First-rate singers, they enunciated clearly (with only occasional exceptions) so that the new colloquial English libretto by Howard Dietz, with its sentimental passages and cute rhymes, was completely intelligible and had a good deal of flavor, matching the constant flowing melody of the graceful Puccini score.

Camera work was particularly good, taking away any static feeling during the arias. Shots such as the trio of artists around the lamp-post, taken from the upstairs window; the third-act finale of the quartet of ill-starred lovers; Cafe Momus scene, or introduction of the cast against the background of the music-score, were typical. The three sets were noteworthy, especially the third-act scene at the city gates, which had spaciousness and depth. Good direction by Bob Banner kept action fluid, in a story essentially devoid of it.

Nadine Conner made a very affecting Mimi, with a pure, lyrical soprano that was very appealing and choice. Brian Sullivan was a fine Rodolfo, although a slight nasal quality occasionally marred his singing. Frank Guarrera was a manly Marcello, with a sonorous baritone. Brenda Lewis was visually and dramatically very cute as the minx Musetta, although a little shrill or muffled sometimes in her singing. Support was good, while conductor Alberto Erede handled orchestra and singers with deft authority. Alistair Cooke made an excellent narrator, brief, explicit and effacing.

Bron.

For a half-hour show, the Arthur Murray TV session buys a lot of talent. For example, Sunday's (22) layout on DuMont, comprised three acts in the name category and one of the rising terp acts. Another factor that's long been evident is that Kathryn Murray has become the femme and smiling counterpart of Ed Sullivan. Both are lavish cast buyers and both do little more than emcee. Mrs. Murray also dances.

The Keystone of Sunday's session was Florence Desmond, the British comedienne. She took up a lot of time, but apparently was worth it. She provided a liberal amount of impressions, all of them packing fidelity, and much of it being witty. She's probably the most expert of the femme mimes, and her gallery of portraits carried a high amount of entertainment.

Singers on the show were Don Cornell and Toni Arden, both products of the diskeries. Miss Arden gave an excellent account of herself with "Because You're Mine," despite some of the schmaltzy overtones inherent in her delivery. She joined with Cornell on "Sposin'." Cornell, at the outset, gave the impression of carrying his own gallery with him. There were femme shrieks from the audience, and the pseudo swoons from the stage personnel didn't seem to improve his home registry. In that atmosphere, his stress on the vocal tricks designed to make the bobbysoxers keel over made him sound like a caricature of the swoon era.

The Cabots seem to be a climbing terp trio. These two lads and a girl are lithe workers and their choreography adds up to good applause rating. The two boys later teamed up with Mrs. Murray for a raucous "Eddie Was a Lady" which provided a pleasing interlude.

There's also a silly contest angle. Viewers are asked to postcard the type of a dance being executed and winners get two free dance lessons. The number played was "Tico." The Murray system apparently needs plenty of prospects.

Jose.

Martha Raye can provide some amusing moments with her bubbling, irrepressible style. With her around, dullness takes quick flight and screwball situations get the play. In her regular turn on the NBC-TV "All Star Revue" last

Saturday (21) the leading lady clown demonstrated that she can rise above her material. Ezio Pinza and ex-middleweight champ Rocky Graziano joined the farcuse in a flashback outing, pinned on mistaken identity, with the basso trying all the way to prove she was the sweetie pie waitress he married while a music student in Vienna and the boxer functioning as her boyfriend prop on which an abundance of gags was hung.

Amid this lightweight artifice, Miss Raye and her guests went along with the hour-long joke to mixed results. The comedienne opened well as a song demonstrator in an emporium where Pinza thought he recognized her from the schmaltzy days. This segued into the Vienna sequences with Miss Raye pursuing a gypsy terp routine and clinching with Pinza in courtship scenes.

Top skit had her and Graziano watching on TV the latter's losing joust with Tony Zale, who thereby copped the crown in 1948. This was an actual Gillette-sponsored film of the fracas, contrasted with the Raye-Rocky live portions in which she seconded him between rounds and, at the knockout point, Rocky was caused to count himself out.

Graziano (a previous Raye guest) makes no pretense at histrionic prowess, but he can (1) deliver lines in the dumbbell Slapstick manner and (2) he is prepared to make the laughs come at his expense. In the followup, based in Graziano's dressing room after the fight, he and Miss Raye put over a nifty integrated plug for Johnson & Johnson bandages.

There wasn't much from here in Emery Deutsch was spotted fiddling in the "Little Vienna Cafe." Pinza was still trying to identify Miss Raye (via birthmark), meanwhile tossing in a song, and the Herb Ross dancers were seen in a ballet. Miss Raye, backed by off-screen chorus, sang "Blues in the Night." By sharp standards, a so-so show; but for Miss Raye, another opportunity to prove her mettle as an up-and-at-em funstress.

Trau.

Alicia Markova did the classic solo, "The Dying Swan," on NBC-TV's "Your Show of Shows" Saturday (21). It was an evocative performance, with consummate grace and feeling. The prima ballerina's exquisite movements caught the full pathos of the "swan song" by Saint-Saens, although a less familiar selection might have provided a better vehicle for her talent. Also in the dance department, the sock satirists Meta and Hari did a takeoff on surrealist paintings, to a score (per usual) by Lothar Perl. Using weirdly decorated umbrellas, a Daliesque set and offbeat costumes, M&H uncorked some clever bits of terpygymnastics. While the item pleased, it lacked the punch of some of their earlier efforts which have a stronger book.

Comedywise, the stanza clicked all the way. Carl Reiner, who served as emcee, joined Sid Caesar and Imogene Coca in several clicko sketches. Initialer, also featuring the talented Howard Morris, had the Caesar-Coca duo as a couple trying to get into and out of a restaurant in a hurry. Same foursome was also spotted in a burlesque of a French film, slightly changed from a previously screening on the air. Another reprise was the spoof of "A Time in the Sun," kidding the Hollywood version of "An American Tragedy" and the use of the voice-of-conscience, soundtrack music and the banshee wails injected in films to denote Fate. Another funny skit was the Caesar-Coca pantomime routine of a couple trying to de-mouse their apartment. Miss Coca put across the "Artist's Life" waltz and Caesar's specialty was a droll stream-of-consciousness monolog as a swain buying a diamond ring for his fiancée.

Billy Williams quartet registered strongly with "I May Be Wrong" but had a formless arrangement of "Because You're Mine." Bambi Linn and Rod Alexander did an effective Irish dance to a Bill Hayes vocal, and Hayes joined Judy Johnson and the singing and dancing choristers in an appealing production number, the old "I've Got a Date With An Angel." Charles Sanford's musical direction was topflight and the Max Liebman production direction again showed the master touch. Writers are Mel Tolkin, Lucille Kallen and Mel Brooks.

Bril.

Ed Sullivan came up with a solid segment in his "Toast of the Town" Sunday (22) on CBS-TV.

Show was highly diversified, yet had good pacing and some fine entertainment.

Top names on the show were Frankie Laine and Jimmie Boyd, who teamed for the first time with a preview of two of their forthcoming Columbia disks. Team was a natural, scoring especially in the latter number, a light affair called "Tell Me a Story." Laine closed the show solo, belting home "I Believe."

Another duet was Maria Riva and John Forsythe in a scene from Noel Coward's "Cavalcade." Pair enacted a honeymoon voyage sequence. Despite some excellent thesping by both, the duology seemed a little strained and pointless until at the end, Miss Riva lifted her cloak off the rail and revealed a lifebuoy bearing the name of the ship—the Titanic. That last camera shot gave body and purpose to the entire scene.

On the classical side, Andre Segovia gave forth with some of his guitar virtuosity. Although his selection was a bit long for this type of show, it was a treat for any music lover. He made his instrument sound more like a harpsichord than a guitar.

Comic George Gobel scored with his excellent routine about his mischievous son. Gobel has a hesitating but matter-of-fact style that makes for close contact with his audience. It's as if he ran into someone on the street and was telling him what happened since last they met, and the style is highly effective.

Arthur James' rollerskating turn was solid. James did difficult spins with ease and neatly essayed some turns and spins with only one skate. Sherree North came over from "Hazel Flagg," but failed to impress with her dance turn largely because in an attempt to get in too much she accomplished too little.

Gae Foster dancers, together with Ray Bloch's solo piano, opened with some fine precisioning and soft show work to Liszt's "Hungarian Rhapsody." Ensemble work was some of the best seen on video recently. Bloch orch did its usual capable showbacking job. Sullivan provided one of his off-beat moments by having Jack Sharkey show Mickey Mantle the elements of fly casting.

Chan.

WABD's "One Man's Story" and its evening equivalent, "Monodrama Theatre," have been conducting some noteworthy, successful experiments in video programming, namely the use of classics for serial programs and their adaptation to monologs. Now Larry Menkin, packager of the shows, has come up with another praiseworthy innovation.

With Brotherhood Week and Negro History Week for inspiration, he produced for last week's "One Man's Story" the five-portion serial, "The Ordeal of Frederick Douglass," story of the escaped Negro slave who became one of the country's leading abolitionists. Serial was based on Douglass' autobiography, as adapted by Saul Carson.

The serial deserves special mention for a number of reasons, beyond the real public service rendered by a dramatization of the life of one of America's most famous Negroes. First, there was the topnotch thesping job turned in by John Marriott, in a forceful, entirely believable performance as Douglass.

Second, in the scripting job and actual format of the program lie great potentialities for real educational service through historical programs done in dramatic form. The serial employed none of the romantic hokum customarily woven into historical video shows; it was done straight, using the facts as they were written, and the facts were sufficient to provide a highly interesting story.

But the real, immediate value of the series was to give the public, through dramatic treatment (as the most easily understood and received), an insight into the life of a famous American who was also a Negro, and thereby perhaps to instill in its audience a better idea of what brotherhood and tolerance really mean.

Chan.

After a couple of picnics on the NBC-TV Saturday night "All Star Revue" and an entry on same net's "Colgate Comedy Hour" last Sunday (22), the Ritz Bros. can only look forward, if they dare, to a dud. So far their video slate is clean, running from great to

(Continued on page 34)

## JACQUELINE SUSANN

With Cy Newman, announcer; Sally Forrest, Will Jordan, guests  
Producers: Newman, Dick Randall  
Director: Bob Eberle  
30 Mins.; Tues., 11:05 p.m.  
TV HOME GUILD  
WOR-TV, New York

Jacqueline Susann launched a weekly variety-gab-fashion show over indie WOR-TV last Tuesday (17). Slotted in a late-evening period, it's an informal potpourri with pitches to both husband and wife.

Initialer opened with an instrumental quartet doing "With a Song In My Heart," with static lensing. Miss Susann then brought out a dress manufacturer, interviewed him briefly about his long years in the field and (a nice twist) had him narrate a fashion show of his togs—all in the low-price bracket. Models appeared of amateur status.

Comic Will Jordan chatted with the femcee and then did a slick group of impressions, including Ed Sullivan, Bing Crosby and Charles Laughton, in a smoothly scripted act that was highspot of the program. Another fashion segment started with a tete-a-tete with a furrier on mink mutations and included a display of some samples.

Closing portion was a gabfest with actress Sally Forrest. Interspersed with the entertainment elements were some mail-order spiels by Cy Newman for a food-freezer plan, a watch, etc.

Miss Susann is relaxed before the cameras and gabs pleasantly. Show would benefit by concentrating more on one fashion insert and giving the guests a little more meaty subjects to discuss. Direction was shaky, and lighting and camerawork can also be improved.

Bril.

## SHERMAN'S SHOWPLACE

With Sherman Butler, guests  
Producer-director: Milt Komito  
60 Mins.; Mon.-thru-Fri., 1 p.m.  
Participating

## WMAL-TV, Washington

This is a d.j. show with a production format and a laudable attempt to get away from static effect of most TV platter spinning shows. It comes off well, on the whole, despite some dead spots and a jerky quality on show caught.

Sherman Butler, well known locally in radio d.j. circles before he went TV, does a creditable job of emceeing and keeping the music going in an easy way, casual manner. He has a pleasant personality and a straight manner unmarked by smart alec undertones. He has guest singers when available on local show boards, but special gimmick of show is a synch-film feature. This is exclusive with his program in area, and consists of film clips made for specific pop disks, with action nicely synchronized into tempo and rhythm of tune. Generally film has a terp interpretation of tune theme, with appropriate settings and moods background. Best bet on show caught was a fanciful femme terp bit with Bob Eberle's '40 recording of "Breeze and I" backgrounding.

Guests of the day last week were Helen O'Connell and Bob Eberle, onetime singing team with the Jimmy Dorsey orch, who happened to be in town at same time on different club dates. Reunion between the ex-partners, plus fact that Miss O'Connell recently returned to show biz after retiring to raise a family, gave this day's show unique human interest angle. Added was bonus in fact that both guests are photogenic and appealingly modest.

Strength of show lies in variety and the film synch gimmick, which falls naturally into pattern of the big web shows. Instead of live talent, film subs nicely, making for a simplified, but pleasant version of such top budgeters as "Hit Parade," et al. Producer gets A for effort for format, with extra smoothness needed to give top score for results.

Flor.

## TV SEWING CIRCLE

With Shirley Wall  
Director: Bob Eberle  
15 Mins.; Mon.-thru-Fri., 2:45 p.m.  
Participating

## WOR-TV, New York

This daytime is strictly for housewives and as such ought to gather a fairly sizeable following. Shirley Wall demonstrates various needlework patterns and techniques that should provoke interest among the distaffers.

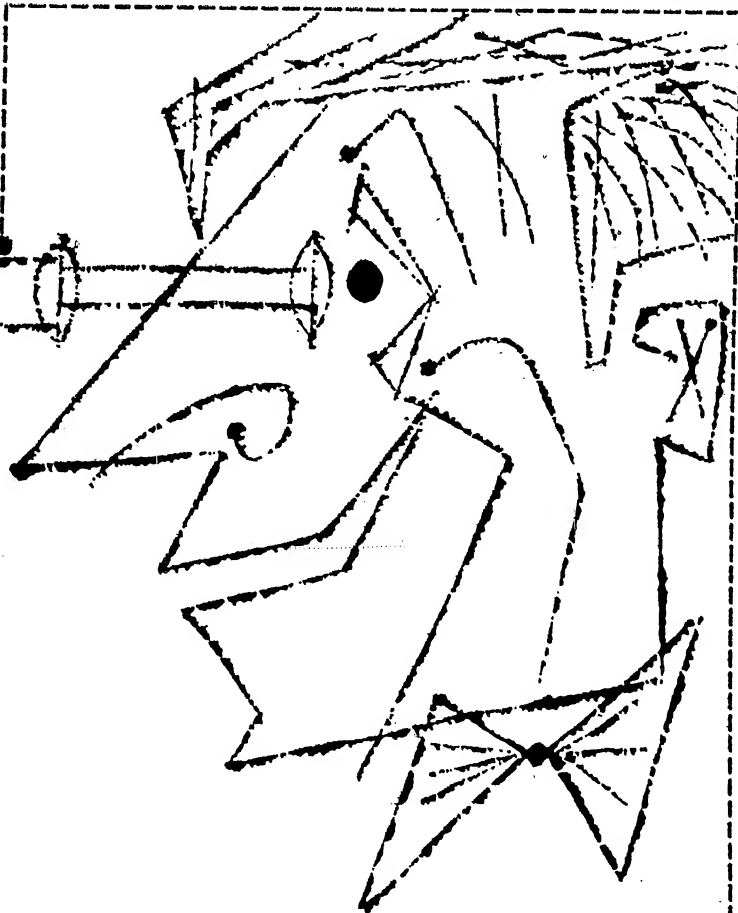
Opening show had her showing how to make a daisy, then combine a number of them to start an afghan. Too much time was used, however, in a pitch for the gadget used in making the daisy, for a pattern book and for mail in general. Mrs. Wall could have used the time to better advantage in showing other patterns. She also pointed out various items pinned up on a board, telling the audience

(Continued on page 30)



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Howdy Doody	Morgan Beatty
	World News Roundup
	Home Edition of the News

*for further details consult your nearest NBC-TV station or*

## NBC CO-OP SALES

30 ROCKEFELLER PLAZA, NEW YORK 20, N. Y.

## Television Reviews

Continued from page 28

patterns could be obtained in the book.

Mrs. Wall herself employed entirely too much of the pedagogical approach. She was too formal and stilted in her speech, and a trifle too superior in manner. She might try working on a more friendly, relaxed basis—it'll win her more viewers.

Camera work was good, especially in the closeups of Mrs. Wall doing her work. Chan.

### YOUR INCOME TAX With Frank Galligan, Streeter Stewart

Producer: Ben Huddleston  
15 Mins., Mon. 7 p.m.,  
WBZ-TV, Boston

One of a series of TVers presented by local Director of Internal Revenue's office to expedite taxpayers filing of tax returns, this one dealt solely with bugaboos encountered in making out Form 1040. Using a blowup form for a backdrop, announcer Stewart tossed queries to Department's Frank Galligan who, in turn, passed along the info in clear and concise wordage so that the most inept form filler should have no difficulties.

Galligan pointed out that answers should be printed rather than written, many taxpayers adding unnecessary burdens to the overworked collector's staff due to the illegible penmanship which results in a lag in mailing out refunds. This alone should prove incentive to cause improvement in filing for collectors to write this one-shot off as a success. Elie.

### BILL SEARS SHOW Director: Ray Schwartz 90 Mins., Mon.-Fri. 8 a.m.

Participating  
WCAU-TV, Philadelphia  
Bill Sears, whose "In the Park" puppet show, is a network segment, has launched a 90-minute solo stint, with news, chatter, stories, cartoons and records. Sears has the quiet personality that goes with his show which he calls "a room temperature sort of thing." Spieler is mild, but also alert and resourceful. Pattern is informal but employs several running gags. There's a commuters' handicap, with a scoreboard for four neighbors running for the station. Designed more for the ear than



Now starring on NBC's  
ALL STAR REVUE  
Saturdays, 8-9 p.m., EST  
Mgt.: William Morris Agency

the eye, because of the hour, there is still plenty visual interest. Mothers' Recess, a baby-sitting segment, offers cartoons and Sears with a beard, as the Magic Man of the Mountain. There are pictures of husbands for wives who never see same. With apparent pride in WCAU-TV's new suburban set-up, camera travels about corridor and grounds and also takes look at heavy early morning traffic on City Line, outside the building.

Sears uses different vehicles for getoff—wheelchair, stage coach, horse and buggy—the latter transportation means borrowed from studio's live Western "Action in Afternoon." Relaxed and inventive, both mama and junior should find Sears pleasant around the house when the breadwinner leaves. Sears also does the commercials in a quiet, but convincing manner that should sell the homemakers. Gagh.

### Class B Chi Stations Set Pact With AFTRA

Chicago, Feb. 24.

Formal signing is expected this week by the Chi American Federation of TV & Radio Artists and the seven Class B radio stations on a new two-year talent pact. The actor, singer and freelance announcer fees are boosted 10% and the staff gabber weekly minimums were upped \$12.50 to \$14.25 bringing the minimum range at the various indies from \$114 to \$126.

New contracts were wrapped up after only four joint bargaining sessions and basic agreement was reached prior to the ending of the present pact which expires Saturday (28).

Stations involved are WIND, WAAF, WAIT, WGES, WSBC, WJZZ and WHFC. AFTRA negotiators Ray Jones and Sanford (Bud) Wolff will next turn their attention to WCFL, labor-owned station.

### Teegarden's RCA Exec VP Is the 3d-in-Command Post

L. W. Teegarden's election as executive vicepres of Radio Corp. of America gives this company vet the third-in-command post, next only to board chairman David Sarnoff and prexy Frank M. Folsom. This is the spot for which Joseph H. McConnell was slated before the ex-NBC president resigned to become prez of Colgate-Palmolive-Peet.

Teegarden was v.p. in charge of technical production of the RCA Victor division for many years before being tapped for the new post.

Louisville — Barney Arnold, WHAS Farm Program Director, has announced the appointment of Hayden Timmons as Asst. Farm Director of the station.

### CBS-TV IN DAYTIME PROGRAM RESHUFFLE

With Colgate moving its "Big Payoff" show from NBC-TV in a later shift, giving it the same 3 p.m. slot on CBS-TV, two other Columbia stanzas will be obliged to shift. Originally scheduled for 3 p.m. was the new Eddie Albert show.

When "Payoff" shifts to CBS on April 2, a month after the Albert show preems, the latter situation comedy will be moved into 3:30, with the "Action in the Afternoon" program (now seen at 3:30) going to 4 p.m.

### Share-Time TV Station Okayed

Washington, Feb. 24.

The counterpart of an early type radio operation received its initial authorization by the FCC last week with the issuance of a permit for a share-time TV station to two applicants in the Monterey-Salinas, Calif., area. The innovation, by which two broadcasting companies divide time on the same channel, will be watched closely as a possible alternative to joint applications by radio competitors entering into partnership in a TV operation. By joining in channel-sharing arrangements, applicants in many communities assigned only one channel can avoid hearings and get permits quickly.

The first share-time TV station (actually stations) will be operated by the Monterey Radio-TV Co., in which Harry L. (Bing) Crosby holds a 24% interest, and radio station KSBW in Salinas. The applicants originally filed competing applications for the only VHF channel allocated to the area but decided to join in a voluntary sharing arrangement in order to avoid costly and long drawn-out hearings. A permit for the UHF channel assigned to the area was previously issued to the Salinas-Monterey TV Co.

Under the sharing plan the two stations will have separate call letters but plan to use the same transmitter, sharing the cost equally. However, separate studios will be maintained in Salinas and Monterey which are about 14 miles apart.

The stations will each broadcast 42½ hours a week.

### Bymart Exits 'Family'

Bymart, the Tintair outfit, has served notice on CBS-TV that it's cancelling out on the daytime "There's One In Every Family" program, effective second week in March. (Program's origination is being moved to the Coast.)

Columbia Records last week packed for a brief participation sponsorship on the show.

## Inside Stuff—Radio

Radio's merchandising consciousness has reached the point where stations are competing with each other to tie in with organizations of retailers. Latest station to join the bandwagon is WOR, Mutual flagship in N. Y., which last week completed a tie-in with the Pharmaceutical Council of Greater N. Y., representing some 4,100 independent drug stores.

WOR plan calls for a 15-minute cross-the-board daytime plus institutional spots to plug drug products and stores, with point-of-sale displays in the stores plugging WOR shows and products advertised on them.

Interesting aspect to the tie-in is that WOR has been pitching the idea since last fall, with free institutional spot announcements as a lure to a retailer organization. At that time, the N. Y. State Pharmaceutical Assn., repping some 5,000 druggists throughout the state, expressed interest in a tie-in, and WOR promotion department started work on the project.

Promotion stunt which Frank Zuzulo and his Mutual press department pulled at the political conventions in Chicago last summer won him and the department second prize in the Freedom Foundation general category awards last week. Press staff turned out columns by Mutual radio commentators and wired them, plus special features, to some 600 newspapers all over the country as a public service. Mutual, of course, got the names of their commentators in the papers. Zuzulo submitted the stunt to Freedoms Foundation in the general category department and came up with second prize in competition with 2,000 other entries, for helping to promote "a better understanding of the American way of life."

Radio-Newsreel-TV Working Press Assn. will make its first annual "Mike and Screen" awards at a dinner in the Waldorf-Astoria Hotel, N. Y., May 27. John Daly and Edward R. Murrow will announce the winners at the event.

Proceeds from the dinner will go to the Damon Runyon Fund.

Joint Broadcast Advertising Bureau-Broadcast Music, Inc. sales and program clinics is getting enthusiastic endorsement from the field and dates and sites are rapidly being set.

Seven of the 42 meetings have already been skedded: Milwaukee, Plankington Hotel, May 25-26; Detroit, Fort Shelby Hotel, June 10-11; Louisville, Seelbach Hotel, June 17-18; Portland, Multnomah Hotel, June 24-25; Denver, Cosmopolitan Hotel, July 1-2; Roanoke, Roanoke Hotel, July 8-9, and Minneapolis, Radisson Hotel, July 9-10.

Richard Stanley, CBS employment manager, addresses the job counseling division of the N. Y. chapter, American Women in Radio & TV, at 5:30 p.m., March 9.

He'll cover "How to Apply to a Network for a Job." Admission is limited to AWRT members. Chairman is Lillian Okun of WMCA.

Number of broadcast industry people will address the two-day annual convention of the American Public Relations Association, to be held in Washington, March 2-3. Speakers will include Ralph W. Hardy and John H. Smith, Jr., of the National Assn. of Radio and Television Broadcasters; John Scheuer, of WFIL, Philadelphia; and Walter Compton, general manager of the DuMont o.&o. video outlet in Washington, WTTG. Among the speakers will also be Assistant Secretary of State Carl McCordie, who oversees the operations of "Voice of America" and the international motion picture unit of State.

### Pick Temple's \$250,000 WTOP-TV & Giant Foods Deal Paces D.C. Field

Washington, Feb. 24.

Pick Temple, WTOP-TV hillbilly singer, was pacted past week by Giant Foods Department Stores, Inc., in a \$250,000 time-talent-merchandising deal, largest in local radio-TV history. The cross-the-boards, seven days a week, moppet show will be accompanied by an elaborate promotional campaign involving newspaper advertising, spot announcements, store displays, giveaways and contests.

Record deal culminates a skyrocketing career for Temple, a Baltimore singer who worked for years as a statistician in U. S. Census Bureau, and got his show biz start by singing folk tunes at local gatherings. He started at WTOP, the Washington Post owned CBS outlet on a once a week, 15-minute show three years ago. He has gradually built to a daily juve attraction, with participating sponsorship. Time of show, 4 to 5:45 p.m. daily, and 11 to 12:30 Sunday, will remain the same, as will the informal format featuring Temple's dog, "Lady," three or four moppet guests, an occasional big name guest, plus tunes and chatter. Contract gives the 26-store food chain exclusive rights to the cowboy personality for two years.

The \$250,000 price tag for the first year is placed upon a series of promotion stunts, besides outlay for time and talent. These center around the Pick Temple personality and a "health" motif, involving such gimmicks as use of the cowboy's picture on end labels of bread; health contests and charts; western displays at company's store; giveaways of 15,000 buttons, 100,000 balloons and 200,000 comic books.

Cleveland — George Medinger, vice-president in charge of radio-TV for the Indians, has ruled all Bill Veck Brown games off the air following decision not to telecast home games because of Browns' owner attitude for TV kickback. Browns already have been ruled out of night games.

## KALAMAZOO

*Bigger*  
THAN

DALLAS--  
FT. WORTH

AS A TV MARKET!

(241,832 Sets  
Against 196,985!)

WKZO-TV (Official Basic C.B.S. Television Outlet for Kalamazoo-Grand Rapids) reaches 28 rich counties in Michigan and Northern Indiana—in which Videodex reports that WKZO-TV gets 106.1% more afternoon viewers than Station "B"! Get all the facts!

## WKZO-TV

FETZER BROADCASTING

COMPANY

KALAMAZOO

EVERY MODEL, INC., REPRESENTATIVES

OFFERED AS A SPECULATION

### SOUTHWEST OIL CORPORATION

582,000 SHARES

(COMMON STOCK)

Offered at 50c per share

- Share in the ownership of an oil company.
- \$500 will buy 1000 shares. Minimum order \$100.
- Long-term growth potential offers maximum tax advantages.

Send for offering circular giving full information about the company. It will be sent without any obligation on your part. Read the circular carefully. Then, if these shares appeal to you, send us your order and check, or buy thru your bank or broker.

**Feden**  
& COMPANY, INC.

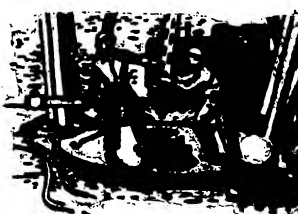
ESTABLISHED IN 1934

MEMBER NATIONAL ASSOCIATION OF SECURITIES DEALERS

149 BROADWAY, NEW YORK 6, N. Y. • Buys \$1000

The company intends to use the proceeds of this offering to pay back loans made for drilling and acquisition of oil properties and equipment, to meet the expenses of this offering, for additional drilling costs and working capital. The company has agreed to allow the underwriter to retain \$17,500 out of net proceeds from sale of the first shares for selling costs and expenses in connection with this offering. Underwriting discount or commission 12½% per share. Proceeds to the company 37½% per share. Total price to the public \$291,000. Total underwriting commission \$72,750. Total offering price less such commission \$218,250. Per Value 10¢ per share.

Because these securities are believed to be exempt from registration they have not been registered with the Securities and Exchange Commission. But such exemption, if available, does not indicate that the securities have been either approved or disapproved by the Commission or that the Commission has considered the accuracy or completeness of the statements in this communication.



## Can. TV Worms Way Out of 'Butterfly' As Union Fees Hit Snag

Toronto, Feb. 24.

Failure to consult previously with various unions saw the Canadian Broadcasting Corp. packing up its TV equipment and calling off the proposed televising of "Madame Butterfly," opening night production of the Royal Opera Festival at the Royal Theatre here, when costs snowballed far beyond the CBC's original budget. Royal Opera management had given CBC permission to televise, and cameras and other equipment had been set up in the theatre several hours ahead when the CBC discovered that extra costs would have to be met.

While the Royal Opera group had paid out heavy rehearsal fees, including 20 hours overtime to the 30 musicians in the pit, the Association of Canadian Radio Actors (to which most of the cast belongs) demanded an extra performance fee of a minimum \$250 for principals and \$125 for chorus members because "Butterfly" was being presented before a live audience. Musicians were getting a minimum \$75 per man but union upped this to minimum \$100. CBC had also moved in its own lighting crew and ran into trouble with the Royal Alexandra's IATSE (AFL) crew, in that CBC members are in the Association of Broadcast Engineers (CIO). Another fee of \$4 per audience head further complicated matters, the Royal Alexandra seating 1,525 and sold out for opening night, with Governor-General in attendance.

## RIVERS NAMES KELLER AS 4-STATION PREXY

Atlanta, Feb. 24.

E. D. Rivers, Jr., last week named William H. Keller, Jr., president of the four Rivers' radio properties. Rivers, resigned his post as president of WEAS, Decatur, WJIV, Savannah; WGOV, Valdosta (Ga.), and KWEM, West Memphis (Ark.) and Memphis (Tenn.), to devote more time to his Southern Television and Radio Sales outfit here. He continues as board chairman of the stations.

Keller was veepee of WEAS. He'll now head up the four-station setup and will be in charge of the sales outfit. Video applications are pending before the FCC on three of the stations, with the WEAS application withdrawn last month.

## Evans' Dixieland To Get Mpls. D. J. Spread

Minneapolis, Feb. 24.

Doc Evans, Dixieland specialist who reigned for some years in Chicago, is spreading the word here. He'll become disk jockey March 2, airing Dixieland records—including a lot of his own—at 5:15 p.m. daily over KEYD.

He's also being bid for TV program based on Dixieland.

## Havana CMBF-TV Preems

Havana, Feb. 17.

The Cuban capital's third TV station, CMBF-TV, which went on the air last week, will up its schedule to nine hours a day on Sunday (1).

Program includes local and international news, cartoons, documentary and feature films and several sports events that the CMQ Network controls exclusively. These include professional boxing and wrestling, amateur boxing, professional and amateur baseball, jai-alai and all sports events run by the Amateur League.

Station has a 5 kw DuMont transmitter and a six-day superturnstile antenna atop CMQ's Radio City. It beams on Channel 7.

Two more channels are slated to open here. Local trade is speculating on what level the city will be able to support five TV stations.

New Orleans—Benton Paschall, veepee and gen. mgr. of WNOE here, named director of radio relations for Gov. Robert F. Kennon of Louisiana. Paschall has set up a statewide network to broadcast a monthly "Report to the People" by the governor, with WNOE, 50,000 watt MBS affiliate here, as key station.

## Ralph Kiner, Bob Prince's Stake in UHF Station

Pittsburgh, Feb. 24.

Ralph Kiner, the Pirates' home-run slugger, and Bob Prince, veteran Pittsburgh sportscaster, will have pieces of the new UHF television station here, WENS, if the FCC approves. They're both committed to pieces of the hunk of stock owned by Tom Johnson, vice-president of the local National League entry. It was Prince who originally brought Johnson and two other industrialists here, Henry Oliver Rea and William H. Rea, together with Larry Israel and A. Donovan Faust, then DuMont execs with WDTV, on the deal that formed the corporation which applied for and received Channel 16.

Kiner and Prince have been business partners for last two years in everything apart from Kiner's baseball dealings, and Prince will become sports director of WENS when it gets into operation, probably late this summer.

Philadelphia—Hal Moore, KYW's daytime disk jockey, has been named to conduct the station's late night program aired from the Hotel Penn Sheraton. In addition, Moore has been assigned the Westinghouse outlet's three-hour classical music show "Saturday Symphony," aired from 10 to 11 p.m., Saturdays. He replaces Jean Shepherd on both shows, starting March 2.

## ROBIN ROBERTS SIGNED FOR KYW SAT. SHOW

Philadelphia, Feb. 24.

Robin Roberts, generally acknowledged as one of the pitching greats of modern baseball, has been signed by KYW to do a half-hour show at 10 a.m. Saturdays, starting April 18, the first week of the big league baseball season.

The Phillies hurler will be teamed with Lee Allen, KYW sports commentator and baseball historian, and deejay, Jack Pyle, in a quiz-type feature to be tabbed "The Robin Roberts Show." Program will also feature a weekly "rhubarb" and an honor award of the week to outstanding team or individual in local sports.

## 'Quick's' 30-City Network Spread, Also Syndication

When "Quick as a Flash" (part live-part film package) preems on ABC-TV March 12 for the Thorp Corp., which will sponsor the show on an alternate-week basis, it will have a 30-market spread. As result, the Bernard Procter show will be made available for syndication in other areas of the country.

Bobby Sherwood gets the nod as emcee of the Thursday night 10:30-11 show, with Nina Foch and Roger Price as initial guests. It will have a N. Y. origination.

## TV-Saturated N.Y. Has Radio-Only Market of 1,080,400 Families

Advertisers, looking for those markets unaffected by video for their radio accounts, tend to overlook the fact that the largest "radio-only" markets are in those very cities which have TV. That's the substance of a pitch by WOR, Mutual's N. Y. flagship, which points out, for example, that New York, despite its 3,189,400 TV families, has a radio-only (or non-TV) market of 1,080,400 families.

Pointing out the fact that TV inroads have nonetheless left large segments of metropolitan radio audiences intact, the report shows there are only four video markets in the country larger than N. Y.'s radio-only audience, and in fact, only four markets where total family population tops non-TV N. Y.

In line with this tendency of advertisers to overlook the radio-only potentialities of TV markets, it's pointed out that the number of N. Y. radio-only families is larger than the combined size of the 16 major markets without TV service.

While the report deals only with N. Y., figures culled from it disclose similar situations in other key markets. In San Francisco, TV families number 521,900; radio-only

families are 464,500. Chicago radio-only families total 446,900 in a TV market of 1,319,200. Los Angeles, with 1,333,800 TV families, also has 363,100 radio-only families. And Philadelphia, where TV families total 1,910,600, has a radio-only market of 265,200 families.

Also interesting is the fact that the St. Petersburg-Tampa market, the largest of those without TV with some 141,300 radio homes, is topped by the radio-only families in the top six TV markets. They are N. Y., L. A., Chi, Philadelphia, Boston and Detroit, in that order.

## Seavey to CCBS

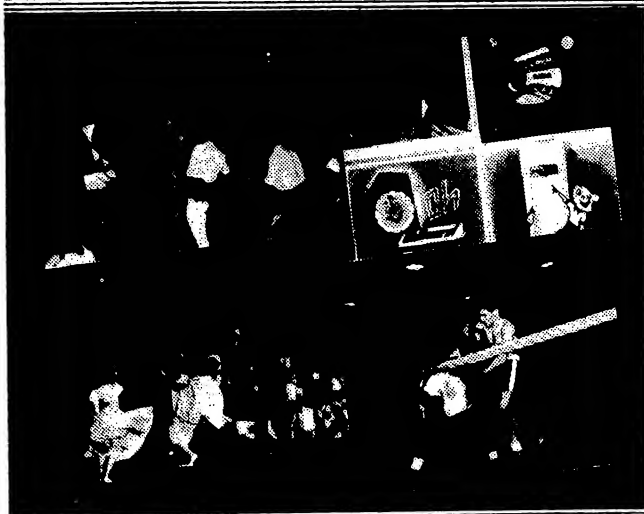
Washington, Feb. 24.

Hollis M. Seavey, director of Washington operations for Mutual, has resigned to become director of the Clear Channel Broadcasting Service. He succeeds Ward M. Quaal who gave up the post to become assistant general manager of Crosley Broadcasting Corp.

Seavey, 37, has been in radio for 16 years, starting as an announcer at WHLD in Niagara Falls, N. Y.

For Advertising Knowmanship  
plus Hollywood Showmanship... it's

motion picture  
picture Films  
A LA KLING



Kling studios

\* CHICAGO  
601 North Fairbanks Court  
HOLLYWOOD  
(Ray Patin Productions) 6650 Sunset Boulevard  
NEW YORK  
affiliated with Thompson Associates • 40 E. 51st St.  
DETROIT  
1928 Guardian Building



Translating ideas from dreams into positive action is specialists' work, requiring specialized skills, equipment, and knowledge. Kling, a leader in the graphic arts for 18 years, offers you the experience, facilities and staff to do a superior job on any assignment.

Hundreds of advertisers have come to Kling with their motion picture and television film problems, and Kling has carried through for them—from creation to distribution—in sales training, public relations, and television! Kling's solid background of "Advertising Knowmanship" benefits everyone.

But there's another big plus—Kling's "Hollywood Showmanship"! In our Hollywood studios, we employ top-flight Hollywood talent for you—from big name stars to top calibre writers, directors, and technicians.

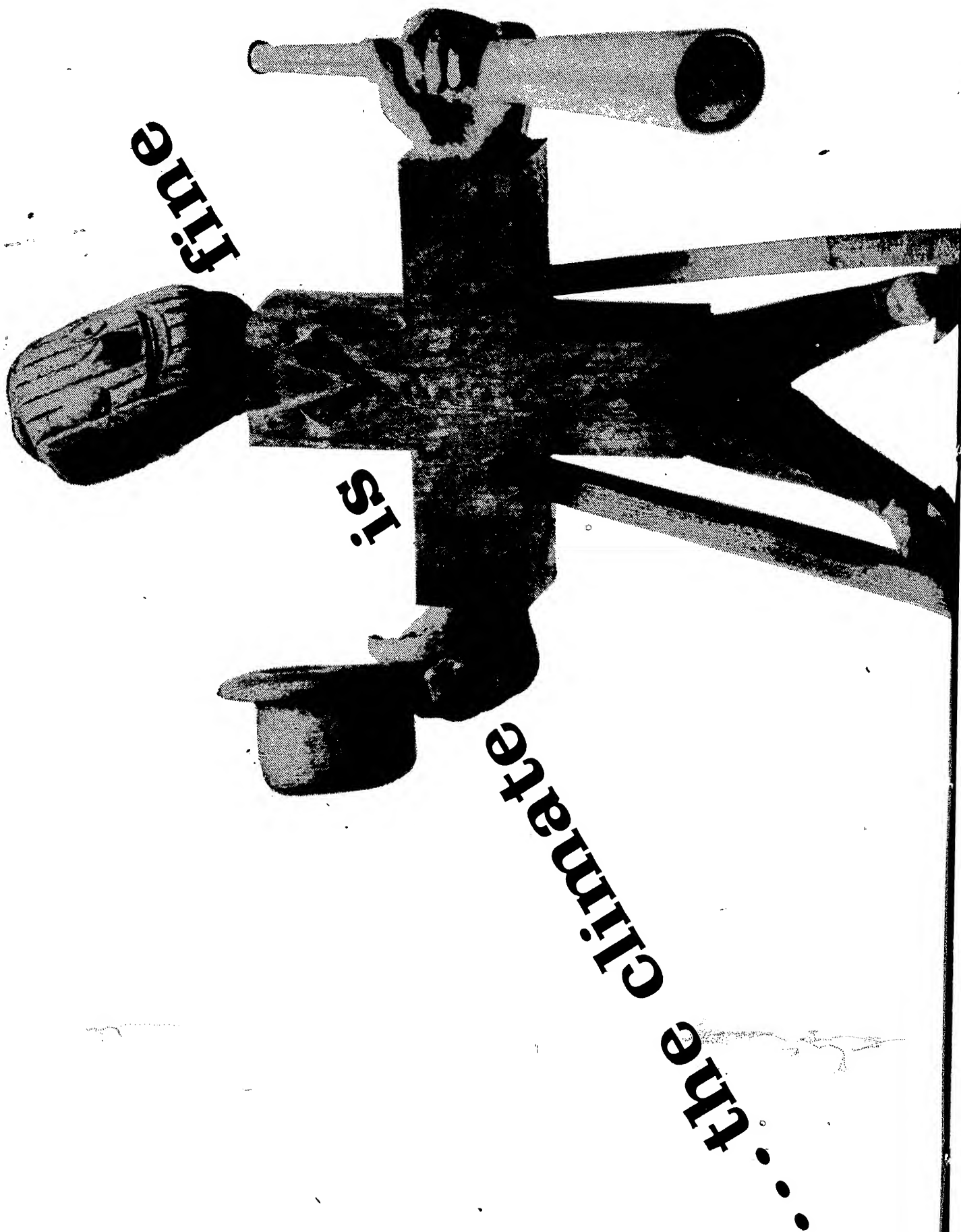
At Kling, "Advertising Knowmanship plus Hollywood Showmanship" is the winning combination that assures bigger shows, films, and television commercials with greater impact for smaller budgets. Give Kling a ring, and discover for yourself!

Now on the presses! Our new booklet of inside information about Kling services. Write for your free copy.

your only single source for:

MOTION PICTURES  
ADVERTISING AND EDITORIAL ART  
TELEVISION FILMS  
SYNDICATED SHOWS  
SYNDICATED TV COMMERCIALS  
SLIDE FILMS  
PHOTOGRAPHY  
DISPLAYS  
SALES TRAINING  
AND MAINTENANCE MANUALS





For reasons as plain as the props on a pair of stilts, Mister PLUS and his clients are having a high old time in radio these days. A special sort of climate seems to prevail up here, with sponsors' sales and network billings thriving exceptionally on Mutual. In fact, we sold 17% more time in '52 than in '51.

One reason for this highly favorable climate is our matchless dominance of Non-TV America, where 60,000,000 cash customers are doing more radio listening than ever — and tuning to our stations in 2-to-1 preference over the next-best network's.

An equally unique cause for the tonic atmosphere around here is the new Mutual rate formula, now in effect for all America. We charge nothing extra for our growing audiences in Non-TV areas. We offer 50% discounts on evening time in TV areas (though ours is the smallest network-listening decline in these centers). And we're geared for the future by agreement to apply this discount to any affiliate within effective range of any new TV tower.

From where we stand today, every prospect pleases — and we're eager to point out how network radio can please you.

# MUTUAL... the plus network of 560 affiliates

# KSTP-TV Doubles Dollar Volume Via Hypoed Salesmanship Formula

Minneapolis, Feb. 24.

Sales plan and technique new to radio and TV, at least in this Twin Cities area, have more than doubled the KSTP-TV dollar volume of its time and production sales within five months, as compared to the corresponding period a year ago, according to Stan Hubbard, the NBC affiliated station's head.

W. R. Brazzil, KSTP-TV sales manager, who conceived the plan and has put it into effect, describes it as comprising "better salesmanship and more of it, improved selling techniques and sales aids, and increased sales effort."

Starting last September, station launched its concerted drive for increased business. Goal was to bring immediate tangible results in terms of new and renewed business, as well as to create new TV medium users and hold the latter for year-in, year-out revenue, says Brazzil.

"There were sales effort revamping, a planned sales operation and greater sales ability and efficiency," explains Brazzil. "About one-third of the plan, primarily a long range one, has now been put in operation, with aforementioned immediate and gratifying results. Formula has been that sales depend on salesmanship."

"One of first steps was to take a long look at the station's rate structure and consider TV's value as an advertising service in the prospect's eyes. From this came rates revaluation, a time classification readjustment, and a novelty in the TV field—the rate card with no rate increases."

Much of the increased business has come from people in this two TV station area who previously were unacquainted with TV advertising's values, declares Brazzil who got his staff out of the "rut" of soliciting only inactive customers. His theory, he explains, was that business must be built on holding present advertisers, re-activating old ones, and finding new ones.

"To this end, the older KSTP-TV salesmen, who have been selling its TV time for more than three years, were trained to keep current business as well as to develop renewed business among their various inactive accounts," relates Brazzil. "Two members of the sales staff are assigned the exclusive job of digging up new business."

One result of the planning and training, according to Brazzil, was to put George Grim, one of the Twin Cities' top other personalities and who quit a competing radio station after many years with the latter to join KSTP-TV, on the air 70% sold out at the time he moved over and took on the 20 cut-ins on the NBC "Today" show. The cut-ins never had never been sold before. Grim's night shows on Tues-

day, Thursday, Saturday and Sunday, also have been sold out from the first night.

The effort to find new business has turned up such clients as Archer-Daniels-Midland, a large linseed oil and other products manufacturing corporation, which has turned into a first-rate farm account for KSTP-TV, Brazzil points out. Also, other new accounts resulting from the plan include Federated Mutual Insurance Co., which never before advertised on TV and now is sponsoring a Grim show; Holsum Bread, which previously had used TV only sparingly and now sponsors the Twin Cities' area's most expensive program, and General Tires.

Under the plan, KSTP-TV salesmen are trained to sell themselves and their company, to understand their proposition and how it fits into their prospect's sales problems, and to be of real service to their customers.

Station also has instituted a series of regular sales training laboratories. While such training is an old and established part of most other successful organizations sales programs, it's almost an unknown factor for radio and TV stations aside from the networks, Brazzil believes.

## World B'casting Upping '53 Budgets; See Radio 'Better Buy Than Ever'

World Broadcasting System, transcription library outfit, is upping its production, advertising and merchandising budgets by 35% for 1953, according to veepee Robert W. Friedheim.

He predicted that 1953 biz would outstrip last year's, which was 40% above the 1951 peak. He said that the sales force is being enlarged "because of our faith that local radio is a better investment than ever."

On a national basis, local radio sales in '52 were up 7% over '51, Friedheim stressed. With the up-trend expected to continue, World has signed Ed McGurdy, Canadian folk singer; thrush Gisele MacKenzie, and the piano team, Orton & Rarig. New programming has also been planned for the present roster of stars. A new baseball series with a merchandising angle will be announced end of the month.

Among the new shows ready are "Whose Birthday Is This?" with each WBS affiliate getting a book of the birthdays of 1,500 celebs; and "Wedding Bells Are Ringing," program of musical congratulations to local newlyweds as a "radio society page."

## ABC Perks

Continued from page 26

evidenced by "ABC Album" which program-talent veepee Robert M. Weltman is launching. It will be a dramatic series on Sundays at 7:30 p.m., starting in mid-April. Tomorrow (Thurs.) an on-the-air audition is planned for new panel stanza, "Personality Puzzle," with John Conte, emcee, and Henry Morgan, Tony Canzoneri and Dorothy Hart, guests.

A radio drama series, similar to "Album," is also in the works. It will be tagged "ABC Caravan."

Although ABC-TV currently trails the field in hours fed to stations, it has been picking up in ratings of commercial shows in Class A time and is in third position, ahead of DuMont. Latest Trendex report, for February, shows ABC-TV with the biggest gain in average rating over last February, 2.6 rating points, and the biggest percentage increase, 30%. For the same span, DuMont gained 11%, CBS-TV 4% and NBC-TV 9%, according to Trendex, which measures the interconnected cities with three or more outlets, where competition is greatest. Kintner's aim is to close the gap between ABC-TV, with an 11.3 average and CBS-TV, with 21.0 and NBC-TV, with 19.7.

To give the chain a new look, web will start using its new American eagle-lightning bolt trademark Sunday (1), as its network identification and on letters, ads, equipment, etc. O-and-o stations are also getting new station identification slides, in similar format and featuring the lightning bolt.

## Tele Followups

Continued from page 28

greater, and no viewer can ask for more.

The threesome tipped their mitts right off in their opening fashion and underwear parlay of song, dance and didoes. Kay Starr's followup "Kay's Lament" was by way of giving livingrooms a bit of a hiatus from the opening attack. From this point, the trio and supporting talent went off into a series of rapid-fire pitches, topical and otherwise, with the mood set alternately along "Dragnet" lines by that TV actioner's Jack ("My Name's Friday") Webb.

With Coleen Gray as looker foil, they went off on a 3-D Ritz Bros. filler to get in on the trend, interlarded it with a spoof trick, and then they set the place on fire with a takeoff on the pic, "Moulin Rouge." This one fronted a stunted Harry Ritz as Toulouse-Lautrec and Al & Jimmy R. as eatery help, with Corinne Calvet decorating the premises niftily as a cutie with designs on the painter. Running—or dancing—gag here was a group of can-can gals cavorting in and out of the proceedings on cue.

The segue was a walloping baseball skit, introed as a filmed bit of the Bros., in uniform, arguing at the home plate and converting rapidly to live as all of the name troupe whooped up a long pantomime of a rhubarb at home on the range—the kitchen variety.

Miss Starr again served as the quietus queen with a tuneless "Waiting At the End of the Road," but not for long was this moratorium on mirthquackery to prevail, the Ritzes punctuating the ozone with a concert-styled "Dark Eyes" and a frenetic "Tiger Rag" for their au revoir. Too fast for their own good, the mad toppers took up the slack at the pre-credits with smoothly designed ad libbing pegged on shenanigans with Al Goodman's tooters.

So the Ritzes racked another score. Credit producer-director Ernest D. Glucksmann and all creative and technical facets. Trau.

## Westinghouse

Continued from page 27

mental station, using the call letters W3XE and has been telecasting almost uninterrupted ever since. It changed to the call letters WPTZ in Sept. 1941, when the FCC gave the studio a commercial license, the second station in the U. S. to receive such a license.

Franklin A. Tooke, general manager of KYW, said no decision had been reached as to whether the WPTZ call letters would be changed to KYW-TV to link the Westinghouse radio and TV stations.

## Inside Stuff—Television

Resolutions advocating wider use of non-white actors on TV and radio programs were passed at the annual meeting of the Coordinating Council for Negro Performers in N. Y. Wednesday (18). Representatives of the Committee on Racial Equality were present and gave the CCNP assurances of their organization's support.

CCNP said it would "fight to stimulate more employment for non-whites" in: (1) dramatic shows; (2) variety shows, with a view to using the lesser name artists as well as the bigger names; (3) commercials, "which heretofore have completely excluded Negroes in TV and radio;" (4) in musical series, where singers of concert and opera calibre are used; (5) in orchestral units; (6) as stagehands on the various TV programs; and (7) on a "completely integrated basis without regard to race, color, creed or national origin." Lester A. Walton presided at the meeting.

Pabst is taking no chances with the weather in its scheduled CBS-TV pickup of the first outdoor boxing bout of the year, the Joey Maxim-Danny Nardico go next Wednesday (4) at Miami Stadium. Brewery will have a CBS standby camera crew stationed at the Washington Arena to come in with the Willie Troy-Holly Mimms tilt there in case the Miami bout is rained out.

Russ Hodges is set to announce the Miami setto, while Jack Drees will be stationed with the crew in Washington. In case of rain, the Miami bout will be televised (and fought, incidentally) the following Wednesday.

CBS-TV is changing its network option time in the mornings to conform with the periods optioned by the other skeins. At CBS-TV, period had been from 9:45 a.m. to 12:45 p.m. and it is now running from 10 a.m. to 1 p.m.

Where the network's contracts with affiliates specifies the option times, they are being amended to the 10-1 span. The move makes it easier all around, since in many markets affiliates are linked to more than one web. The old 9:45-12:45 setup had paralleled the situation in CBS-AM.

Latest and perhaps most unusual use of closed circuit tele will be by hair stylists. RCA Victor Division will install cameras and 19 21-inch receivers throughout N. Y.'s Statler Hotel for the International Beauty Show, to be held there March 9 to 12.

With some 25,000 expected to attend the show, it will be impossible for all to see the new hairstyling techniques. Hence the closed circuit video. Besides the question of space, beauty experts are using the video technique, adopted from that used to teach surgery, because of the multi-view and magnification advantages involved.

Third annual WLW-Television championship wrestling tournaments for men and women grapplers started Saturday (21) night for a 13-week stretch. Matches are staged in the WLW-D studio-arena, Dayton, O., and the finals will move to WLW-TV in Cincinnati.

Ruffy Silverstein won the men's championships the first two years and will defend his title in a bid for a \$4,000 purse and a \$1,000 belt. The femme champ will receive a \$2,000 purse and a \$1,000 belt.

Programs are carried by Crosley's TV Ohio web, which includes Columbus with Dayton and Cincinnati, and WSAZ, Huntington, W. Va.

## Chi CIO Backs Move To TV Crime Hearings

Chicago, Feb. 24.

Chi radio and TV stations got a new ally last week in their campaign to open up the City Council's crime hearings to electronic coverage. The Chi Industrial Council, central body for some 250,000 CIO members, petitioned the city fathers to relax its ban on radio and TV when the crime committee public hearings resume Friday (27).

Labor group pointed out that full coverage would help focus attention on the situation and in the long pull would help the committee in its avowed purpose of weeding out the hoodlum influence.

## WDTV Rates Hiked

DuMont web has raised the rates of its Pittsburgh o-and-o, WDTV, from \$1,200 to \$1,400 hourly for Class A time, effective April 1. Increase is the first for the station since last summer. Web officials, explaining the hike, said it's long overdue.

Pitt has been one of DuMont's most profitable operations.

## WAAM'S TV SEMINAR SETS KEY SPEAKERS

Baltimore, Feb. 24.

Key industry figures are scheduled to participate in the WAAM's third annual regional Television Seminar beginning Friday (27).

Among the participants will be Lester Lewis, indie packager; Sig Mickelson, CBS-TV public affairs director; Charles Underhill, ABC-TV program director; James Caddigan, DuMont program chief; William I. Kaufman, supervisor of program procurement for NBC-TV; James O. Luce, chief radio-TV time buyer for J. Walter Thompson and NARTB prexy Harold E. Fellows.

Seminar, open to 110 college students, is sponsored jointly by WAAM, Johns Hopkins University, North Carolina U., American U., Temple U. and the U. S. Office of Education.

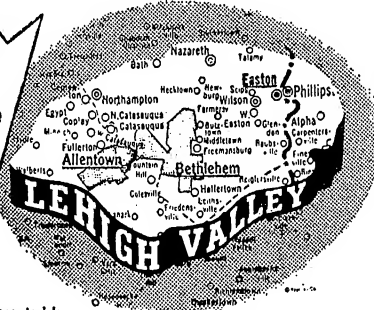
Panel discussions will be devoted to careers in video and question of live vs. film programming. There will be a studio demonstration at WAAM, with Herbert B. Cahan, WAAM program director, in charge. Windup speaker for the seminar will be Dr. Franklin Dunham, U. S. Office of Education, AM-TV chief.

Selling Allentown, Bethlehem, Easton

# WLEV-TV

Bethlehem, Pa.

the  
only single  
medium  
reaching the  
entire



A Steinman Station



Represented by  
**ROBERT MEEKER Associates**  
New York Chicago Los Angeles San Francisco

The "HOOSIER HEARTLAND"  
is the 26th TV Market in America.

Served and sold by

# WTV

from BROADCASTING  
2 MILLION  
\$2 PER HOUR

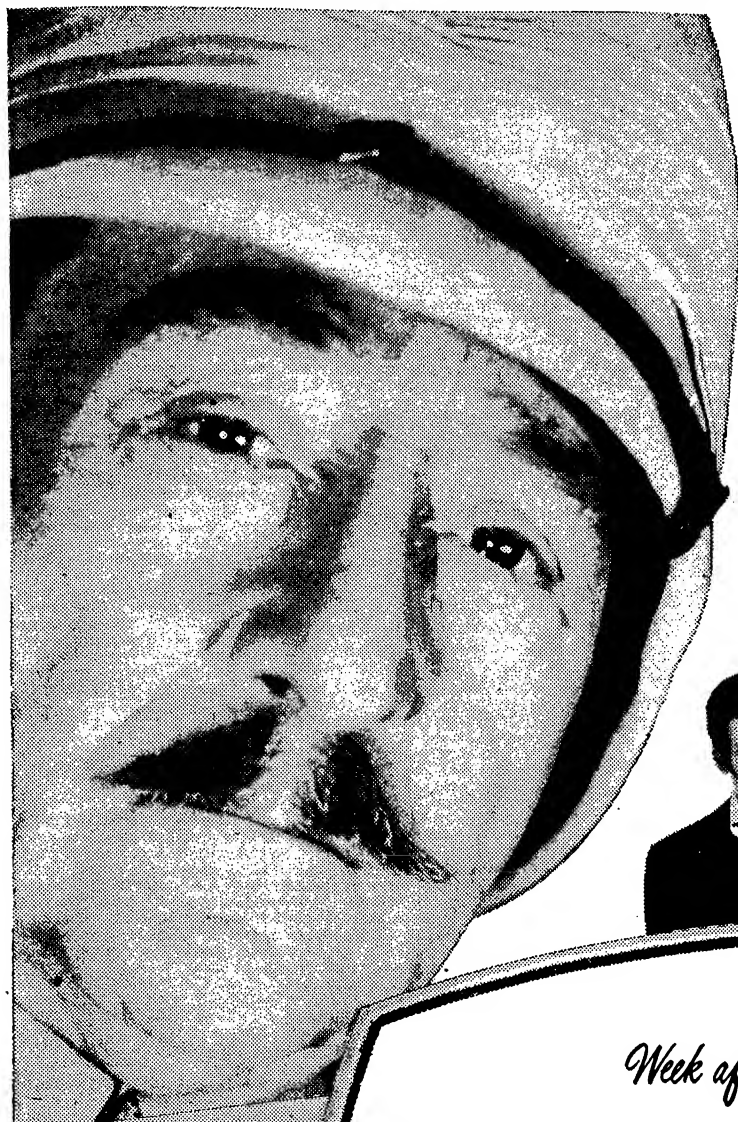
26th

WTV—affiliated with all nets—maintains its own micro wave relay system from Cincinnati to bring LIVE network shows to the HOOSIER HEARTLAND. WTV is owned and operated by Sarkes Tarz and is represented nationally by

**ROBERT MEEKER ASSOCIATES, Inc.**

New York Chicago Los Angeles San Francisco





# TELEVISION'S SMASH HIT!



*Week after week, brilliant beyond belief...*

## ADOLPHE MIENJOU

YOUR HOST AND STAR IN

## "FAVORITE STORY"

Never before such  
exciting portrayals...  
such a galaxy of  
dramatic talent!

Planned for 3 Full-Length  
Commercials Plus Opening  
and Closing Sponsor  
Identifications!

*television's greatest dramatic achievement...*

EACH MAGNIFICENT STORY A COMPLETE AND CAPTIVATING  
HALF-HOUR DRAMA!

### SOLD . . .

To SCHAEFER BEER  
for NEW YORK!  
To TUMS for CHICAGO  
and ST. LOUIS!  
To BLATZ BEER  
for MILWAUKEE!

### SOLD . . .

To DREWRY'S BEER  
for 6 MARKETS!  
To OLYMPIA BREWING CO.  
for 6 MARKETS!  
To GENESEE BREWING CO.  
for 5 MARKETS!

### SOLD . . .

To SMITHFIELD PACKING CO.  
for NORFOLK!  
To ZINSMASTER BAKERY CO.  
for MINNEAPOLIS!  
To SUN DRUG COMPANY  
for PITTSBURGH!

MIENJOU, THE INIMITABLE,  
MIENJOU, THE INCOMPARABLE,  
MIENJOU, THE  
MASTER PERFORMER  
AT HIS ELEGANT BEST!



ZIV TELEVISION PROGRAMS INC.  
5000 OLIVE ROAD, CINCINNATI, OHIO  
NEW YORK 17, N.Y. 10019

## YOUR CHALLENGE

With Walter and Peg McGraw, narrators  
 Writer: Peg McGraw  
 Director: Walter McGraw  
 NBC Supervisor: John B. Cleary  
 60 Mins.; Fri., 9 p.m.  
 Sustaining  
 NBC, from N. Y. (taped).

"Your Challenge," a study of prison conditions in the U. S., is one of the major extensive documentary projects ever aired on a network. This one-hour sustainer is set for a nine-week run in a relatively good Friday night time slot, which may be a tipoff on how far video competition has opened up cream AM time for this type of straight public service enterprise.

This documentary by Peg and Walter McGraw has been pieced together from taped interviews with prison officials, penology experts and ex-cons to give a many-sided picture of life inside of U. S. jails. This inquiry was touched off by the recent wave of prison riots.

The opening stanza (20) focussed on the Trenton (N. J.) prison outbreak of last year under the title of "Anatomy of a Riot." The show reconstructed the riot via a studio dramatization and then delved into its backgrounds via the interview technique. Spotlighted was the obsolescent prison building, the monotonous food, the lack of recreation facilities, the controversial parole board techniques and the prevalence of sexual perversion among inmates. The problem of homosexuality, for example, was frankly mentioned along with the concomitant cell jargon such as "punks" and "wolves."

Some of the material was familiar and somewhat pedestrian, especially the comments by the top correctional New Jersey officials who contributed little more than clichés to illuminating the problem. The interviews with the ex-cons, however, gave fresh and authentic-sounding insights into prison life. Most effective was a long statement by a 28-year-old ex-con, who after spending 11 years in jail gave a haunting picture of his near-hopeless predicament in a society that fears and rejects former prisoners.

The material is dramatic and its straight presentation should be enough. This series, however, is attempting to gild the lily via the use of a musical background that tended to make the opening show sound like a cops-and-robbers airer. Those musical cues are corny and should be cut out as the only false note on the show. *Herm.*



**Eileen BARTON**

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 Dir.: MCA

## GI JOE

(That's the Way the Ball Bounces)  
 With Lawson Zerbe, Jack Arthur, others  
 Producer: William B. Ziff  
 Director: Marx B. Leeb  
 Writer: Frank Willson  
 30 Mins., Sun., 4 p.m.  
 NBC, from New York

"GI Joe" purports to be an "adventure documentary series on Korea, designed to tell the folks back home just what life is over there. Actually, it's nothing of the kind. It's the same old hokum war story, with the stock characters and stock story line, and if anything, this series is a little more corny than the rest.

First installment dealt with a replacement who comes to a front-line outfit, starts off on the wrong foot and winds up as the hero of the unit because of his behavior in a well-nigh incredible patrol action. Just for kicks, scripter Frank Willson threw in a commendation for the replacement by President Eisenhower during his battlefield tour and a date for the entire patrol with a visiting film star.

As if that wasn't enough, Willson threw in all the stock characters: the tough-but-goodhearted sergeant, the kid-from-Brooklyn and the strong-reliable type.

Some reasonably fair thesping went out the window with the script, as did a fine score by Phoebe Crosby and realistic sound effects taped in Korea. This show may attract a steady audience, but it won't be composed of people who want to know what's going on in Korea. *Chan.*

## SOUND YOUR 'A'

With William R. Smith  
 15 Mins., Sun. 5 p.m.  
**JUNIOR C OF C**  
**WFL, Philadelphia**

Created to stimulate interest in all phases of musical activity, new program took for opening subject, "Is Modern Music Out of Tune?" Moderator William R. Smith, assistant to the conductor of the Philadelphia Orchestra, had as his guest, Harl MacDonald, the Orchestra's manager. A contemporary composer as well as a former teacher of Smith, McDonald believes there is no such thing as modern music. "The perennial modernist is Bach," he declared. McDonald also feels that when mathematics are translated into tone, it becomes celebration not art.

This type composition always results in flock of "we want no more" letters to the Philadelphia Orchestra office, McDonald said. But when the music stems from dance or song and is not mechanistic, but emotional, it always draws repeat requests. McDonald mentioned his own Santa Fe Symphony and the works of Samuel Barber, Roy Harris, Aaron Copland and Howard Hanson as modern composers who do not necessarily bring on a mass attack of coughing. Special accolade was given to William Schuman's Sixth Symphony which was in the nature of a plug since the Philadelphia ensemble will soon record this work.

McDonald advised students of composition to get out and meet public, take jobs in dance hall, college hall or theatre pit; but not to live in ivory tower. Plans are to have featured performers on subsequent programs to give personalized answers to questions submitted by listeners. Series, aimed at the musically literate, is presented by the Junior Chamber of Commerce, which sponsors the Youth Orchestra of Philadelphia. *Gagh.*

## BAKERS' THEATRE OF STARS

(The Guardsman)  
 With Joan Fontaine, John Dana, others  
 Producer-director: Norman MacDonnell  
 Script editor: John Mestlin  
 30 Mins., Sun., 6 p.m.  
**AMERICAN BAKERS ASSN.**  
**CBS, from Hollywood**

(Foote, Cone & Belding)  
 CBS' new drama series is counting on the pull of Hollywood names to win dialers. It's a tactic that's been a surefire grabber in the past but it also has the dangerous pitfall of miscasting—and "Bakers' Theatre of Stars" fell into it on the preem show Sunday (22).

Series nabbed Joan Fontaine as its teoff star and set her in John Mestlin's slick 30-minute adaptation of Ferenc Molnar's "The Guardsman." It probably looked like a good parlay on paper but it didn't jell in the airing. Even Hollywood stars can suffer in miscasting and Miss Fontaine is no exception. The flamboyant quality of the wife whose fidelity is being tested by her husband in the guise of a Russian guardsman was missing in Miss Fontaine's interpretation. It's a juicy part that should be played in the grand manner but she, unfortunately, didn't fit the bill. She warmed up to the part in the last few scenes but it was too late to redeem the lackluster quality of the preceding sequences.

John Dana, on the other hand, gave the part of the suspicious spouse a raucous and whimsical reading that helped pull the airer through. The other cast members capably assisted in lesser assignments.

If producer Norman MacDonnell fixes his sights on letting the star fit the role, series should do well because of its overall first-rate production and scripting values. *Gros.*

## MUSIC WITH BRUCE &amp; DAN

With Bruce Eliot, Dan McCullough  
 30 Mins.; Mon.-thru-Fri., 4 p.m.  
**MBS, from New York**

Pleasant blending of gabbing and platter spinning makes Mutual's "Music With Bruce (Eliot) & Dan (McCullough)" okay listening fare. It's an effortless, relaxed half-hour and its policy of bringing to the mikes music biz personalities should pick up lotsa fans who want to be on the inside.

Eliot and McCullough have worked together on a flock of Mutual and WOR (web's New York flagship) shows in the past few years and they know how to sock across a duo-gabfest with ease and charm. Interviews are informally grooved and the records are used to break in on the speling for maximum impact.

Guest on the opening stanza Monday (23) was Sy Oliver, Decca Records musical staffer and composer-arranger. Oliver parried the gab neatly with his hosts and also managed to talk of his Decca work as well as his musical background. It was all easygoing and informative.

The disks played were all associated with Oliver's career as an arranger or composer. Platters included "Yes, Indeed," "When I Take My Sugar To Tea," "Glow Worm" and "Well, Git It." *Gros.*

## Radio Follow-Up

While it's a generally praiseworthy practice to present public service documentaries, there's also a line which must be drawn so as to retain public interest in the programs. WMCA's (N.Y.) "Report to the People" last Wednesday overstepped that line with its report on New York's Health Insurance Plan, more commonly known as HIP.

For in devoting a half-hour to the subject, Dorothy Dunbar Bromley, who conducts the show, lent a note of greater controversy to the subject than actually exists and gave more importance to it (from the public affairs point of view) than it actually merits.

HIP is a voluntary health insurance plan which exists in N.Y. The city pays part of the premiums for its employees, as do other groups like unions. Independent individuals may also join the organization, which offers medical care and hospitalization.

Miss Bromley did a fine job in describing the organization, and with WMCA's mobile recording unit, in taping the observations of some of its protagonists and antagonists. As a program per se, it was well done. But there's no weighty problem involved, no great controversy, and there are other subjects far more deserving of a half-hour of air time. *Chan.*

## MUSIC BOX

With John Weigel  
 Producer: Art Young  
 5 Mins.; Mon.-thru-Fri., 12:25 p.m.  
**SWIFT**  
**Mutual, from Chicago**

(J. Walter Thompson)  
 Hardly more than an elongated spot commercial, this five-minute squib has a modest novelty appeal which should at least hold the audience drawn by the fore and aft shows. It's a deejay show with a twist. Hosting, and smoothly so, on curtain raiser (16), is John Weigel who uses an ancient music box as the "turntable." The "platters" are steel disks and the "beat" "recordings" have a certain nostalgic attraction. (J. Walter Thompson agency, packager of the show, says it has collected a library of over 250 of the old music box tunes.)

With Weigel projecting an easy salesmanship, the tidbit should pay off okay for Swift's All-Sweet margarine. *Dave.*

## TOMORROW'S TRAVELERS

With St. Xavier H.S. Band and Chorus; Sam Allgood, announcer  
 Producer: Jack Feierabend  
 30 Mins., Sat., 9:30 a.m.  
**Sustaining**  
**WHAS, Louisville**

Taped at a St. Xavier High School Assembly, this half-hour sesh comes up with plenty of youthful exuberance, martial music by the high school band directed by Brother Edward Joseph, and chorus batonned by Brother Venard. Co-mingled with the interviews are contests for teenage drivers, one oral, and the other with a mechanical gadget measuring the speed at which a driver reacts to traffic signals.

Grand prize for the best driver, who is given a driving test, and a written test on traffic situations, is a new automobile, to be given by the Kentucky State Fair. Each school will have a winner, who will compete in a finals driving test. Similar shows are taped in Jefferson County High Schools, as well as those in the city.

Sam Allgood, m.c., kept the show moving, and had the right spark to bring out the best facets of the contestants. Crowded and with high schoolers registered well on the air, and half-hour impressed as fresh, sparkling entertainment, as well as having its serious side in recording impress of teenagers to important message of traffic safety. Judging by answers from the interviewees, these drivers of tomorrow will be well indoctrinated to the importance of safe, careful driving. *Wied.*

## SPORTS FINAL

With J. B. Clark  
 15 Mins.; Mon.-thru-Fri., 6:30 p.m.  
**WAYS, Charlotte**

This 15-minute daily transcribed ailer registers as okay for the sports fan. Program, which has been running for the past 11 years, includes interviews, scores and other items of information for the athletic-minded set. Broadcast also beats out other local shows of this type in running time as sports coverage on rival stations is held to five-minute sessions.

Show caught confined its air time, primarily, to a gab session between J. B. Clark, who conducts the program, and Georgia Tech's football coach, Bobby Dodd. Latter came up with some interesting comments, especially on the insecurity of coaching. Overall 15 minutes made for interesting listening.

## ELTON BRITT SHOW

Producer-director: Robert Simon  
 15 Mins.; Mon.-Fri., 10:15 p.m.  
**Mutual, from N. Y.**

With resurgent public interest in folk music, Elton Britt's return to the kilocycles should find a large and enthusiastic audience for his pleasantly-intimate show which finds the balladeer in fine fettle.

Britt kicked off his daily 15-minute stint Monday (23) in a very casual and appealing manner, sandwiching just enough of his western-wangled patter in between his numbers to break them up and establish rapport with his listeners. It's a quarter-hour that could well grow into something bigger.

Four-year absence from the air apparently hasn't hurt Britt's style. He has a pleasant voice that reaches for the high notes and holds them with amazing tenacity. There is never an attempt to force anything, which may account for Britt's appeal. He's equally at home in slow and in fast numbers which he adopts to his country-style of singing. Tricky yodeling stanza with which he wound up the show required some expert vocalizing. His "Laurelei," an old Britt favorite, came over smooth and in distinctive manner.

Ed Ladd, well-known spinner of country disks, was guest on the show. Britt would do well to make his chatter more to the point and perhaps provide some background for some of the numbers on the program. This might add an additional bit of interest to an otherwise highly listenable turn. *Hift.*

## GLORIA

With Gloria Call  
 15 Mins., Mon.-thru-Fri., 12:15 p.m.  
**Sustaining**  
**WOKO, Albany**

Gloria Call, connected with an Albany agency for models, presents a noontime program of fashion notes, grooming advice, women's news and interviews. She impresses as young, intelligent, sweet, and well-mannered, though not dynamic. Voice is clear but rather small; projection seems to carry a slight hang or lisp.

Miss Call's interviewing varies in impact, same exchanges coming off better than others. The "say hello" and "tell me" introductions should be junked.

Cincinnati — Lila Lambert has been advanced to director of the WKRC promotion and publicity department. She rejoined the station last November after a year in the Frederic W. Ziv radio promotion department.

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## School Heads Ask Extension on TV

Atlantic City, Feb. 24. The American Assn. of School Administrations, in convention here last week, by resolution urged that areas granted one of the reserve channels for educational television "move as speedily as possible to develop this resource to the end that this important medium of information and instruction may be preserved for educational purposes."

The resolution asked the FCC to extend the time for reserving channels for education beyond the June 2 deadline date originally set. The association acted after hearing various speakers, including representatives of the FCC, urge that educational TV stations be established where channels had been given and before June 2.

## IOWA'S 'WAIT & SEE' ON EDUC'L VIDEO

Omaha, Feb. 24. Iowa Broadcasters Assn., said last week it opposes a proposal to set up a 12-station state educational TV network immediately. Association said it favors using WOITV at Iowa State (Ames) and a proposed station at Iowa U. (Iowa City).

Broadcasters said the state then should see what these two can do in education field before expanding.

Broadcasters also opposed operation of WOITC commercially. It's only Central Iowa TV station operating and sells time.

## Everybody In Mpls. Wants Weather Show

Minneapolis, Feb. 24. Weather shows are all the TV rage here, sponsors for them apparently being a dime a dozen. With new one just started by Bud Kraehling on WCCO-TV, his schedule is brought up to 16 weather programs a week.

On KSTP-TV P. J. Hoffstrom, St. Paul Dispatch cartoonist-columnist, does a one-minute weather summary during the 6 p.m. news and a five-minute show at 10:15 nightly.

## WMCA's Documentary On 'Brutal' Police Charges

WMCA, N. Y., indie, is prepping a documentary on the current charges of police brutality being leveled against the N. Y. Police Dept. and the demands for removal of Police Commissioner George P. Monaghan.

Taped interviews of victims, policemen and city officials, and FBI and Dept. of Justice execs are being made by Dorothy Dunbar Bromley, who conducts the station's "Report to the People" documentaries Wednesday nights. Airing is tentatively set for next Wednesday (4).

## ANA Sets Spring Meet

Spring meeting of the Assn. of National Advertisers will be held March 18-20 at Hbt Springs, Va., stressing the role of the advertising department in making "an even greater direct contribution to company profits."

Meeting will be restricted to ANA members and invited advertiser guests. Block drug ad manager George J. Abrams is chairing the program committee.

Columbus—Bob Wolfe, WHKC announcer, has resigned to take a job at WIRK, West Palm Beach, Fla. Fred Gage, Ohio State U. senior in radio, has replaced him.

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## No Writers' Cramp

Continued from page 27

give them more satisfaction. At one time, the freelance had to rely heavily on the crime shows, but of late the other types of drama have been opened up to him.

The freelance still has his problems, however. Unless he is prolific, turning out a large volume of stories, his income is precarious. One gripe is due to the fact that story editors and directors have to wait for the length of time it takes some programs to make a decision, due to the fact that story editors and directors have to wait for okay from three or four other persons involved in the show. Another complaint is sponsor and/or agency requests for revision, although this has been an improving situation. A third beef is difficulty in getting to watch rehearsals, and here too a more understanding attitude in inviting scribes to run-throughs is being shown by directors.

To overcome slowness in accepting or rejecting a teleplay, the practice is growing of submitting scripts to several shows simultaneously. However, in special cases, an airer has the problem of tailoring scripts to the availability of top stars, the program is given first crack at stories.

## N. Y. B'casters

Continued from page 27

to influence coverage of the Tobey and McCarthy hearings.

Legalites consulted by VARIETY feel that the language of the law indicates the intent to bring hearings by Federal bodies, meetings within N. Y. state, under its scope. They add that N. Y. broadcasters would be free to beam hearings which originate outside the state, but interpret the law as barring any hearing pickup from within N. Y. state even if the N. Y. audience were bypassed and the probes were beamed only outside the state.

## Tobey in Favor of TV

Meanwhile, the AM and TV nets have written to the McCarthy and Tobey groups asking for permission to carry their hearings. As yet no answers have been received, although Tobey has said that he hopes his hearings can be teeveed. Head of the International Longshoremen's Assn., which is one of the Tobey probe's targets, said last week that broadcasting the hearings would be a violation of the state's civil rights law. Opening of Tobey's hearings in N. Y. have been postponed a few weeks, assertedly because of new evidence uncovered.

"There is a real question as to the constitutionality of the section," according to attorney Charles B. Seton, member of the N. Y. State Bar Assn. committee on civil rights. He points out that a bill introduced in the state legislature by Sen. Williamson limiting its coverage to proceedings under the state judicial system would have been constitutional, but this bill failed, while the section actually adopted is of "questionable constitutionality."

"The broad language of the new law does not confine itself to N. Y. State courts (as did the Williamson Bill) and committees," Seton said. "Therefore, the law appears to cover not only N. Y. State courts and hearings but also federal court proceedings and Congressional hearings held in N. Y. State."

## B & A

Continued from page 25

formidable Groucho Marx show on NBC-TV. Audiences, too, have long deplored the rivalry which pitted two major comedy shows opposite one another.

It will also wipe out the existing agency conflict whereby BBD&O, which programs the Marx show for Plymouth-DeSoto, is also represented on the B&A stanza via its Goodrich client.

Detroit—WJBK has sewn up coverage of Detroit Tigers baseball games for the 1953 season. Long the key station in a 45-station Goebel Beer Baseball Network of AM stations carrying both home and away games, WJBK-TV also will air 35 Tiger games. WWJ-TV previously had televised the games.

## WWJ in NABET Pact

Detroit, Feb. 24.

WWJ, WWJ-FM, WWJ-TV, The Detroit News' stations, have signed a two-year agreement with NABET (CIO) covering employment of engineers and technicians. No provision is made for wage reopening.

Feature of agreement was an out-of-court settlement of suit filed by station to restrain NABET and its members from interfering with origination of network programs, arising out of refusal of the Detroit NABET chapter to work with NBC-NABET personnel on the Dinah Shore programs originated here last Dec. 9 and 11.

## WHOM No Spanish Omelet

Continued from page 24

all provide a potent draw for both listeners and sponsors.

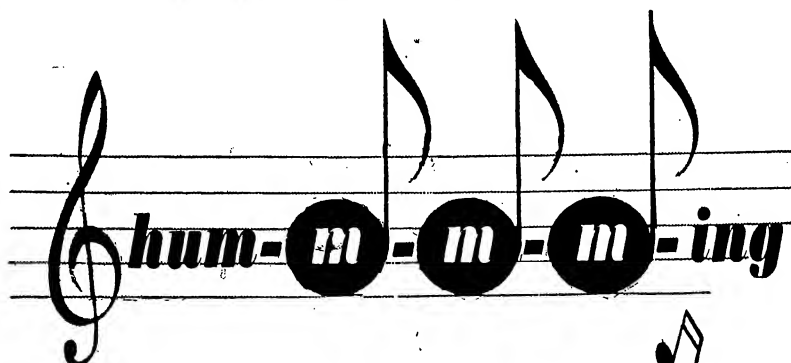
Station bought the transcriptions of the "Marriage" drama and its mystery segment from San Juan stations, with the former kicking off this week. It also bought rights to the script of the comedy series from Puerto Rican broadcasters. Move is similar to that made by WOV, N. Y., in buying transcriptions of shows aired in Italy for its Italian speaking market.

Investment in time and program material is paying off. Station is

sold solid in the 8-8:30 p. m. period across-the-board, and is almost entirely sold out in the 8-10 p. m. segment. Sponsors are both national and local, with the latter comprising mostly retailers in the Puerto Rican communities throughout the city.

New York—WHYN, in Springfield-Holyoke, Mass., will replace WMAS as CBS Radio affiliate on June 15, according to CBS station relations v.p. William A. Schudt, Jr. Change gives the web a 1000-watter in place of a 250-watter.

# Business is



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## Television Chatter

### New York

Margaret Arlen back Monday (2) at WCBS-TV after Caribbean vacation. Gene Lockhart will sub for his daughter June on NBC-TV's "Who Said That?" Monday (2). Jane Pickens returns from Jamaica vacation to star in "The City," special Salvation Army show on NBC-TV March 8; Dee Engelbach is producing. National TV Film Council has a lunch meeting at Hotel Warwick tomorrow (Thurs.). Sig Mickelson, CBS-TV news-public affairs director, will rep AM and TV industries at N.Y. County Lawyers Assn. conference on Fair Trial and Free Press on Friday (27). James M. Connors named CBS-TV news dept. business manager. Don L. Kearney upped to assistant national sales manager for ABC-TV. John Beal will emcee and act on "Freedom Rings," twice weekly Westinghouse stanza starting on CBS-TV Tuesday (3). Virginia Baker plays opposite hubby Jack Palance on CBS-TV's "Suspense" Tuesday (3). Lewis Charles into NBC-TV's "Big Story" March 6. Frank Pulaski on ABC-TV's "Tales of Tomorrow" Friday (27). Jay Barney featured on "Kraft Theatre" tonight (Wed.). Producer Fletcher Markle will act as the male lead in his "Studio One" production next Monday (2) of "My Beloved Husband" on CBS-TV. Others in the cast include Ruth Warrick and Anthony Ross. A. L. Hollander, DuMont production facilities manager, competed last week in the National Indoor Tennis Championships, losing his second match after winning one. DuMont press department moved from its present location on the 39th floor at 515 Madison Ave. to the 42d floor of the same building. NBC-TV designer William Molyneux assigned to set design for Verdi's "Suor Angelica," next in the web's TV opera series, scheduled for March 7. Warren E. Albright, general plant manager of RCA Victor Home Instrument Dept., and Richard C. Willman, chief design engineer of the custom products engineering section of RCA, both being sent by the company to Harvard School of Business Administration for the three-month advanced management course.

Ken Langley resigns from CBS-TV network operations for freelance mag and AM-TV chores and leaves in August for three months in Europe. Paul N. Lazarus, Jr., Columbia Pix exec, pays Associated Motion Picture Advertisers' tribute to Ed Sullivan for "Toast of the Town's" service to film industry on AMPA lunch March 19. America Fore Insurance Group has backed a 24-minute film "Peace of Mind," made by Ted Baldwin, for TV screening. Helen Hayes stars in a Thornton Wilder one-act on CBS-TV's "OmniBus" Sunday (1). WCBS-TV led the Gotham pack in getting a full-power signal; other outlets are following suit.

Winners of the Jack Manning "Hamlet" contest for DuMont's "Monodrama Theatre" will get their awards on Bill Silber's show Friday (27). Bert Parks named national entertainment chairman of Multiple Sclerosis Drive.

Ernie Harwell, radio-tele-announcer for N. Y. Giants, left yesterday (Tues.) for spring training camp in Phoenix.

### Hollywood

Kaiser-Frazer Sales bankrolling series of feature films "first-run" on TV on KECA-TV. Hank McCune show and George Raft's "I Am the Law" teed off on KLAC-TV this week, Dr. Ross picking up tab on McCune, and Manishevitz Wine on Raft. Dianne Carr joins ABC-TV as receptionist. Don Roberts to KLAC as newsmen. Art Baker emcees "Stars on Stage," one-hour musical revue bowing on KTTV March 5, with Bank of America bankrolling. Haan J. Tyler of Guild Films on biz trek to Oklahoma and Texas. Test run of telefilm "Hornel All-Girl" on KTTV cross-the-board next week. Roscoe Ates linked to pact with KTLA. Former thespy Brad Taylor joins KTTV as account exec, under real name, Stanley D. Brown. Diana Lynn to N.Y. for TV guestings. Broadway producer Bernard Straus in for looksee at local teevee scene. U. S. Air Force Pictorial Service reps ogling California studios as potential site for shooting training pix.

### Chicago

Dick Cahill has resigned as sales manager of NBC-TV's Chi film division and has moved to CBS. WBBM-TV as an account exec. H. Weller Keever has been dispatched from New York to take over the NBC post. With Gail Compton moving to Florida, George Menard is the new host on DuMont's "Pet Shop." WNBQ program chief George Heinemann prepping a new moppet show built around singer-actor Win Stracke to occupy a morning slot following "Ding Dong School." Fairfax Burgher, of "Call Me Madam," did his magic stint on WENR-TV's "Jim Moran's Courtesy Hour." Nancy Wright guest-warbler on WENR-TV's "Music In Velvet" tomorrow night (Thurs.). Bev Younger, regular in the NBC-TV "Hawkins Falls" cast, playing the lead this week in the Showcase Theatre's production of "The Women." Clifton Utley conducting a backstage tour of the Chi NBC plant during Herbie Mintz's late evening spot while the latter vacations in Florida. WGN-TV has installed Walker Electro Zoom lens on two of its studio cameras. WENR-TV's Monday night boxing remote from Rainbow Arena being expanded from 60 to 90 minutes as of March 9. Group of Chi Pontiac dealers will bankroll a half-hour slice. R. Marlin Perkins, director of the Lincoln Park Zoo and host on NBC-TV's "Zoo Parade," named an honorary lion tamer by the Chi Lions Club. Art Youngquist's "Family Answer Man" goes into a new Thursday night spot on WENR-TV for the Bee Lyte Fiber Glass Co.

### London

A new play by Philip Burton, "The Dark Wood," is to be staged by Ian Atkins Sunday (1). Cast will include David Peel, Rachel Gurney, David Markham, Lillian Christine, Meredith Edwards, Roddy Hughes

and Howell Davies. New forum program, "The Voice of the People," began on Monday (23) with Hywel Davies emcee, and Megan Lloyd George and Wyn Griffith comprising the panel.

"William's Other Anne," by Ivor Brown, to be staged by Peter Graham Scott next Wednesday (4). Max Brimmell will play Pharaoh and Renee Goddard, Pharaoh's daughter, in "Moses in the Bulrushes," by Rheda Power, March 5. Nancy Evans, Rawicz & Landauer, Anthony Oliver and Andrew Fenner take part in Bryan Sears' production of "Music for You" today (Wed.). Henry Caldwell's "Cafe Continental" on Saturday (28) will include Hungarian violinist Eduardo Vanda. Billy Russell, Arthur Lucan, Terry Hall, the Reid Twins, Penny Nichols and Les Marth will appear in Richard Afton's "Music Hall" March 7, with Jack Watson as emcee. Gladys Cooper was guest in "Leisure and Pleasure" yesterday (Tues.).

## Distrib Cry Havoc

Continued from page 23

business. (See separate box.) With the formation of PTE, there will be but one production and distribution company—no separate management for each of the subsidiary companies.

Officers of PTE include: Procter, president; Everett Rosenthal, vicepres in charge of production; Leonard Loewenthal, vicepres and general counsel; Jerome C. Robinson, vicepres and supervisor of production; Frederick Klein, vicepres in charge of distribution; Clement J. Wyle, vicepres in charge of public relations; Andrew P. Jaeger, vicepres in charge of syndicated sales, and John Procter, treasurer.

On the Procter upcoming agenda is a new Walter Brennan comedy show, the pilot of which is now in preparation. (Procter returned from the Coast last week to set up the series and arrange for theatrical filming of "Big Story.") Procter also leaves for Europe April 15 to set the groundwork for an "International Police" series, scheduled as one of the major items on the PTE syndication roster. In addition, a "Musical Revue" series is planned.

## Calvary Church

Continued from page 27

on, then would return and WQAO would go off. But with the increasing demands of commercial radio, both parties found that a better arrangement was necessary, and in 1927 they negotiated an agreement whereby WHN would absorb the church station in return for free air time for the church.

This status continued until expiration of the agreement, and then the church paid for its air time like any other sponsor. Today the church pays \$70,000 a year for broadcasting, most of it to WGMG, the successor to WHN. Other monies go to HCJB in Quito, Ecuador, which shortwaves the programs round the world, to its 18 missionaries.

Church, besides its radio ventures, operates the Salisbury Hotel in N. Y., housed together with the church in a 17-story skyscraper on W. 57th St. Present minister is Dr. John S. Wimbish, who conducts the weekly programs. Church is the N. Y. headquarters for Billy Graham, another radio-TV user.

## Option Time

Continued from page 25

than panicky over the situation. The 7:30-7:45 p.m. segment (with Dinah Shore as the alternating twice-a-week show) is desirable time, NBC is already eyeing the client availabilities.

On the not-so-certain renewal agenda are "Hollywood Opening Night," which Ennds sponsors on NBC-TV. Despite the fact that the client is bucking up against the No. 1 rated "I Love Lucy" Monday night series, it plans to hold on to the time slot. "Police Story" has been optioned.

"Scott Music Hall," which Scott Paper Co. sponsors on NBC-TV Wednesday nights opposite Arthur Godfrey, is reported in a state of uncertainty, with client-agency huddles reportedly scheduled this week before making a definite commitment one way or the other.

Fate of the Screen Gems-pro-

## From the Production Centres

Continued from page 26

delphia District, has launched series of four Monday night programs (7:45) over WIP, to lessen headaches of preparing income tax forms. Charles Vanda, v.p. in charge of TV for WCAU stations, will serve as radio and television chairman for 1953 Cancer Crusade. Jim Leaming, WIP sports director, off to Florida to start series of recorded interviews with coaches, managers and players from baseball Spring training camps. Series begins March 4. Howard Jones, WFIL staffer, launches a new participant, "Mr. Lucky," beginning March 2 (1-1:30 p.m.). Visitors compete as teams on quizzer, queries dealing with news, pop music, etc. Erwin Rosner has been named local sales manager for the William Penn Broadcasting Co. (WPEN).

## IN PITTSBURGH . . .

Wanda Saylor and Dusty Brown, featured for more than a year with Westernaires on Wilkens Jewelry Co.'s teevee show, have formed their own miter musical act and bowed in over the week-end at Vogue Terrace. Neil Hyman, assistant to producer of "I've Got a Secret," back to New York after vacationing with his folks here for 10 days. Hyman used to be a seismometer for WEDO. WWSW sportscaster Joe Tucker headed for Florida and Cuba for three weeks to vacation and cover the spring baseball training camps, with Bob Prince pinch-hitting for him. Dave Tyson of WCAE chalked up his 12th anni in radio here. Carl Betz, former WCAE announcer, had his option picked up by 20th-Fox. He's already made four pictures. Bill Babcock, WJAS announcer, was picked to announce the salute to Carnegie Tech that Vaughn Monroe tape-recorded on the campus for his radio networker. Walter Koschik is leaving his engineering post at WCAE the end of the month to go with the Westinghouse Airbrake Co.

## IN CLEVELAND . . .

Meg Zahrt, WGAR's retail specialist, lectures at the Tobe-Coburn School for Fashion Careers during her visit to New York, on "Radio and TV for Fashion Promotion." WKEL conducts a TV course on acting and directing at Fenn College Tuesday nights. Ham Shea, NBC general manager, back from a three-day trip to New York City. Glenn Powell, who teamed with Gene Carroll 20 years ago for the "Jake and Lena" program, back on a 15-minute Monday-thru-Friday WTAM pitch and a TV half-hour Monday-thru-Friday at 11:30 in the morning. WBOE, the board of ed outlet, is picking up "The Ohio Story" stanzas over WGAR for rebroadcast in connection with the state's sesquicentennial. Lee Sullivan, freelance chirper, has made a new Irish tune record album for Coral Records. WKEL received a certificate of merit from Freedom Foundation on behalf of Warren Guthrie's Sohio news show. WTAM sales manager Bill Dix reports "Johnny Andrews Bandwagon" is SRO in Monday-thru-Friday two-hour 7-9 a.m. showcase. Dr. William Levenson, public school educator and former head of WBOE, elected chairman of judges to announce local AFTRA winners, March 3. Bill Gordon, WHK diskier, into hospital for throat checkup with wife Chris Nelson taking over his many hours' turntable stint.

## Walker

Continued from page 27

true economy for the government to so limit the operating capacity of the Commission as to unduly delay the establishment of the communications facilities making this economic expansion possible.

Continuous cuts in funds the past five years, Walker said, are causing the Commission great hardships and have affected the health of some employees. Since 1949, he testified, the staff has been reduced from 1,380 to 1,108 while the number of radio stations under FCC regulation has risen from 148,221 to 232,674 and the number of applications for new or improved facilities has jumped from 92,896 to 150,557.

Thus, he pointed out, the workload has doubled while the staff has been cut by 20%. Streamlining of procedures and reorganization of operations, he testified, have not been sufficient to offset loss of staff.

## NBC News Operation

Continued from page 25

as chief correspondent in Paris under a rotation system designed to develop potential big league staffers of tomorrow. It has meant finding the operational formula to service 175 news shows a week, with accent on exclusive, on-the-spot coverage, with such supplementary activity as shipping out 500 feet of newsreel film daily to 23 stations.

Along with McAndrew as manager of the operation, such vets in the radio-TV news vineyards as Frank McCall (handling the Camel show); Joe Meyers (as manager of the central newsdesk) and Davidson Taylor, overall supervisor as director of public affairs, have played key roles in the NBC news ascendancy. And the sponsorship yearly payoff reads: "Camel Caravan," \$5,000,000; "11th Hour News," \$180,000; Bob Considine TV program, \$600,000; Considine radio show, \$400,000; Esso News, \$400,000; "Window on Washington," \$475,000; the Miles-bankrolled "News of the World," \$2,200,000; the Pure Oil-sponsored news show, \$1,900,000; "Three Star Edition," \$1,400,000; "Who Said That?" \$115,000; news syndication revenue; \$500,000, plus some minor items such as the co-op "News of the World," the Merle Mueller news stanza and the co-op "World News Roundup."

Memphis — Patricia Raymond, KWEM script and continuity chief, has resigned to move into a similar role with WRAP, Norfolk.

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# NEGRO JOCKS COME INTO OWN

## Hitting Bigtime Via Disk Route Still Tough; Majors Won't Gamble

Although numerous tyros have broken into the bigtime via disc-clips during the past two years, breaking through on wax is still one of the long shots in show biz. For every newcomer who makes it, there are several dozen struggling to make the grade with the vast majority slipping into permanent oblivion.

Lure of the heavy coin is cuing the unknowns to make the gamble—and with their own coin. Although the major labels are willing to gamble on a new voice, they are not shelling out for the promotion coin needed to drive them over the top.

As a result, the young singers or their backers are forced to lay their own bankrolls on the line. It's figured that a first-rate promotion job on a new side costs the artist about \$2,000. That covers trips to six or seven major cities for disk jockey contacting and other expenses required to publicize a new artist.

One common gripe among the newcomers is that they are getting a brush as far as jockey plugs are concerned. Only a handful of jocks are interested in uncovering new stars, while the rest of the deejay fraternity plays it close to the vest by scheduling the standard names. As a result, if Joni James breaks through for one hit, all the jocks will lay on her tunes, since she's already an established star. They won't take a chance, it's contended, on the unknowns.

That's doubly true of the stations' music librarians. Often disks by the newcomers never even see the light of day, since the librarians shunt them aside as had programming risks.

## Kidding-on-the-Square Sparks Mitch Miller Rib Vs. Rivals on 'Carbons'

Columbia Records artists & repertoire chief Mitch Miller has set going a full-blown feud with a&r men of other diskeries via his public crack that his musical stylings on wax have been generously carboned by the rival companies. Miller's comment was made in a kidding-on-the-square manner, but the implication was rebutted in deadly serious manner by the other a&r execs.

Miller said that his wax ideas, notably the use of French horns, have been coming back at him on numerous recent sides on other labels and he considers that the sincerest form of flattery. Other a&r men, however, claim that they used French horns and harp-sichords years before and that Miller was taking credit for somebody else's innovation. It was pointed out, for instance, that Ray Martin, on Britain's Columbia label, had been using horns regularly before Miller. The trade, however, generally credits Miller with firmly establishing the French horn with a series of clicks with Guy Mitchell.

Miller pointed up the alleged "carboning" situation by saying that one recent record, whose title could be dragged out of him only by wild horses, uses a "whole batch of his ideas." The side was an obvious reference to Perry Como's "Wild Horses," which is developing into a hit for RCA Victor.

Several a&r men gave credit to Miller for developing so many hits in the last couple of years, but they said that "the pitch from Mitch," as Miller tagged his comment to the trade, was an unwarranted self-plug and a gratuitous slap at them.

## Sid Prosen's Jukepot

Sid Prosen has hit the biggest jackpot in the music biz in a couple of years with his "Til I Waltz Again With You" and figures to earn between \$150,000 to \$200,000 on the song when all the returns are in. Since Prosen is sole writer and publisher, via his own firm, Village Music, he's collecting all royalties, mechanicals and Broadcast Music, Inc., performing coin. Tunes have already gone over a 1,000,000 platter copies via Teresa Brewer's slice for Coral.

"Waltz" is Prosen's first hit.

## Pubs Ease Rigid Standards' Deals To Boost Sales

In a move to spark sheet sales of standard catalog tunes, a flock of major firms are adopting new peddling techniques to keep their "bread & butter" copyrights alive in the market. The pubberies sales staffers are stepping up their efforts on the standards figuring that the current pops can take care of themselves, especially if they're riding with clicko disks.

Most of the firms have increasingly eased up on their rigid trading relations by instituting a more elastic selling practice. Heretofore, the strict trading measures such as no deals, no returns, etc., were adhered to by all the top firms. In today's waning sheet market, however, the pubs are beginning to switch policy and are giving sales staffers the go-ahead signal to work out separate arrangements with the sheet dealers.

By giving their salesmen a virtually free hand in setting up special discount deals and return privileges, the firms have been able to hypo dealer interest in standards. Size of the discount and number of allowable returns granted usually varies with the number of copies ordered by the dealer.

The big payoff is still in standard sheet copies, which cost about 2c a copy to print, plus royalties, and peddles for 50c, and the pubs feel that they can continue to pick up a neat profit even with the special deals.

## BETTY HUTTON TO CAP UNDER TWO-YEAR PACT

Hollywood, Feb. 24.

Betty Hutton has agreed to a Capitol recording pact which will probably be signed this week giving her a standard 5% royalty. Initial period covers two years.

She'll begin recording after winding her current vaude tour. Last with RCA Victor, she began her shellac career with Capitol, etching for them her biggest disk hit, "Doctor, Lawyer, Indian Chief," in 1946.

## Lyres Club Opens Membership Drive

In its first meet last week under its new tag, the Lyres Club, at the Hotel Great Northern, N. Y., the membership committee of Tin Pan Alley's social organization decided to step up its drive in enlisting more music men. It was announced that traders, who were overlooked when the initial membership forms went out, could apply directly through Henri Rene, the club's prez., or Lyre's execs Sal Chianti, Ben Selvin and Herb Hendler.

Club also is dickering for the Vermilion Room of the Great Northern as its permanent hangout.

## PLAY KEY ROLE IN MUSIC BIZ

Strong upsurge of the rhythm and blues market in recent years has now put the Negro disk jockey into one of the key positions in the overall music business. Over 500 r&b jocks are now spotted on stations in every city where there is a sizable colored population.

The Negro jocks have come into their own in the key cities since the advent of video. TV has been forcing the indie radio outlets into specialized programming projects and the pitch to the vast Negro market is proving easiest via the platter-spinning route.

This development, at the same time, has proved to be a major boon for the diskeries which are specializing in the r&b field. These companies, such as Atlantic, Dot, Apollo, Savoy and Federal, have been doing a solid biz with the growing plugging opportunities. Sales of 150,000 on sides by such combos as the Clovers, the Ravens and the Orioles and singers like Ruth Brown, Edna McGriff and Little Esther are commonplace in this market. Since the initial recording costs are much lower than with a pop disk, this level of sales means a hefty profit for the diskeries.

The Negro disk jockey has a much stronger standing in the colored community, particularly in the south, than the ofay platter pilots have generally due to the social situation. Their influence over their listeners is proportionately greater.

(Continued on page 46)

## Sinatra Dickers New Disk Tieup

William Morris Agency execs have been talking in recent weeks to various disk companies for a possible deal for Frank Sinatra. Latter's pact with Columbia Records ran out a couple of months ago and while Columbia would like to retain him, Sinatra is understood to favor a change of labels.

Decca prexy Milton R. Rackmil was contacted by WM before his South American trip as were Dick Jones of Capitol and Manie Sacks of RCA Victor. Due to Sacks' close friendship with Sinatra, it's believed that he could wrap up a deal soonest. However, the fact that such male vocalists as Perry Como, Eddie Fisher and Tony Martin are already with Victor makes a Sinatra deal unlikely.

Sinatra is due back from Europe this week and goes to the Coast early next month to start on the Metro pic, "From Here To Eternity." It's believed he'll make a decision on his disk affiliation before he leaves for Hollywood.

## Connelly in S-J Talks On Coronation Plans

Reg Connelly, the London music publisher now en route to Hollywood from New York on his annual business trip, has been huddling with Santly-Joy on Coronation music plans. These revolve around Guy Mitchell, who is one of the Coronation attractions at the London Palladium, on the strength of his Columbia disk rep. Mitchell is handled by Eddie Joy of the music pubbery. Connelly's sundry music firms in England have long had an international liaison with S-J.

A deal is also cooking to extend this accord into an international music publishing setup, and it may be resolved when Connelly returns to New York.

## Reynolds' Derby Pact

Bandleader Tommy Reynolds has been inked to a term pact by the indie Derby label in N. Y.

Deal was made by Bernie Woods, Reynolds manager, and Larry Newton, Derby topper.

## Flock of New Pix Musicals To Test Score Tunes In Current Pop Market

### Grim and Bear It

Hollywood, Feb. 24.

Jack Powers' first record for Capitol, the standard "I'll Be Seeing You," has been banned by KBIG, local indie, as "too grim." Instead of usual instrumental, the platter has simulated shot - and - shell screeching around a Korea foxhole as background.

KBIG program director Alan Lissner said, "It'll raise your hair. Our recordings are for home entertainment, not to curdle your blood." Platter has been out six weeks. No other station is known to have nixed it.

## Lent's Dent In Music Biz; Disk, Sheet Sales Off

After a strong getaway during the first six weeks of this year, the music biz has been slowed down by a general sales dip. Downbeat reaction at this point is not serious, since business is generally running ahead of last year, but some trade execs are frankly disappointed at the industry's failure to keep an even keel at least until the start of the summer period.

In the disk field, distribs are still buying normally but turnover on the retailer level has fallen off with distrib reaction expected to follow suit shortly. Chief explanation is the beginning of the Lent season because there is at present plenty of hits to draw the customers into the stores.

Slump in the sheet music market is even more serious since this facet of the industry never experienced a sharp comeback. Hit numbers have had a 500,000 copy potential for the past couple of months and sales have now slackened off to the 300,000 copy pace. That's peak for the hits with the middling songs faring much worse.

## COLUMBIA PAYS 5G FOR 'NASAI' PIC YEN

"Gomen-Nasai," tune with an English lyric and a Jap title, was peddled last week to Columbia Pictures by Walt Disney Music for \$5,000. Song, which is getting a hefty wax coverage, will be used in the Col pic, "Mission Over Korea." It'll be sung by Richard Bowers, ex-GI who made his disk debut with the Columbia-Records etching of the tune. Pic will be his screen bow.

Dr. Benedict Meyers and Raymond Hattori, both ex-GIs, penned the tune.

## Rodgers Batons Works In Boff St. Loo Orch Concert

St. Louis, Feb. 24.

With Richard Rodgers on the podium conducting the St. Louis Symphony cuff in a special concert Sunday (22), featuring Marguerite Piazza, Robert Weede, Claramae Turner and Thomas Hayward as soloists, plus a chorus, a total of 10,571 payees jammed the Henry W. Kiel Auditorium to hear them. Gross was \$19,000, with a \$1-\$3 scale.

Concert included Rodgers' compositions from both his Oscar Hammerstein 2d and Lorenz Hart collaborations, plus the "Guadalcanal March" from his score for NBC's current "Victory at Sea" television series.

Although there's been a slump in the pix score batting average over the past couple of years, film subsid firms and other firms are gearing themselves for a big push on the flock of tunes due from upcoming film-musicals. The next couple of months will see a bumper crop of pictures on release from the major Hollywood studios and the Tin Pan Alleyites are counting on a trend towards ungimmicked tune material to give their future output a better chance in the current market.

The pubs are basing their optimism on the growing number of pic tunes that have been pulling in big disk and sheet sales in the past few months. Top example is "Anywhere I Wander," penned by Frank Loesser for Samuel Goldwyn's production of "Hans Christian Andersen." The music men admit that the Julius LaRosa waxing on the indie Cadence label was the deciding factor in shooting the song into the hit bracket but they point out that it's helped to open doors to artists & repertoire staffers who, heretofore, had been reluctant to wax tunes from pix.

Good rating gained by "Zing a Little Zong" from the Paramount production, "Just For You," also aided in altering the diskers attitude on pix scores. Currently such tunes as "Hush A Bye," from Warner's "The Jazz Singer," and "Second Star to the Right," from Walt Disney's "Peter Pan," are getting strong wax coverage and hefty radio-telev performances.

The Big Three (Robbins, Feist, & Miller) is counting on the scores from M-G's "I Love Melvin" and "Small Town Girl" to add impetus to the swing back to pic tunes. Score for "Melvin," which has

(Continued on page 47)

## Ed Kassner Splits With J.J. Robbins, Files \$150,000 Court Action

The two-year old partnership between J. J. Robbins and ex-British publisher Ed Kassner exploded last week when the latter filed a \$150,000 suit in N. Y. State Supreme Court against Robbins for "breach of contract, assault, libel and slander." Robbins brought Kassner in as a 50% partner in his J. J. Robbins & Sons and Consolidated Music firms in 1951. Robbins also filed a breach of contract suit against Kassner with no money damages claimed at this point.

Friction between the two publishers led to discussions about four weeks ago on methods of dissolving the partnership. Kassner wanted a cash settlement to exit the firms or proposed that Robbins retire from active management of the music companies so that he could operate the publishing enterprise as exec vice-prexy.

Failure to reach an agreement, with resulting acrimonious exchanges between Robbins and Kassner, incurred the legal action. Morton Miller (& Miller), is legal rep for Kassner while attorney Lew Dreyer is handling Robbins' end of the case.

Charles Ross, who joined the firm shortly after the partnership was formed, as professional manager, left Robbins-Kassner offices recently to return as head of his own publishing company. Kassner, meantime, is still operating his independently owned firms, Piccadilly, Kassner Music and Town & Country.

## New Monarch Label

Monarch Records, new indie label formed by crooner Buddy Nee, has been skedged to hit the market March 6. Initial Monarch release will feature Nee in a blending of seven different tapes in which he handles the vocal, choral effects and instrumental backing.

Preem coupling will be "Cancel The Call," and "Lucky Joe," penned by Dick Adler and Jerry Ross.

## Atlantic Pacts Davis

Eunice Davis, rhythm & blues thrush, has been inked to a term pact by the indie Atlantic label.

Miss Davis, who made her music biz bow in 1948 as a composer, switched to voicallng about two years ago with an etching of her own tune, "Rock, Little Daddy."

# Jocks, Jukes and Disks

By HERM SCHOENFELD

**Buddy Morrow Orch:** "Train Train Train"—I Can't Get Started" (Victor). Still on a rhythmic and blues kick, Buddy Morrow's orchestra belted across a solid commercial etching in "Train Train Train," a juke and jock natural because of its insistent beat and flavorsome vocal by Frankie Lester. Morrow's lucid trombone is featured on the Gershwin standard, "I Can't Get Started," for a topflight instrumental side.

**Bing Crosby:** "A Quiet Girl"—"Ohio" (Decca). From the legit musical, "Wonderful Town," these two tunes furnish Bing Crosby with some of his most attractive material in a long time. "Quiet Girl" is a lovely ballad delivered by Crosby in effective relaxed style with several touching highlights. Stands up under repeated spins. "Ohio" is a good tune but in a more familiar groove. Crosby gets ace backing from Jud Conlon's choral group and John Scott Trotter's orch.

**Pearl Bailey:** "Hug Me A Hug"—"I Always Shake The Tree" (Coral). Pearl Bailey's "Takes Two To Tango" click should give these sides sufficient momentum to make dent in the pop market. Her workover of "Hug" is replete with comedy effects and the tune gives her good framework for her stylistic rhythm

ers Creepers" (Capitol). "Bull," taken from the rhythm and blues field, is a charming novelty item. Stan Kenton gives it a straight workover with a fine vocal by Chris Connors and ensemble. Miss Connors also registers neatly with her vocal of the oldie on the reverse, Kenton backing up with an interesting arrangement.

**Henri Rene Orch:** "The Devil's Serenade"—"Sympathy" (Victor). "Devil's Serenade" is a dramatic piece of material with a good idea. Joe Costa belts across an appropriate charged-up vocal while Henri Rene's orch furnishes a hoked-up haunted background which is also suitable. Flip is a fair ballad nicely delivered by Johnny Parker but this side lacks punch.

**Toni Harper:** "Silly Heart"—"I'll Never Forget You" (Columbia). Teenage vocalist Toni Harper has outgrown the kid tunes and shows on these sides that she's a mature stylist. "Silly Heart" is a fine torch song which she handles sensitively. Reverse is another excellent ballad which Miss Harper delivers with overtones of Sarah Vaughan but without attempting to carbon the latter.

**Hugo Winterhalter Orch:** "The Magic Touch"—"Will O' The Wisp Romance" (Victor). Hugo Winter-



LAWRENCE WELK

and his  
**CHAMPAGNE MUSIC**  
79th Consecutive Week, Aragon Ballroom, Santa Monica, Calif.  
Exclusively for Coral Records  
"OH HAPPY DAY" backed  
by "Your Mother and Mine"

flight jazz sets issued by Norman Granz under the title of "Jam Session" (Mercury). Joe Allegro rates attention for his slice of "Take Care, My Love" (Victor). On the new indie label, Maestro, Rosalind Palge and choral group have an okay side in "Let's Go Bowling" and a solid potential in "The Pocatella Polka".... Duke Ellington swings in fine style on "Rock-Skipplin' at the Blue Note" (Columbia). On the same label, Marals & Miranda register on the African veld number, "Unga Wena Wena".... "Little Fool," on the indie Spotlite label, is a promising number, Andre D'Orsay vocalizing.... Teddy Phillips orch has an okay novelty side in "Mamma, Mamma, Mamma" (King). On the same label, Cecil Young Quartet comes up with a neat bluesy slice of "Old Black Magic."

Standout western, folk, polka, jazz, religious, etc.: Jesse Rogers, "The Devil's Pitchfork" (M-G-M). Edna McGriff, "Edna's Blues" (Jubilee). Red Foley, "Hot Toddy" (Decca). Chuck Murphy, "Buckin' The Dice" (Coral). Billy Strange, "Just Bummin' Around" (Capitol). Earl Hooker Trio, "Race Track" (King).

## Album Review

"Mr. President" (RCA Victor, \$5.72). NBC commentator James Fleming is editor and narrator of these excerpts from NBC archives, the actual voices of the men who made history from 1933 to '53—FDR, Al Smith, Huey Long, John Garner, Alf Landon, Wendell Willkie, Ike, etc. Highspotted survey is sketchy and familiar, but punchy and fascinating nevertheless. In brief vocal excerpts, the history of the last two decades is re-lived, for an exciting disk.

## Decca Nabs 2 Indies

Decca Records has picked up a couple of masters made by Al Russ, of Cleveland, with a local pop concert orch. Both are instrumentals cut as an indie venture by Russ but not released commercially by him.

## Platter Pointers

A group of topflight jazzmen, including Charlie Parker, Flip Phillips, Charlie Shavers, Johnny Hodges, Benny Carter and Oscar Peterson, join for a couple of top-

## Best Bets

BUDDY MORROW ORCH.	TRAIN, TRAIN, TRAIN
RCA Victor	I Can't Get Started
BING CROSBY	A QUIET GIRL
Decca	Ohio
PEARL BAILEY	HUG ME A HUG
Coral	I Always Shake the Tree
FRANK MURPHY	LET'S LIVE FOR LOVE
Okeh	I'll Make You Mine

attack. "Shake The Tree" is a more legitimate number and Miss Bailey gives it a good standard ride. Don Redman's swinging backgrounds are excellent.

**Frank Murphy:** "Let's Live For Love"—"I'll Make You Mine" (Okeh). Okeh's new vocal entry, Frank Murphy, gets a fast getaway with this platter. "Live For Love," an adaptation from an Italian tune, is a big ballad which is projected vibrantly for maximum impact. Murphy has strong pipes which he uses without stunting. Reverse is a sentimental item with moderate prospects as competition for "Oh Promise Me" as a wedding song.

**Johnnie Ray:** "Mr. Midnight"—"Oh What A Sad Sad Day" (Columbia). Johnnie Ray again turns up with a case of super-melancholia on a coupling that proves to be a strong contender in the pop market. "Mr. Midnight" is interesting material tailored to the extravagant Ray mannerisms which sometimes sound like a burlesque of his own imitations. There's little change of mood on "Sad Sad Day," which, as the title suggests, is a tearful saga of romance.

**Stan Kenton Orch:** "And The Bull Walked Around, Olay"—"Jeep-

halter produces another tasteful coupling of instrumentals. "The Magic Touch" has an interesting thematic development enriched by Winterhalter's massing of the strings in his catching arrangement. Flip is another attractive piece of material which also gets a choral treatment which adds importantly to this side's impact. First-rate jock programming material for a variation from the ordinary run of pop material.

**Jackie Gleason Orch:** "Melancholy Serenade"—"You're Getting To Be A Habit With Me" (Capitol). Jackie Gleason, the comedian, is taking his maestro efforts seriously as is evidenced on these newest first-class instrumental sides. "Melancholy Serenade," his own composition, is a good blues production richly arranged for violins and horns. Standard on the flip gets another lush framework with Bobby Hackett's lyric trumpet spotlighted in the solo assignment.

## VARIETY 10 Best Sellers on Coin-Machines

1. TILL I WALTZ AGAIN WITH YOU (8)
2. DON'T LET THE STARS GET IN YOUR EYES (10)
3. DOGGIE IN THE WINDOW (3)
4. TELL ME YOU'RE MINE (6)
5. HAVE YOU HEARD (6)
6. WHY DON'T YOU BELIEVE ME (16)
7. MY JEALOUS EYES (1)
8. SIDE BY SIDE (4)
9. KEEP IT A SECRET (7)
10. OH HAPPY DAY (5)

## Second Group

- WISHING RING  
HOLD ME, THRILL ME, KISS ME  
HELLO SUNSHINE  
I'LL MISS YOU WHEN YOU'RE GONE  
I'M JUST A POOR BACHELOR  
TELL ME YOU'RE MINE  
WHY DON'T YOU BELIEVE ME  
I BELIEVE  
OH HAPPY DAY  
YOUR CHEATIN' HEART  
OH HAPPY DAY  
SHE WEARS RED FEATHERS  
HOW DO YOU SPEAK TO AN ANGEL  
GLOW-WORM

- Teresa Brewer ..... Coral  
Perry Como ..... Victor  
Patti Page ..... Mercury  
Gaylords ..... Mercury  
Joni James ..... M-G-M  
Joni James ..... M-G-M  
Patti Page ..... Mercury  
Kay Starr ..... Capitol  
Jo Stafford ..... Columbia  
Four Knights ..... Capitol

- Joni James ..... M-G-M  
Irene Chander ..... Coral  
Norman Brooks ..... Zodiac  
Ernest Tubb ..... Decca  
Frankie Laine ..... Columbia  
Anny Carson ..... Victor  
Lil' Rage ..... Mercury  
Frankie Laine ..... Columbia  
Lawrence Welk ..... Coral  
Joni James ..... M-G-M  
Howard ..... Essex  
Guy Mitchell ..... Columbia  
Mike Fisher ..... Victor  
The Platters ..... Decca

[Figures in parentheses indicate number of weeks song has been in the Top 10]

## Longhair Disk Reviews

**Tchaikovsky:** "Swan Lake" (Entre, \$2.95). Columbia's reprint catalog is providing some juicy bargains in its cheaper, second label. This one, consisting of ballet excerpts, is played with verve and style by the London Philharmonic, under Antal Dorati. Technically, too, recording is good.

**Mendelssohn: Concertos in D Minor, E Minor** (RCA Victor, \$5.45). Violinist Yehudi Menuhin and the Berlin Philharmonic under Wilhelm Furtwangler give a sterling performance of the well-known E Minor classic. The D Minor, forgotten work of Mendelssohn's youth, and unearthed by Menuhin is a pleasant, romantic piece. Menuhin acts as conductor as well as soloist with the RCA Victor String Orchestra for a graceful performance. Excellent coupling.

**Ponchielli: "La Gioconda"** (Cetra-Soria, 3 LP, \$18.85). Impressive waxing of the complete opera, with young Maria Callas a fine soprano as Gioconda, Fedora Barbieri sometimes shrill though otherwise imposing as Laura, Gianni Poggi a good Enzo and Paolo Silper metallic as Barnaba. First-rate support by orch and chorus under Antonio Votto.

**Dellus Music** (Capitol, \$4.98).

Five typical Delius works, best-known probably being "On Hearing the First Cuckoo in Spring." Pastoral mood-pieces of impressionistic vein and exotic appeal, well played by Concert Arts Orchestra under Felix Slatkin. Choice for the connoisseur.

**Schubert: Quartetsatz in C Minor and Wolf: Italian Serenade in G** (Decca, \$2.50). Two works in good romantic tradition, the Schubert especially melodious and gay. Well performed by the Koeckert Quartet.

**Gluck: "Iphigenia in Tauris"** (Vox, 2 LP, \$11.90). Somewhat static opera is a quaint classic, appealing in its fine performance here. Soloists are Patricia Neway, Pierre Mollet, Leopold Simoneau, Giulini, in good support. Robert Massard, Paris Conservatory Orchestra, under Carlo Maria Bron.

## Stump & Stumpy Inked

Stump & Stumpy, Negro vaude team, have been added to M-G-M Records rhythm & blues stable. Duo's initial coupling will hit the market in the March 9 release.

Diskery's r. & b. division was established last month.

## Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director, Alphabetically listed.

Survey Week of February 13-19, 1953

A Fool Such As I	Robbins-M
April in Portugal	Chappell
Because You're Mine	Feist
Bye Bye Blues	Bourne
Chicago Style	Burvan
Don't Let the Stars Get in Your Eyes	Four-Star
Even Now	Pickwick
Glow-Worm	Marks
Hold Me, Thrill Me, Kiss Me	Mills
Hot Toddy	Coachella
How Do You Speak to an Angel—"Hazel Flagg"	Chappell
Hush-A-Bye—"The Jazz Singer"	Remick
I Confess	Witmark
Keep It a Secret	Shapiro-B
Lady of Spain	Fox
Mister Tap Toe	Montclair
My Baby's Comin' Home	Roxbury
My Jealous Eyes	Famous
Oh Happy Day	BVC
Open Up Your Heart	Longridge
Piccolo Pete	Leeds
Say It Isn't So	Berlin
Say It With Your Heart	Feist
Second Star to the Right—"Peter Pan"	Disney
Side by Side	Shapiro-B
Song from Moulin Rouge—"Moulin Rouge"	Broadcast
Till I Waltz Again With You	Village
Tomorrow	Forster
Why Don't You Believe Me	Brancorn
Wild Horses	Simon

## Second Group

Doggie in the Window	Santly-J
Golden Years—"Houdini"	Paramount
Have You Heard	Brandom
I Believe	Cromwell
If It Were Up to Me	Sherwin
John, John, John	Carmen
Kiss	Miller
Let Me Know	Four-Star
Living the Life I Love	Harms
Never Smile at a Crocodile—"Peter Pan"	Disney
Nina Never Knew	Jefferson
No Man Is An Island	Bourne
No Moon at All	Jefferson
Peter Cottontail	Hill & R
Pretend	Brandom
Sleepytime Gal	Miller
Suddenly	Hill & R
That's Me Without You	Old Charter
This Is a Very Special Day	Remick
Wonderful Copenhagen—"Hans C. Andersen"	Frank
You Belong to Me	Ridgeway
You'll Never Know	BVC

## Top 10 Songs On TV

(More In Case of Ties)

A Cute Piece of Property	Duchess
Anywhere I Wander—"Hans Christian Andersen"	Frank
Because You're Mine—"Because You're Mine"	Feist
Doggie in the Window	Santly-J
Don't Let the Stars Get in Your Eyes	Four-Star
Keep It a Secret	Shapiro-B
No Two People—"Hans Christian Andersen"	Frank
Side by Side	Shapiro-B
Till I Waltz Again With You	Village
Wild Horses	Simon

## Five Top Standards

(More In Case of Ties)

Full Moon and Empty Arms	Barton
Goodnight Sweetheart	Robbins
Hora Staccato	Fischer
I Wanna Go Home With You	Paxton
My Gal Sal	Marks-P

† Filmusical. \* Legit musical.



# Male Vocalists Again Clicking Strongly on Wax

Male diskers, both vets and tyros, who were overshadowed last year by the distaff element, are currently easing out of their back-seat position with a number of highriding tunes. Indicative of this present trend is the healthy reception being given Perry Como, Nat (King) Cole and Eddie Fisher, who fall into the so-called vet class and have a total of nine numbers evenly split between them. Among the newcomers are Julius LaRosa, Artie Wayne, Don Howard, Bob Carroll, Tommy Edwards, Steve Lawrence and Norman Brooks.

Newcomer group, except for Edwards, are making their bids via indie labels. Wayne, however, though currently riding under the Mercury banner with "Rachel" made his initial impact with that tune on the Kem label (Kem is distributing the disk on the Coast). Edwards, with the M-G-M stable, is riding on "A Fool Such As I." Don Howard, who records for Essex, has "Oh Happy Day," while Carroll, on Derby, has "Say It With Your Heart" and Lawrence, on King, has "How Many Stars Have To Shine." LaRosa, hottest among the new talent, has come up within a few short weeks with "This Is Heaven" and "Anywhere I Wander." Brooks is beginning to make a splash with his Zodiac waxing of "Hello Sunshine."

In the femme groove Joni James and Karen Chandler are tops among the relative newcomers. Miss James has been hot with "Why Don't You Believe Me" and "Have You Heard," while her slicing of "Wishing Ring" has also been getting fair play. "Your Cheatin' Heart," her latest effort, is already beginning to show headway in the various hit lists. Miss Chandler has been scoring among the top sellers with "Hold Me, Thrill Me, Kiss Me."

Besides, Miss James and Miss Chandler, there are still a number of gals holding forth with key disks. However, the ratio of distaff clicks against male bests has diminished considerably as compared to last year. Teresa Brewer's "Till I Waltz Again With You," Jo Stafford's "Keep It a Secret," Patti Page's "Doggie in the Window" and Starr's "Side by Side" are among the female diskings currently out front.

## BRIT. DECCA DOUBLES PROFITS; EXPORTS UP

London, Feb. 17.

With trading profits almost doubled, Decca Records Britain hit a \$3,360,000 net last year as compared to \$1,825,000 for the previous year. Improvement flowed from a substantial increase in exports which rose by 50%.

Turnover on the year shows a further substantial increase in the sales of the London label in the U. S. and Canada. The par value of the common stock, which currently stands at 14c, is to be written up to 70c.

## 2 More Tunes Perk Via TV Showcasing

Television's impact on the disk industry was pointed up again this week with the release of a couple of waxings culled from the theme music on two tele shows. Steady flow of inquiries from dialers for wax information on the themes for Jackie Gleason's CBS-TV show and the "Schlitz Playhouse" on the same web, sparked Capitol Records and M-G-M Records to rush the respective themes into release.

Cap is hitting the market with "Melancholy Serenade"—with Gleason batoning the orch, and M-G-M is issuing the Schlitz theme, "Fantastic," with the London Covent Garden Orchestra. Initial tele theme to break through on wax was Leroy Anderson's "Syncopated Clock" via the Decca label. Tune is used on CBS-TV "The Late Show"

# VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution  
Encompassing the Three Major Outlets  
Coin Machines Retail Disks Retail Sheet Music  
as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

## TALENT

POSITIONS This Last Week Week	ARTIST AND LABEL	TUNE
1 3	TERESA BREWER (Coral)	Till I Waltz Again (Don't Let the Stars Wild Horses
2 2	PERRY COMO (Victor)	Doggie in the Window
3 5	PATTI PAGE (Mercury)	Why Don't You Believe Me Have You Heard Wishing Ring Your Cheatin' Heart
4 1	JONI JAMES (MGM)	Tell Me You're Mine
5 4	GAYLORDS (Mercury)	Side by Side
6 8	KAY STARR (Capitol)	I'm Just A Poor Bachelor I Believe
7 ..	FRANKIE LAINE (Columbia)	Hold Me, Thrill Me, Kiss Me
8 6	KAREN CHANDLER (Coral)	Anywhere I Wander
9 9	JULIUS LaROSA (Cadence)	(How Speak to an Angel Downhearted Even Now
10 ..	EDDIE FISHER (Victor)	

## TUNES

POSITIONS This Last Week Week	TUNE	PUBLISHER
1 1	TILL I WALTZ AGAIN	Village
2 2	DON'T LET THE STARS GET IN YOUR EYES	Four-Star
3 3	TELL ME YOU'RE MINE	Capri
4 9	DOGGIE IN THE WINDOW	Santly-Joy
5 5	KEEP IT A SECRET	Shapiro-B
6 6	OH HAPPY DAY	BVC
7 10	HOLD ME, THRILL ME, KISS ME	Mills
8 4	WHY DON'T YOU BELIEVE ME	Brandom
9 8	ANYWHERE I WANDER	Frank
10 7	HAVE YOU HEARD	Brandom

## Band Review

### EARL HINES BAND (6) With Etta Jones Snookie's, N. Y.

After more than three years on the road, Earl (Fatha) Hines returned to New York Monday (23) with his own crew for a three-week stand at Snookie's midtown jazz niter. Hines has built a solid jazz rep over the decades playing with assorted orchs and combos and he won't disappoint his devotees with his current crew.

Hines has surrounded himself with a quintet of top sidemen—Jona Jones, trumpet; Benny Green, trombone; Aaron Sachs (only ofay in the outfit), sax, and Osie Johnson, drums. They whip out a potpourri of jazz styles that runs the gamut from New Orleans to Chicago with some modern arrangements of pop standards thrown in for good measure. It's a well-integrated combo which beats out each number for socko listening appeal.

Repertoire is worked over with drive but avoids the ersatz freneticism displayed by a flock of groups around today. Hines' combo doesn't have to use the phony frenzy as a cover-up. Sparked by Hines' clean and vibrant keyboard work, the sidemen display their expert musicianship throughout and Hines gives them plenty of opportunity to shine.

A representative set includes Hines' clean and vibrant keyboard as "Just You," "The Tin Roof Blues," "Allah's Holiday," "Can't Help Lovin' That Man" and a vivid

### Osie Davis arrangement of the Gershwin oldie, "Strike Up The Band."

Etta Jones, combo's thrush, breaks up the instrumental pattern with her clicko rhythm and blues styling. Scores with "You Better Go Now" and "Them There Eyes." Gros.

## Best British Sheet Sellers

(Week ending Feb. 14)

London, Feb. 17

Broken Wings .....Fields  
Don't Let the Stars .....Morris  
Outside of Heaven .....Wood  
Wonderful Copenhagen .....Morris  
You Belong to Me .....Chappell  
Because You're Mine .....Robbins  
Come Along a Love .....Kassner  
I Went Your Wedding .....Victoria  
Now .....Dash  
That's A Innisfree .....Connelly  
Isle of Innisfree .....Maurice  
Walkin' to Missouri .....Dash

## Second 12

Here in My Heart .....Mellin  
Faith Can Move .....Dash  
Takes Two to Tango .....F.D. & H.  
Glow Worm .....Lafleur  
Make it Soon .....Connelly  
Don't Believe Me .....F.D. & H.  
Settin' W's Fire .....New World  
Forget Me Not .....Reine  
Zing a Little Zong .....Maddox  
Ecstasy Tango .....Bron  
Heart and Soul .....Wood  
Hi Lily Hi-Lo .....Robbins

## LES BROWN'S 1-NITERS IN EASTWARD TREK

Les Brown orch, which goes into the Roseland Ballroom, N. Y., Friday (27), has been working eastwards from the Coast on a series of one-niters and college dates for the past week. Band is travelling from Hollywood to N. Y. via chartered plane with stopovers at Colorado Springs, Purdue University, Milwaukee and Buffalo.

At Taunton, Mass., tomorrow (Thurs.) Brown has been booked for a "battle of bands" with Tommy Dorsey's orch. While east, Brown will cut several sides for Coral Records and heads back to Hollywood March 7.

## D.C. Cafe Hit By Infringement Suit

Washington, Feb. 24.

Three New York music publishers have filed suit in the U. S. Federal Court here, charging infringement of copyright and seeking damages from the Blue Mirror Cafe.

Action, brought by Mills Music, Inc., T. B. Harms Co. and Robbins Music Corp., seeks to enjoin the Blue Mirror from playing "Stormy Weather," "Stomping at the Savoy" and "Can't Help Lovin' That Man." Suit claims that the numbers were sung without authorization of the copyright owners and seeks \$250 statutory damages per tune.

# Diskers Veering To Quickie Deals With Newcomers

In keeping with the will-o-the-wisp picture of the current wax market, the record companies are assuming a more cautious attitude in their pacts with new names. In the past, the diskeries would latch on to a tyro vocalist with a long-term deal before the singer's impact could be ascertained. Now, however, diskers are picking up new names with only a one or two disk release deal and a promise of a lengthier pact if the shellac breaks through.

Recent example of the new diskery pacting practice is the one-disk deal set up last week by M-G-M Records with warbler Doreen Davis. M-G-M execs will study reaction to her initial slice, which will be issued March 13, before discussing a longer deal.

Decca Records, too, is holding off on its longterm pacting as indicated by its arrangement with thrush Ruth Casey last week. Miss Casey was inked to a four-side deal with a longterm in the offing if the disks make some noise. Her disks will be released next month.

## Horowitz Still Top Draw After 25 Keyboard Yrs.; SRO 8½G in N.Y. Tonite

Vladimir Horowitz, giving his first N. Y. recital this season at Carnegie Hall tonight (Wed.), and celebrating his 25th year as concert artist in America, is still a phenomenon to the trade. Acknowledged the top draw in the long-hair field, the pianist will gross about \$8,500 (tax excluded) tonight, and with about \$1,250 expense, can net around \$7,250 for himself.

Not many longhairs sell out anymore. But on basis of one Sunday ad in the N. Y. Times and Herald Tribune last Nov. 9, the recital was sold out by 6 p.m. next day. With a Nov. 16 announcement of a second concert for March 23, that event was also bought up completely by the next afternoon.

Pianist, who sold for \$500 a recital his first year (1928); \$1,000 the second season, and \$1,500 the third, has been in the big bracket ever since, and the dominant b.o. figure for over a decade. There's no youngster coming up to threaten him (Horowitz is 48).

Horowitz's fee today for appearance with orchestra is usually \$4,000, although he'll take \$3,500 or \$3,700 for special cases. For recital appearances, depending on size of hall, etc., he sells for \$4,000, \$4,500 or \$4,750, with top this year at \$5,000. There were one or two exceptions, at \$3,750. Sale is at straight fee, with the local manager taking the rest.

Pianist limits himself now in concertizing, and this season is doing 34 dates, only three or four being with orchestra. He never plays more than two dates a week. David Libidini, his manager, has him all booked for next season, and in addition has 11 dates already set for the '54-'55 season.

## Szigeti Sets 7-Week Jap Tour; Nine Dates in Tokyo

Los Angeles, Feb. 24.

Joseph Szigeti leaves here Thursday (26) for a seven-week concert tour of Japan. Violinist is due in Tokyo Saturday (28), where he will give his first concert March 5, 6 and 7. He'll do nine performances in Tokyo alone, out of total of 23 Jap concerts to be played.

Szigeti, under Herbert Barrett's management, is being sponsored in Japan by the Mainichi Press, country's leading newspaper, which books show biz talent regularly as sideline and circulation-builder.

## Maori Tune to Fox

Sam Fox has acquired the U. S. rights to "Waiting For You" from Keith Prowse, London firm. Tune is a Maori tribal melody from New Zealand.

Fox has skedded a March 15 kickoff for the song.

# Top Record Talent and Tunes

# VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all service of the country regionally.

ASCAP. †BML.

# VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point for a No. 10 mention. Records are listed in order of their position in the poll and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

\* ASCAP. † BMI.

Pos. Pos. No. this last weeks		Artist	Label	Song	EAST				SOUTH				MIDWEST				PAR WEST															
wk.	in log				New York	th-aca	Rome	Rech-ester	Tren-ster	Boo-ten	Con-cord	Mar-ch/r	Can't-ville	Bel-meste	Ar-lente	Se-ven-th	Jack-Pe	Rich-mend	Ch.	War.-O.	Chcy	Mk-Wke	St. Cloud	Dr.	Ome-lie	Alba-que	Long-que	Phoe-nix	Deer-			
1	1	13	Teresa Brewer	Coral	†I'll I Walks Again	3	5	1	2	5	4	1	2	1	7	5	2	1	2	3	1	1	1	1	1	1	1	1	1	187		
2	2	12	Perry Como	Victor	†Don't Let the Stars	2	2	8	8	5	4	1	10	2	3	2	1	1	1	2	1	1	1	1	1	1	1	1	1	121		
3	7	4	Patricia Page	Mercury	†Doggie in the Window	6	6	4	4	4	2	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	103		
4	5	11	Gaylords	Mercury	†Tell Me You're Mine	4	4	9	9	4	10	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	79		
5	6	8	Jonli James	M-G-M	†Have You Heard	5	5	5	5	2	5	9	9	3	3	3	6	3	2	2	2	3	3	3	3	3	3	3	3	10	75	
6	14	12	Karen Chandler	Coral	†Hold Me, Thrill Me, Kiss Me	7	7	7	7	7	7	7	7	8	8	8	8	10	4	4	4	4	4	4	4	4	4	4	4	2	62	
7	4	4	Kay Starr	Capitol	†Side By Side	1	3	6	6	6	8	2	2	7	7	9	9	9	9	9	9	9	9	9	9	9	9	9	9	4	60	
8	3	5	Lawrence Welk	Coral	†Oh Happy Day	8	3	10	3	1	6	9	7	8	8	8	8	8	5	5	5	5	5	5	5	5	5	5	5	2	59	
9	9	5	Julius LaRosa	Cadence	†This Is Heaven	9	3	3	1	1	6	9	5	5	5	5	5	5	9	7	7	7	7	7	7	7	7	7	7	6	57	
10	11	20	Jonli James	M-G-M	†Why Don't You Believe Me	4	4	2	10	6	3	3	6	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	57	
11	12	4	Eddie Fisher	Victor	†How Do You Speak	1	8	2	10	1	6	6	6	6	6	6	4	4	4	4	4	4	4	4	4	4	4	4	4	4	53	
12	13	7	Tony Bennett	Columbia	†Congratulations to Someone	7	8	8	8	6	8	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	50	
13	15	5	Eddie Fisher	Victor	†Downhearted	13A	8	8	1	8	8	6	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	49	
14	16	10	Artie Wayne	Mercury-Kem	†Rachel	13B	8	8	8	8	8	5	6	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	48	
15	10	15	Jo Stafford	Columbia	†Keep It a Secret	15	7	7	7	7	7	5	5	2	2	1	3	6	6	6	6	6	6	6	6	6	6	6	6	6	5	48
16	45	3	Julius LaRosa	Cadence	†Anywhere I Wander	7	7	7	7	7	5	5	5	5	5	4	7	7	7	7	7	7	7	7	7	7	7	7	7	10	75	
17	19	3	Nat (King) Cole	Capitol	†Pretend	9	9	3	3	3	5	5	5	5	5	4	7	7	7	7	7	7	7	7	7	7	7	7	7	6	58	
18	38	7	Ralph Flanagan	Victor	†Hot Toddy	8	9	8	8	10	8	10	6	6	6	9	9	9	9	9	9	9	9	9	9	9	9	9	9	10	4	32
19	18	7	Eddie Fisher	Victor	†Even Now	5	6	6	6	7	7	6	6	6	6	7	6	6	6	6	6	6	6	6	6	6	6	6	6	7	24	
20	22	3	Jonli James	M-G-M	†Your Cheatin' Heart	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	22	
21	20	17	Sunny Gale	Victor	†Teardrops on My Pillow	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	21	
22	16	6	Bob Carroll	Derby	†Say It With Your Heart	2	2	2	2	7	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	21	
23	38	2	Rosemary Clooney	Columbia	†Who Kissed Me Last Night	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	18	18	
24	31	6	Buddy Morrow	Victor	†I Don't Know	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	16	3	16
25	31	6	Mindy Carson	Columbia	†You Fooled Me	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	15	15	
26	31	6	Mindy Carson	Columbia	†Tell Me You're Mine	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	15	15	
27	24	15	Paul Ford	Capitol	†My Baby's Coming Home	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	14	14	
28	24	15	Paul Ford	Capitol	†My Baby's Coming Home	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	14	14	
29	24	15	Paul Ford	Capitol	†My Baby's Coming Home	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	14	14	
30	24	15	Paul Ford	Capitol	†My Baby's Coming Home	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	14	14	
31	24	15	Paul Ford	Capitol	†My Baby's Coming Home	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	14	14	
32	24	15	Paul Ford	Capitol	†My Baby's Coming Home	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	14	14	
33	24	15	Paul Ford	Capitol	†My Baby's Coming Home	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	14	14	
34	24	15	Paul Ford	Capitol	†My Baby's Coming Home	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	14	14	
35	24	15	Paul Ford	Capitol	†My Baby's Coming Home	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	14	14	
36	24	15	Paul Ford	Capitol	†My Baby's Coming Home	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	14	14	
37	24	15	Paul Ford	Capitol	†My Baby's Coming Home	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	14	14	
38	24	15	Paul Ford	Capitol	†My Baby's Coming Home	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	14	14	
39	24	15	Paul Ford	Capitol	†My Baby's Coming Home	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	14	14	
40	24	15	Paul Ford	Capitol	†My Baby's Coming Home	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	14	14	
41	24	15	Paul Ford	Capitol	†My Baby's Coming Home	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	14	14	
42	24	15	Paul Ford	Capitol	†My Baby's Coming Home	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	14	14	
43	24	15	Paul Ford	Capitol	†My Baby's Coming Home	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	14	14	
44	24	15	Paul Ford	Capitol	†My Baby's Coming Home	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	14	14	
45	24	15	Paul Ford	Capitol	†My Baby's Coming Home	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	14	14	
46	24	15	Paul Ford	Capitol	†My Baby's Coming Home	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	14	14	
47	24	15	Paul Ford	Capitol	†My Baby's Coming Home	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	14	14	
48	24	15	Paul Ford	Capitol	†My Baby's Coming Home	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	14	14	
49	24	15	Paul Ford	Capitol	†My Baby's Coming Home	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	14	14	
50	24	15	Paul Ford	Capitol	†My Baby's Coming Home	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	14	14	
51	24	15	Paul Ford	Capitol	†My Baby's Coming Home	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	14	14	
52	24	15	Paul Ford	Capitol	†My Baby's Coming Home	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	14	14	
53	24	15	Paul Ford	Capitol	†My Baby's Coming Home	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	14	14	
54	24	15	Paul Ford	Capitol	†My Baby's Coming Home	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	14	14	
55	24	15	Paul Ford	Capitol	†My Baby's Coming Home	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	14	14	
56	24	15	Paul Ford	Capitol	†My Baby's Coming Home	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	14	14	
57	24	15	Paul Ford	Capitol	†My Baby's Coming Home	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	14	14	
58	24	15	Paul Ford	Capitol	†My Baby's																											

# SIX TO GROW ON!

... Solid record entertainment every one — taken altogether they represent important sales volume for the dealer and outstanding programming for the deejay. Listen to them — these are six to grow on!

**1. MORE LUCK THAN MONEY**  
Are You Tired of Me?  
• LILY ANN CAROL 20/47-5784

**4. THE MAGIC TOUCH**  
Will O' the Wisp  
• HUGO WINTERHALTER and Orch. 20/47-5209

**2. TRAIN, TRAIN, TRAIN** (vr by Frankie Lester)  
I Can't Get Started With You  
• BUDDY MORROW and Band 20/47-5212

**5. THE DEVIL'S SERENADE** (vr. Joe Costa)  
Sympathy (vr. Johnnie Parker)  
• HENRI RENE 20/47-5188

**3. GOMEN NASAI (Forgive Me)**  
Springfield Mountain  
• HARRY BELAFONTE 20/47-5210

**6. CONGRATULATIONS TO SOME ONE**  
Love and Hate  
• JUNE VALLI 20/47-5177

## This Week's BEST SELLING RCA Victor Records

	78 rpm/45 rpm	Playing Time
DON'T LET THE STARS GET IN YOUR EYES/LIES Perry Como	20/47 #5064	2:37/2:30
GOMEN NASAI (Forgive Me)/SPRINGFIELD MOUNTAIN Harry Belafonte	20/47 #5210	2:20/2:29
WILD HORSES/I CONFESS Perry Como	20/47 #5152	2:45/3:05
SERENADE/HOT TODDY Ralph Flanagan	20/47 #5095	2:22/3:00
HOW DO YOU SPEAK TO AN ANGEL/DOWNHEARTED Eddie Fisher	20/47 #5137	2:22/2:24
SALOMEE/LET ME KNOW Dinah Shore	20/47 #5176	2:50/2:27
MORE LUCK THAN MONEY/ARE YOU TIRED OF ME Lily Ann Carol	20/47 #5184	2:25/2:55
FANDANGO/BLUE VIOLINS Hugo Winterhalter	20/47 #4997	2:56/3:28
LONELY EYES/ISN'T IT A SMALL WORLD Vaughn Monroe	20/47 #5146	2:55/2:22
HEY MRS. JONES/I DON'T KNOW Buddy Morrow	20/47 #5117	2:40/3:04
CONGRATULATIONS TO SOMEONE/LOVE AND HATE June Valli	20/47 #5177	2:55/2:46
STOP BEATIN' ROUND THE MULBERRY BUSH/TWEEDLE DEE-TWEEDLE DUM Sauter-Finegan	20/47 #5166	2:38/2:35
(All That I'm Asking Is) SYMPATHY/THE DEVIL'S SERENADE Henri Rene	20/47 #5188	2:58/2:28
BECAUSE OF YOU/THE SONG THE ANGELS SING Mario Lanza	10/49 #3914	3:30/3:30
HUSH-A-BYE/OH MOON Danny Thomas	20/47 #5142	2:40/2:42
<b>COUNTRY—WESTERN</b>		
THERE WASN'T AN ORGAN AT OUR WEDDING/HONEYMOON ON A ROCKET SHIP Hank Snow	20/47 #5144	2:30/2:40
A FOOL SUCH AS I/THE GAL WHO INVENTED KISSIN' Hank Snow	20/47 #5034	2:30/2:35
HANK WILLIAMS WILL LIVE FOREVER/JUST FOR TONIGHT Hank Snow	20/47 #5164	2:30/2:30
I'LL NEVER LET YOU GO/YOU PLAYED ON MY PIANO John Greer	20/47 #5170	2:00/2:40
AND THE BULL WALKED AROUND, OLAY/MARGIE Les Harris	20/47 #5132	3:01/2:16
SO LONG BABY/WHAT MAY YOUR TROUBLE BE Walter Davis	20/47 #5168	2:37/2:20

**RCA VICTOR**  
FIRST IN RECORDED MUSIC





## On the Upbeat

### New York

Johnny Hodges orch opened at the Spa, Baltimore, yesterday (Tues.) . . . Sunny Gale begins a 16-day engagement at the Boulevard, Queens, Saturday (28) . . . Eddie Wolpin, general-manager of Paramount-Famous Music, headed for the Coast last week for confabs with Par studio brass . . . Thrush Paula Stewart opens at the Embassy, Philadelphia, tonight (Wed.) . . . Jimmy Martin, M-G-M Records Chicago distributor, in town for huddles with diskery's sales division . . . Milli Buckner Trio opened at the Club Afrique, Washington, yesterday (Tues.).

Louis Prima orch begins a two-week engagement at the Meadowbrook, Cedar Grove, N. J., Friday (27) . . . Tony Morelli, M-G-M Records pectee, and his manager Bob Melbourne, on a disk jockey trek through the midwest.

### London

For the U. S. markets, British Decca is rushing an LP set of six instrumentals recorded by Ambrose in 1935-36 . . . Britain's leading dance bands, plus America's jazz-pianist Mary Lou Williams, will perform cuffo at the Stoll Theatre, Kingsway, March 2, in aid of the national fund to aid victims of the floods . . . BBC Show Band, directed by Cyril Stapleton, will play in radio show to be put on before the Queen when she visits Broadcasting House on Friday (27) . . . Perry Como's "Don't Let the Stars" tops the list of best-selling pop records here, followed by Eddie Fisher's "Outside of Heaven," Mario Lanza's "Because You're Mine" and Kay Starr's "Comes A-Long, A-Long." Guy Mitchell's "Red Feathers" has shot from 10th to fifth in the list in a week, and Art & Dottie Todd's "Broken Wings" from 12th to seventh in the same time.

### Chicago

Benny Short, former Chicago bandleader, now celebrating 10th anniversary in Las Vegas, heading own orchestra service . . . Shaw

Agency has set the "Y" Circus show April 26 for six days in St. Louis with Billy Eckstine, Clover Boys, Johnny Hodges, Timmie Rogers, Coles & Atkins and Little Sylvia, making up the bill . . . George Shearing pacted for the Rossian Hotel, Denver, week of April 20 . . . Joyce Bowman takes over from Gene Marshall as Chicago General Artists Corp. office manager . . . Billy Eckstine, Ruth Brown and Count Basie band inked for four dates starting March 29 in Tulsa . . . Nino Nanni into the Old Heidelberg Feb. 25 . . . Paul Williams into the Show Bar, St. Louis, March 2 and follows into the Farmdale, Dayton, week of March 9 . . .

### Pittsburgh

Larry Faith band back into the Horizon Room for an indefinite stay . . . Joe Leseak on piano and Edward Manganello on drums have joined the Luis Morales combo at the Carnival Lounge . . . Baron Elliott plays a Washington & Jefferson college dance at the George Washington Hotel in Washington, Pa., March 6 . . . Skip Nelson and Lee Henry began a fortnight stand at the Towne and Country Club in Charlevoix on Monday (23) . . . bandleader Al Marsico opened a Musical Artists Bureau to book bands and units. He's operating in conjunction with vaude booker George Claire in latter's downtown office . . . Four Lads coming back to town April 6 for a week's engagement at the Twin Coaches. Last time here they played the Copa . . . dancing Evans Family pulled out over week-end for New Orleans to join Guy Lombardo's band on month-long concert tour.

### Omaha

Joan Jeffries new thrush with Lambert Bartak orch . . . Stardusters Trio into Club Line 5, Grand Island . . . Skymaster Quartet heading floor show at Torch here . . . Pat Delaney took over at White Horse Inn, Regis Hotel . . . Stub Land band set at Scottsbluff's Terrytown Arena Feb. 28.



# TONY ALAMO

SINGS

## THE CLOWN

## IS IT LOVE YOU'RE AFTER

MGM 11415

78 RPM

K 11415

45 RPM

# M-G-M RECORDS

THE GREATEST NAME IN ENTERTAINMENT

NEW YORK 35 N.Y.

## Disk Companies' Best Sellers

### CAPITOL

- |  | ARTIST             |
|--|--------------------|
| 1. PRETEND . . . . .                       | Nat (King) Cole    |
| 2. DON'T LET EYES SHOP FOR HEART . . . . . | Kay Starr          |
| 3. SIDE BY SIDE . . . . .                  | NOAH               |
| 4. MY BABY'S COMING HOME . . . . .         | Les Paul-Mary Ford |
| 5. LADY OF SPAIN . . . . .                 | Johnny Standley    |
| 6. IT'S IN THE BOOK (2 Parts) . . . . .    | Four Knights       |
| 7. OH HAPPY DAY . . . . .                  | A MILLION TEARS    |

### COLUMBIA

- |   |                     |
|---|---------------------|
| 1. I BELIEVE . . . . .                      | Frankie Laine       |
| 2. YOUR CHEATIN' HEART . . . . .            | Doris Day           |
| 3. MR. TAP TOE . . . . .                    | Guy Mitchell        |
| 4. SHE WEARS RED FEATHERS . . . . .         | Jo Stafford         |
| 5. PRETTY LITTLE BLACK-EYED SUSIE . . . . . | Richard Bowers      |
| 6. KEEP IT A SECRET . . . . .               | TOKYO BOOGIE WOOGIE |
| 7. ONCE TO EVERY HEART . . . . .            |                     |

### CORAL

- |   |                |
|---|----------------|
| 1. TILL I WALTZ AGAIN WITH YOU . . . . .    | Teresa Brewer  |
| 2. HELLO BLUE BIRD . . . . .                | Karen Chandler |
| 3. HOLD ME, THRILL ME, KISS ME . . . . .    | Don Cornell    |
| 4. ONE DREAM . . . . .                      | Modernaires    |
| 5. S'POSIN' IF YOU WERE ONLY MINE . . . . . | Runnin' Wild   |
| 6. NEW JUKE BOX SATURDAY NIGHT . . . . .    |                |
| 7. PRETEND . . . . .                        | Eileen Barton  |
| 8. TOO PROUD TO CRY . . . . .               |                |

### DECCA

- |   |              |
|---|--------------|
| 1. OH HAPPY DAY . . . . .                 | Dick Todd    |
| 2. TILL I WALTZ AGAIN WITH YOU . . . . .  | Guy Lombardo |
| 3. JOHN, JOHN, JOHN . . . . .             | Four Aces    |
| 4. SKIPPING ROPE WITH A RAINBOW . . . . . | Guy Lombardo |
| 5. YOU FOOLED ME . . . . .                | Russ Morgan  |
| 6. IF YOU TAKE MY HEART AWAY . . . . .    |              |
| 7. PRETEND . . . . .                      |              |
| 8. THAT'S ME WITHOUT YOU . . . . .        |              |
| 9. TILL I WALTZ AGAIN WITH YOU . . . . .  |              |
| 10. MUST I CRY AGAIN . . . . .            |              |

### MERCURY

- |                                   |                |
|-----------------------------------|----------------|
| 1. DOGGIE IN THE WINDOW . . . . . | Patti Page     |
| 2. MY JEALOUS EYES . . . . .      | Gaylords       |
| 3. TELL ME YOU'RE MINE . . . . .  | Georgia Gibbs  |
| 4. CUBAN LOVE SONG . . . . .      | Ralph Marterie |
| 5. SEVEN LONELY DAYS . . . . .    | Rusty Draper   |
| 6. IF YOU TAKE MY HEART . . . . . |                |
| 7. PRETEND . . . . .              |                |
| 8. AFTER MIDNIGHT . . . . .       |                |
| 9. NO HELP WANTED . . . . .       |                |
| 10. TEXARKANA BABY . . . . .      |                |

### M-G-M

- |                                      |               |
|--------------------------------------|---------------|
| 1. HAVE YOU HEARD . . . . .          | Joni James    |
| 2. WISHING RING . . . . .            | Hank Williams |
| 3. KAW-LIGA . . . . .                | Joni James    |
| 4. YOUR CHEATIN' HEART . . . . .     | Cricketts     |
| 5. I'LL BE WAITING FOR YOU . . . . . | Tommy Edwards |
| 6. YOU'RE MINE . . . . .             |               |
| 7. MILK AND GIN . . . . .            |               |
| 8. A FOOL SUCH AS I . . . . .        |               |
| 9. I CAN'T LOVE ANOTHER . . . . .    |               |

### RCA VICTOR

- |   |                 |
|---|-----------------|
| 1. DON'T LET THE STARS GET IN YOUR EYES . . . . . | Perry Como      |
| 2. LIES . . . . .                                 | Harry Belafonte |
| 3. GOMEN-NASAI . . . . .                          | Perry Como      |
| 4. SPRINGFIELD MOUNTAIN . . . . .                 | Ralph Flanagan  |
| 5. WILD HORSES . . . . .                          | Eddie Fisher    |
| 6. I CONFESS . . . . .                            |                 |
| 7. HOT TODDY . . . . .                            |                 |
| 8. SERENADE . . . . .                             |                 |
| 9. HOW DO YOU SPEAK TO AN ANGEL . . . . .         |                 |
| 10. DOWNHEARTED . . . . .                         |                 |

## Pelletier to Head Youth Concerts for N.Y. Symph

Igor Buketoff, director of the young people's concerts of the N.Y. Philharmonic, will resign his post end of this season, due to press of his Fort Wayne Philharmonic conducting chores.

He'll be succeeded by Wilfrid Pelletier, who's been associated with the Metropolitan Opera as conductor for almost 30 years, and as director of the Metropolitan Auditions of the Air for 10 years. Buketoff has conducted the youth concerts since 1950.

## KIKI's Disk Jock Kick

Honolulu, Feb. 17. Whoever dreams up names for disk jock sessions on indie KIKI here could well take over the job of naming Pullman cars. Station's current schedule finds "Ballads for Bookworms" followed by "Sonabulists' Symphony." Other of its unique record shows are titled "Go Slow with Sun

## GODFREY PLUGS PUSH

### LA ROSA TO 500,000

Riding on a concentrated plugging attack via Arthur Godfrey's CBS-TV shows, Julius LaRosa is nearing the 500,000 sales mark with his initial waxing of "Anywhere I Wander" and "This Is Heaven" on the indie Cadence label.

Sidebar to the "Anywhere I Wander" spins being racked up by the LaRosa etching is fact that the Frank Loesser tune, penned for the Samuel Goldwyn pic, "Hans Christian Andersen," never got off the ground when it was released several months ago with such potent names at Danny Kaye (Decca), Tony Bennett (Columbia), Fran Warren (M-G-M) and Mel Torme (Capitol).

## Henderson Into Par, N.Y., With Amsterdam, Lewis

Skitch Henderson and band have been signed for the Paramount Theatre, N. Y., starting March 4 or 11, following current layout. Others on that bill will be Morey Amsterdam, Monica Lewis and Rudy Cardenas.

House booker Harry Levine has also pacted Patti Page for the following card, starting March 18 or 25, while negotiations are current for Eddie Fisher to go in for the Easter show which will bow after the Patti Page layout.

## Cap's 10c Melon

Capitol Records last week declared a 10c per share dividend for the first quarter of 1953. Melon was figured on last year's earning which was the best in Cap's 10-year history. Dividend will be payable April 1 to stockholders of record March 15.

Cap also declared the regular quarterly dividend of 65c a share on the \$2.60 cumulative preferred stock, payable April 1 to holders of record March 15.

Connie Boswell opened a two-week stay at the Emerald Room of the Shamrock Hotel, Houston.

Sweeping The Country!

# HOLD ME, THRILL ME, KISS ME

Karen Chandler CORAL  
Roberta Lee - Jerry Gray DECCA

Mus. From  
The Great Carols of Mills

## TWO BRAND NEW BALLADS

# I'M SORRY I EVER MET YOU

## THE HOUSE OF BROKEN DREAMS

By the Writer of

The Curse of an Aching Heart

Pub. by

IRVING TANZ MUSIC CO.

1619 Broadway, New York City

Lowe, "Turntable Turnpike" and "Clean Up Carnival."

The outlet has built a solid day and night following on the basis of a log filled about 90% by disk shows, but has been far from a financial click.

Another BMI "Pin Up" Hit

# YOUR CHEATIN' HEART

Published by Acuff-Rose

RECORDS

JONI JAMES . . . . . (MGM)

HANK WILLIAMS . . . . . (MGM)

FRANKIE LAINE . . . . . (Columbia)

BROADCAST MUSIC, INC. 580 Fifth Avenue, New York 36, N.Y.

NEW YORK • CHICAGO • HOLLYWOOD • TORONTO • MONTREAL

## London's Tin Pan Alley

Continued from page 1

mean much then; the public continued to sing the latest American hits that had nothing to do with royalty... But we're expected to publish Coronation songs, so we've obliged."

From the 1937 Coronation, Peter Maurice Music is reviving Jimmy Kennedy's "Coronation Waltz," which sold about 100,000 copies then. Another tune of the same name is coming out from Northern Music, while Mills Music has approached their London branch with copies of their own U. S. "Coronation Waltz," written in 1937 by Mitchell Parish and Peter De Rose. Yale Music has "The Coronation Calypso"; Lawrence Wright is

bringing out a "Coronation Samba" and "On Coronation Day"; and Art Strauss (who wrote "Festival Hop") has penned "The Coronation Polka" for Arcadia.

Bradbury Wood will be working on "Celebration Rag," which isn't a far cry from Hit Songs' "The Celebration Song," and Radio Music is reviving "All The World Is Coming To London," which was written for the Festival. Box & Cox struck a new angle with a heartthrobbing epic called "In A Golden Coach (There's A Heart Of Gold)," and Noel Gay has gone patriotic with "Let's All Be Good Elizabethans."

A march, "Coronation Bells,"

written for the Coronation of King George V in 1910, is being revived by Peter Maurice, and from even earlier days, Francis, Day & Hunter is bringing out again Leslie Stuart's great "Soldiers of the Queen." The same firm (FD&H) rushed out a Coronation Album of rousing pieces, mostly public domain, but including a newie called "God Bless Elizabeth."

Robbins Music is bringing out "Pray For Me." Inspired by this phrase in the Queen's dedication broadcast, the song is being launched by Geraldo with the Lutton Girls' Choir on March 1 on a BBC broadcast.

Pianist, Rudolf Serkin, and violinist Jan Tomasow, will be soloists in the eighth and concluding concert of the Little Orchestra Society's Town Hall, N.Y., subscription series next Monday (2), Thomas Scherman will conduct.

## Silhouettes Enlist As Combo in Air Force

Pittsburgh, Feb. 24.

Five local boys, who have been playing together as a dance band under the label of the Silhouettes for last two years, enlisted in the Air Force as a body to train for the Air Force band so that they could remain buddies even in uniform. They're currently stationed at Sampson Air Field, N. Y., taking their basic training.

Insofar as service can promise at this stage, musicians have been assured every effort will be made to keep them in same unit. They are Ronnie Thomas, bass player; George Basca, sax; Al Secan, vibes; Charles Singer, electric guitar, and Ray Zywiolk, accordion.

## MUSIC FROM ISRAEL SELLS 500,000 DISKS

Dauntless International, indie platter company which imports Israeli-made tape recordings, has hit the 500,000 mark in disks produced here since firm's inception in 1948. The Dauntless repertoire includes works by Israeli composers Mark Lavry, Shabatai Petrushka and Moshe Wilensky. Catalog also includes folk dances and cantorial chants.

Dauntless pays royalties from the disk sales directly to Israel.

New production in English of Verdi's "Falstaff," to be premiered at the Boston Opera House Sunday (1), will round off the 1952-53 season of Boris Goldovsky's Opera Theatre—the seventh regular Boston season of the company.

100% acceptance has been given to

## I BELIEVE

THE FIRST SONG TO BREAK THROUGH FOR A HIT VIA T.V.

- Introduced by JANE FROMAN on her CBS-TV show "U.S.A. Canteen" and recorded by her on Capitol Records
- FRANKIE LAINE'S Columbia Record sales beyond 250,000



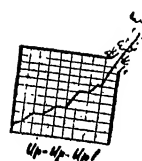
## NEW hit record by PERCY FAITH

**SWEDISH RHAPSODY (Midsummer Vigil)**—Columbia Records • Once more Percy Faith demonstrates an unusual, distinctive talent in creating new dimensions in instrumental music. An amazing performance heading for the top of the lists.

From NASHVILLE to TIN PAN ALLEY

Recorded by DON CHERRY, Decca • SARAH VAUGHAN, Columbia • GEORGE MORGAN, Columbia

## A LOVERS' QUARREL



Original film soundtrack Samba, a Washington, D. C. sensation via MILTON GRANT, W.O.L.—Spinning SILVANA MANGANO version of



## ANNA now available on MGM RECORDS

I.F.E. Releasing Corp. Picture "Anna" starring Silvana Mangano and Vittorio Gassman racks up top box-office marks in 7 test showings.

FLASH! PAUL WESTON Columbia Record being rushed out this week!

FLASH! DICK HAYMAN Mercury Record on release!

...these great rhythm tunes • increasing in popularity

**I'M MAKING UP FOR LOST TIME**—LEROY HOLMES, MGM • **WOODY HERMAN** New Third Herd, Mars  
**OO-SHOO-BE-DOO-BE**—DIZZY GILLESPIE—DEE GEE

**PACHUKO HOP**—CHUCK HIGGINS, Combo Records—a West Coast Rhythm and Blues Hit

**BUCK DANCE**—WOODY HERMAN New Third Herd, Mars—New Hit Release!

MARAIS—MIRANDA—MITCH MILLER Create Excitement on Columbia Records

## TAKE OFF YOUR JACKET

both songs composed by Josef Marais

## UNGU WENA WENA (African Marriage)

New Release by THE WEAVERS, who have sold 5,000,000 Decca Records in 28 months

## BAY OF MEXICO

b/w DOWN IN THE VALLEY



Watch for TONY BENNETT'S next Columbia Record Release—I'M THE KING OF BROKEN HEARTS

CROMWELL • DARTMOUTH • ESSEX • FOLKWAYS • HOLLIS • LUDLOW • MELODY TRAILS

Music Publishers • New York • Nashville • Hollywood

## Diskers Bidding High for Legiters

Big-coin bidding is back again in the album cast race, with Capitol's \$25,000 advance for the Cole Porter-Abe Burrows score to "Can-Can." Decca reportedly invested \$17,500 in "Wonderful Town," the Rosalind Russell musical opening tonight (Wed.) at the Winter Garden, N. Y. The songs are by Betty Comden Adolph Green and Leonard Bernstein.

RCA Victor this past Sunday (22) waxed the entire cast of "Hazel Flagg," songs by Bob Hilliard-Jule Styne, and is rushing it out for next week's release. Company paid no advance under its new policy of not bidding wildly since its \$225,000 investment in "Call Me Madam" only to find it couldn't do the Irving Berlin musical with the original cast because, Ethel Merman was tied to Decca, which wouldn't release her.

## New Friends Hit By Old Tooter Problem

The New Friends of Music was again forced to cancel its concert skedded for Town Hall, N. Y., Sunday (22), due to the failure of the longhair group to post a bond covering the salaries of the musicians with Local 802. The musical org also cancelled its concert set for the previous Sunday for the same reason.

According to Hortense Monath, prez. of the org, both concerts will be made up at a future date. Initial cancellation was the first in org's 17-year history.

## Flack Sues Ray

Los Angeles, Feb. 24. Herman Prujansky, press agent, filed suit for \$100,000 in Superior Court against Johnnie Ray, claiming the singer fired him without cause. He was getting \$200 a week and declares he had a verbal agreement to remain on the job as long as Ray remained in showbiz.

Also named in the suit is Bernard Lang, Ray's manager.

## PUBLISHERS-RECORD COMPANY'S SONGWRITERS

This non-profit society offers all of its facilities and its nation-wide plugging system in promoting accepted songs of its members at no charge to either publisher, record company or songwriter.

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## RETAIL DISK BEST SELLERS

### VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 9 cities and showing comparative sales rating for this and last week.

### National Rating

This Last  
wk. wk.

Artist, Label, Title		New	Ph	Bo	San	Ch	Min	In	St.	Ka	S	
1	1	TERESA BREWER (Coral) "Till I Waltz Again With You".....										68
2	2	PERRY COMO (Victor) "Don't Let Stars in Your Eyes".....										59
3	8	PATTI PAGE (Mercury) "Doggie in the Window".....										54
4	9	KAY STARR (Capitol) "Side by Side".....										38
5A	3	GAYLORDS (Mercury) "Tell Me You're Mine".....										34
5B	5	KAREN CHANDLER (Coral) "Hold Me, Thrill Me, Kiss Me".....										34
7	7	JULIUS LAROSA (Cadence) "Anywhere I Wander".....										29
8	11	FRANKIE LAINE (Columbia) "I'm Just a Poor Bachelor".....										16
9A	4	JONI JAMES (MGM) "Have You Heard".....										14
9B	18	NAT (KING) COLE (Capitol) "Pretend".....										14
11A	6	JONI JAMES (MGM) "Why Don't You Believe Me".....										13
11B	18	PAUL FORD (Capitol) "My Baby's Coming Home".....										13
13A	10	DON HOWARD (Essex) "Oh Happy Day".....										12
13B	..	FRANKIE LAINE (Columbia) "I Believe".....										12
15	17	DORIS DAY (Columbia) "Mr. Tap Toe".....										11
16	..	PERRY COMO (Victor) "Wild Horses".....										8
17	15	RALPH MARTERIE (Mercury) "Pretend".....										7
18	13	JO STAFFORD (Columbia) "Keep It a Secret".....										6
19	12	LAWRENCE WELK (Coral) "Oh Happy Day".....										5
20	15	RALPH FLANAGAN (Victor) "Hot Toddy".....										3

## FIVE TOP ALBUMS

1	2	3	4	5
HANS CHRISTIAN ANDERSEN DANNY KAYE Decca DL 5433 A 919 9-364	I'M IN THE MOOD FOR LOVE Eddie Fisher Victor LPM 3058	JAZZ CONCERT Benny Goodman Goodman SL 180	PETER PAN Hugo Winterhalter Victor EP A407	LIBERACE Liberace Columbia CL 6217

## RCA Victor's Academy Sponsorship

Continued from page 2

good will evidence of hands-across-the-kilocycles.

Academyites have been vociferous in propagating the Oscar Derby as the definitive accolade of the industry. This despite corollary awards such as Photoplay's recent "gold medals" to 20th-Fox's

"With a Song in My Heart," and its star, Susan Hayward, as the top film and actress. Gary Cooper, for "High Noon," got the male "best" award.

Incidentally, Look this week, in a six-page spread, kudos Cooper for males; Shirley Booth in "Come Back, Little Sheba," for the best femme; Claire Bloom, in Chaplin's "Limelight," best femme support; Richard Burton, "My Cousin Rachel," best male support; Marilyn Monroe, "most promising female newcomer of the year"; Fernando Lamas, male ditto; Hal Wallis, "Sheba," best producer; Frank Nugent, "Quiet Man," best writer; Winton Hoch, same pic, best camera; John Ford, same pic, best direction; Bill Goetz, industry award for "successful leadership of the U-I studios"; Fred Waller, special award for Cinerama invention; A. H. Blank, "exhibitor of the year," for founding of the Blank Memorial Hospital in Des Moines.

Look's "best" pix of '52 are "Sheba" (Par); "Bend of the River" (UI), "Hans Christian Andersen" (Sam Goldwyn), "Greatest Show on Earth" (DeMille-Par), "Quiet Man" (Rep), "Crimson Pirate" (WB), "The Happy Time" and "The Marrying Kind," both Col; UA's "Limelight" (Chaplin), "High Noon" and "Moulin Rouge," Metro's "Ivanhoe" and "Singin' in the Rain," 20th-Fox's "Rachel," "Snows of Kilimanjaro" and "Song in My Heart," RKO's "Sudden Fear," Walt Disney's "Robin Hood."

### Redbook's Awards

Redbook's annual Silver Cup film awards were announced tonight (Tues.) by editor Wade H. Nichols.

## Negro Jocks

Continued from page 39

ately stronger and that explains why their shows are solid commercial stanzas.

12 in N. Y. Area  
Their accent on r&b platters stems from that music's widespread and almost unique acceptance by Negro audiences. The music stems from the jazz blues and the idiom of the lyrics uses the specialized jargon of the restricted Negro community. As a result, the 100% r&b platters sell only in the colored market although diluted interpretations have been seeping into the pop field with increasing frequency.

New York metropolitan area has one of the largest concentrations of Negro jocks in the country with 12 now on the air. These are Jack Walker (WOV), Joe Bostic (WBNX), Willie Bryant (WHOM-WOR), Hal Jackson (WMCA), Phil Gordon (WLIB), Tommy Small (WWRL), Howard Bowser and Sarah Lou (WLIB), Lucky Millinder (WNEW), Doc Wheeler (WWRL), Larry Fuller (WLIB) and Bill Cook (WAAT, Newark). Most of these jocks are on foreign language stations but have developed a strong enough hold to get their listeners to tune in at specific hours.

In Chicago, Al Benson, on WGES and WJJD, is influential while in the south there are numerous important deejays, including Vernon Winslow and Jack L. Cooper, in New Orleans; Sugar Daddy, in Birmingham; Bruce Miller, in Winston-Salem, N. C.; Nat D. Williams, in Memphis; Jacqueline DeShazor, in Durham, N. C. and Jon Massey in Washington, D. C.

Paradoxically, one of the most potent of the b&r deejays is Gene Nobles, a white jock who operates out of Gallatin, Tenn. Nobles has developed a nationwide following via his WLAC stanzas for Randy Wood's platter mail-order operation and his r&r label, Dot Records.

## Clooney's Easter Stand

Chicago, Feb. 24.  
Rosemary Clooney has been signed for the Easter show booking at the Chicago Theatre, here. She starts April 3.

House has also set Anne Jeffreys & Robert Sterling for March 6 and Joni James and Ralph Marterie orch, for March 20.

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Marilyn Monroe was cited as "Best Young Boxoffice Personality."

Nichols disclosed the winners on the Dean Martin & Jerry Lewis NBC airer. Along with Miss Monroe were Julie Harris, "Best Young Actress"; Leslie Caron, "Best Young Foreign Actress"; Marge and Gower Champion, "Best Young Dance Team," and Martin & Lewis, "Best Young Comedians."

### Mail Oscar Ballots

Academy of Motion Picture Arts and Sciences mailed its final Oscar Derby ballots to approximately 1,700 members today, (Tues.), with instructions to return them on or before March 10.

Voting on short subjects was completed last week, and balloting on "Documentary" Films will be done Sunday. Winners will be announced at the Oscar ceremonies on March 19.

## Simon to Head

### New BMI Firm

Bill Simon moved into the publishing field last week with the formation of Thornwood Music. It's his initial indie pubbery venture. Simon previously had been associated with the Charles K. Harris firm, a Peer International subd.

The new pubbery will be affiliated with Broadcast Music, Inc.



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**Direction: WILLIAM MORRIS AGENCY**

# Miami Beach Biz Getting Hotter But Too Late to Thaw B.O. Debits

By LARY SOLLOWAY

Miami Beach, Feb. 24. Business finally perked up in this resort after a series of off weeks that may mark an overall debit for most operations, though some optimists insist that a late influx of tourists in March and April can bring the majority out of the hole. This has been the worst season in postwar history of the Miamis for the hotel, night club and cafe industry despite the fact that the Christmas-New Year period was a record breaker.

Especially marked is lack of patronage for the late shows with some of the bigger spots such as Ciro's, Riviera and Latin Quarter installing jazz combos or other attractions in their lounges to lure them in and bolster the big room receipts.

Hotels using club dates have hurt the late spots what with their shows usually going on at 11 p.m. and running until past midnight. Type of tourist that comes here now is wary of his spending and usually calls it a night after the hotels' for-free entertainment and dancing plus a drink or two tossed in. Thus the big cafes, which are forced to tag patrons a \$3-\$5 beverage minimum due to high costs of productions, must come up with a sock layout to lure them away from the hostels. Week's upturn found Latin Quarter, Clover Club and Ciro's packing them in, with the Riviera and Beachcomber also doing better biz.

## LATIN QUARTER

Probably the heaviest grosser to date, Lou Walter's plush Palm Island landmark is racking up all that important increase in late show appeal with addition of Joe E. Lewis to the lavish production. The puckish vet of the cafe circuit is the first big name to be installed here in several years and is proving value of the move by attracting the dwindling big spenders who buttress the average tourist, wary of his wallet.

Per annual return to these parts, Lewis comes up with an almost completely new catalog of specially tailored song-lampoons on women,

horses and Rabelaisian romps that bring the yocks, such as howl-raising "Christine—From G.I. to Gee Whizz," "You Can't Drink V.O. on T.V." and "Two to Tango" with the ad lib breaks and the chatter with ringsiders.

The opulent costuming, continued series of Continental and domestic acts, stage-filling array of fillies from all nations, all of it staged in good taste and paced for sustained interest, give the customers their money's worth. Standouts are the Charivels with their startling switches from acro-antics to musical instrument display and the wind into butterfly biz around stage rim; the Charlee Ballet. Parisienne imports who bring a new twist to the can-can; adagio of Carmen and Yaki and gyration-dancer Neila Ajtes. Gloria LeRoy and Ralph Young handle the production leads in fine style. In the adjoining Mademoiselle Room, Walters has installed a 17-violin ensemble to pitch for the dawn-patrollers, seeking a romantic spot for handholding and late imbibing.

## RIVIERA

Last minute takeover of former Copa City by Bill Miller and late opening (Jan. 20) obviously had the New Jersey operator stymied as to name bookings. He came up with Ray Bolger, who drew reported \$36,000 for three weeks and worked to sparse biz. Pitching for the click show that will reestablish the big place as a must for cafe-goers, he's now come up with Edith Piaf.

Despite local crux kudos, first nights were offish for the French chanteuse. However, weekend saw marked pickup with chances good for a profitable stand. It had to be by word-of-mouth, for Miss Piaf, though a New York click, isn't too well known with the sort of resort here this season. They're not the Versailles, N. Y., type, rather it's the TV set that has been educated to the Berles, Martha Rayes and Durantes. Thus, when they do see the plainly dressed, simply but adroitly staged little Parisienne, the reaction builds into what amounts to an ovation for a performer that is new and different.

It takes them some minutes to become accustomed to the unaffected, forthright delivery which is peculiarly hers. The dramatic face, expressive hands, eloquent eyes spell the act as she weaves her French-English compositions that seem tailored for her poignant quality. Be it an "Autumn Leaves," a "Jezebel" or a rousing "La Fanion de La Legion," there is always the pin-drop attention. On for eight numbers, she took nine bows before leaving the stage.

Supporting acts are on the plus side. There's Harry Mimmo, the dancing-pantomimist with the constantly moving hand-motion in front of his face. He sets up a fast-moving array of terps with Chaplinesque quality highlighted. Impresses of manner in which people of all nations walk is a laugh raiser as is his German goose-stepper. He adds an Astaire and Italian sculptor bits to round out a healthy re-

(Continued on page 53)



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**Hotel Pierre, N. Y.**  
Lucienne Boyer; Stanley Melba  
and Chico Relli Orchs; \$1.50 and  
\$2 cover.

A shade less svelte than in the heyday of Lucienne Boyer's Chez Elle in Paris, but considerably more reduced than on her first postwar engagement in New York, when even the Parisian diet during the Occupation had to give way to beaucoup starch for sustenance, the chanteuse is back with a professional songalot and sparks the Pierre's Cotillon Room to good results. Blending some new pops with the nostalgic sure-fires, with which she will always be identified, Miss Boyer makes a nice appearance in her blue velvet decolletage. She mixes up "My Heart Is Like a Violin," "Hands Across the Table," "Si Petite," "Parlez-Moi d'Amour" with some effective new ones—"C'est Mon Quartier," "C'est Toujours la meme Chanson," "Embrace Me," the traditional accordionist chanson, and "Au Revoir" for the signoff, and walks off to a solid score.

Still a fetching titian, Miss Boyer did a misout by picking an unresponsive and overly charged-up ringsider for an audience number, but she rode that out effectively and sang herself to a solid score. Backed by Stanley Melba's tiptop band, the violin obligato for her w.k. and ever-socko "Mon Coeur Est Un Violon," and the assist from the accordionist proved signal instrumental backruppering. As a discus, Miss Boyer knows her way around the smart boites from the Gallic belt to French Morocco, as she does in both the Americas, commuting as she does regularly between Rio and B.A. and the top nitery keys in the States, Montreal, etc.

She brings to the plusheries a mellowed, authoritative style which, coupled with her international diskery rep, is automatic cafe boxoffice. She fortifies the anticipation by a thoroughly professional performance. Maestro Melba, who is the talent-buyer here, and Frank Paget, the m.d. of the Pierre, are smart in stretching the bankroll because the payoff is certainly there whenever they go overboard for a Boyer, Hildegarde, and the like. Judiciously, they break up the costlier bookings with solid standard shows so the average maintains an even keel. Abel.

## Embassy Club, London

London, Feb. 19.  
Diana Rivas in "Serenade of Guitars" (3), Billy Sproud Band Trio; \$4.25 minimum.

Current layout at this Bond St. nitery merits a very low rating as a cabaret attraction. There is only a modicum of talent, a negligible amount of charm, and little that is new to qualify for a top West End booking. It is a minus quantity as a customer lure and is hardly likely to please those who sit through it.

The trio consists of a girl and two men, each strumming their guitars as partial accompaniment to their vocal act. Their songs are mainly vintage pops presented in a coy fashion which causes some embarrassment to audience.

The routine is extended to a little over 15 minutes and the act included "You Belong to Me," "Maria" and a hillbilly medley. The gal makes a vain effort to infuse some life into the show by trying her hand at some rhythm terping. To add to the dismay and confusion, her Spanish shawl got caught up in one of her partner's guitars. Myro.

## Baker Hotel, Dallas

(MURAL ROOM)  
Dallas, Feb. 19.  
Edgar Bergen & Charlie McCarthy, Bill Norvas & The Upstarts (2), Henry Brandon Orch (8); \$3 cover.

Brief nitery tour by Edgar Bergen, to get sight-and-sound reaction from fans before tapping TV, will be too short, judging from reception here for the ventro and his quartet of dummies. His opening, to a near-capacity room, was sock stuff all the way—fresh material, presentation and showmanship. Tour ends here Saturday (March 7), when Bergen goes to the Coast to tape radio shows before jaunting to Europe.

Unusual format has Bergen alternating with a second act through the 50-minute show, with each act on four times. Bergen's stints have him working Charlie twice, with a costume change for the woodenhead, and a sesh each with life-size blonde Podine Puffington, bumptin Mortimer Snerd and spinner Effie Klinker. Each foray, done in Bergen's easy, showmanly style, grabs surefire laughs. Although much material is tabu for radio-TV, there's fresh stuff good

for yocks anywhere, such as Charlie's line apropos of their Washington show Feb. 14, "Wilson not only sold all his stock, but he's driving a Ford, just to be sure." Risque punchlines mouthed by Effie Klinker draw bellies all the way.

Opener and alternate act, Bill Norvas and two lookers, blonde Dee Arlen and red-tressed Midge Parker, expertly complement Bergen with a variety of song sessions. Handsome young trio is smartly dressed and animated, adding rhythm steps and handclapping to fresh vocal routines embracing several lusty novelties. Glam gals each do sock takeoffs of "Sonny Boy," as done by Bette Davis and an ex-burley queen. Norvas does it neatly in Johnnie Ray cry style. Trio settles easily in a smart version of "Accentuate the Positive." Energetic routines of threesome add up to headliner proportions.

Henry Brandon orch had opening show gremlins sitting in part of the way. Otherwise, band lends capable backing and is in top form dispensing dine-and-dance tunes. Bark.

## Hotel Roosevelt, N. O.

(BLUE ROOM)

New Orleans, Feb. 20.

Guy Lombardo Orch (16), with Kenny Gardner, Bill Flannigan, Kenny Martin, Cliff Grass, Victor, Lebert & Carmen Lombardo, Johnny O'Brien, Twin Pianos; Sharkey's Kings of Dixieland (6). Pork Chops & Kidney Stew; \$3.50 minimum.

The outpouring of customers in the town's swankiest nocturnal rendezvous and the enthusiastic reception accorded Guy Lombardo & his Royal Canadians gave added proof that the maestro is still clicking after more than two decades. Suave fronter and his crew headline a Mardi Gras-flavored, all-male show loaded with entertainment. For his Blue Room stand, Lombardo does not tamper with his time-tested format. His music has retained all the permanent ingredients of simplicity, listenability and danceability that have put him at the top of the band ratings all these years.

Lombardo emcees a show that tees with a medley of his pop recordings, followed by Kenny Gardner, featured warbler, doing a top-drawer "Because You're Mine." Bill Flannigan takes spotlight for guitar solo on "Third Man Theme," after which the Twin Pianos come up with "Humoresque." The trio, backed by muted brass, contribute a couple of novelty tunes, "John, John, John" and "Curiosity Killed The Cat."

Johnny O'Brien, a clever fellow with a rural style of mirth-making, who recently joined the crew, is another show brightener. He has the room in stitches with his patter. O'Brien then displays his wizardry on the harmonica which takes on the aura of a concert instrument.

Carmen Lombardo demonstrates he still carries the magic of old, charming the first nighters with a couple of vintage hits for heavy palming. One of the big assets of the Lombardo crew is the roster of crack vocalist-sidememen he has accumulated. They give the organization wide flexibility in its tune presentations.

Sharkey Bonano and his Dixieland band were added to the show by Seymour Weiss as lagniappe. The New Orleans jazz crew has feet patting all over the plush spot with two-beat rhythms. About midway the Lombardo outfit could resist no longer and joined Sharkey's men in a rousing version of "When The Saints Come Marching In." Sharkey's dancing Negro sidekicks, Pork Chops & Kidney Stew, bring down the house with their terping. Lituz.

**Gogi's LaRue, N. Y.**  
Joanne Gilbert, Ted Straeter's Orch; \$5 minimum.

Sometimes a young, promising performer comes along, and the fanfare is tremendous. The initial promise becomes magnified beyond true proportions, and it only serves to put the youngster on a spot through no fault of her own. Which just about sums up the first few months of Joanne Gilbert's career.

The slender 20-year-old brunet songstress has a gamin-like charm and personality, plus the kind of cute looks that would endear her to any audience. But there is no substitute for experience. Miss Gilbert is being pushed a little too quickly for her own good. She is over-coached, over-arranged and governed by what is obsequiously known in the trade as "style." Ray Gilbert, the songwriter, who is her father and stager, must take the count on this.

Miss Gilbert, a likely bet for filmusicals, is already under Paramount contract. She has the chassis and sock looks for the cameras. Her voice isn't robust enough on its own, and that's where the soundtracks can help. True, she's getting much-needed experience right now, but it seems somehow a pity that she couldn't be finding this experience in less-conspicuous spots than Hollywood, Las Vegas, Miami Beach and New York. Her first date anywhere, several months ago, was at the Mocambo, right under the gaze of the Hollywood film colony. Since this is where she grew up, sentiment may have played a big part in the fanfare that greeted her debut. And sentiment can be so miscalculating in the judgment of talent. Miss Gilbert would have done so much better opening in a wayside spot. The old pros still don't open up a new act without first breaking it in.

Miss Gilbert has a distinct flair for rhythm tunes, and she has a lot of poise for one of her moderate experience. But when it comes to an interpretative number, namely one such as the toy clown's lament, she reveals a need for dramatic background. She comes out initially dressed in a white blouse and black sequined tuxedo pants, and they show off her nifty figure. Later she effects a change to briefs, which suggests that a bit of hoofing is in the offering. But all that it does is show off her gams to

(Continued on page 50)



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# Niteries' Short-Term Bookings Policy Hikes Expenses For Agencies, Talent

The by-now established trend of changing headlines weekly in most niteries using names is costing talent agencies a pile of money. Practice has not only increased costs per-booking, but has decreased the available supply of talent.

The talent agency costs have risen approximately 20% on this score alone. At one time, one long-distance telephone call to a booker or cafe owner resulted in a two or three week deal for a headliner. Today the same call may produce a booking for one week only. At the same time, agency costs have risen because of necessity of increasing payrolls and upped costs in virtually every direction.

However, one of the biggest cost hikes to come about because of the short-term bookings lies in the fact that the major offices have been forced to abandon exclusives. For a couple of years now, offices haven't been able to meet all talent needs from their own lists; consequently, they've been forced to buy from outside agencies. Ever since weekly headliner changes became the rule rather than the exception, more than twice the talent has been needed to supply the needs of each cafe. Thus the majors have been forced to go to other agencies in ever increasing amounts, and commission splits became more frequent.

Suddenly, the majors realized that they lost money on these exclusive deals, and gradually abandoned them. For example, neither the William Morris Agency, Music Corp. of America nor General Artists Corp. have any exclusives today in the cafe orbit. Individual operators may veer towards certain offices because one agent may understand their particular problem better than most others, or because they have more headliners whom they need than other percentages.

The situation has also increased costs for the cafe owner as well as the performer. Advertising costs must be increased. For the act, living costs and transportation are higher with the one-week system.

The majority of cafe owners would prefer to get a headliner on a longer run basis, but most are fearful that the second week may be a losing proposition. In some cases, particularly where a hot disk name is concerned, they would definitely prefer a longer run. Feeling is that the act may not have the same boxoffice the second time around.

## KAYE AT PALACE STILL SRO 55G IN 5TH WEEK

Danny Kaye continues along the same capacity level at his Palace, N.Y., two-a-day. His fifth week which ended Sunday (22) provided a staunch \$55,000, after hitting \$55,400 the previous stanza. The difference in figures represents the amount of standing room sold.

Dancers Darvas & Julia are out of the show, Darvas having sprained his back. He's currently at the N.Y. Hospital. Teddy & Phyllis Rodriguez substituted Friday, Saturday and Sunday (20-22), and the Calgary Bros. went in Monday (23) as replacement. Rest of the bill, with Fran Warren, Marquis Family, Piero Bros. and Dunhills remains as is.

## Henie Solid in Frisco, Holds for Extra Week

San Francisco, Feb. 24. Husky advance plus record biz has Sonja Henie holding her "Ice Revue of 1953" an extra seven days at the 14,000-seat Cow Palace. Instead of scheduled closing Feb. 22, the run will now carry through Saturday (28).

Gross for first week, with house scaled at \$3.60, topped last year's hefty biz, hitting a big \$173,800. Miss Henie has eliminated Sunday night performances, playing eight shows a week, including weekend matinees.

Following a Los Angeles run the revue is set for a European tour under the aegis of Morris Chapiro, with tentative bookings in Paris on April 10, London during the Coronation followed by Dortmund and possibly Zurich.

## 25G Blaze Destroys Last Denison Niterery

Denison, Tex., Feb. 24. A \$25,000 blaze wiped out the last major night club here, the Club Rendezvous, a 35-year-old local landmark. The building and contents were owned by Frank DeMarco and were partially covered by insurance.

The nite spot had been operated since Jan. 16 by Frank Blackburn. Less than two years ago a blaze destroyed the nearby Tropical Gardens, another nite spot.

## Earle, Philly's Last Vaudeur, Passes May 15

Philadelphia, Feb. 24. The Earle Theatre, Philadelphia, will be torn down starting around May 15 to make way for a department store. It's the last fairly regular outlet for Warner circuit vaudeville. It's expected that vaude will continue at the Earle almost up to the time the wreckers come in.

House, which originally cost \$5,000,000, was opened in 1924 by the late Jules E. Mastbaum, then president of the Stanley Co. of America, which was later absorbed by Warners.

The Earle during its lifetime has had a variety of policies. Originally on a vaude basis, house has switched between straight films and spot bookings. Currently, it's showing the film "Mom & Dad" and a vaude layout will be installed as afterward. In late years, theatre has made money generally with a strong Negro show.

Earle's demolition will leave Philadelphia, the nation's third largest city, without a regular vaudeville showcase.

## Plenty of Bamboo But No Live Talent for Mpls.' New Waikiki Room

Minneapolis, Feb. 24. The weather added a fillip to Nicollet hotel's introduction of its plushy new Waikiki room to press and radio. As newsmen gathered Thursday night (19), heavy winter storm started blowing outside. Polynesian atmosphere was outstanding in view of contrast with weather outside. Room had another premiere Saturday (28) when WCCO-TV telecast full hour of proceedings with Cedric Adams as emcee. Official opening was Monday (23).

Finished in de luxe style with four tons of bamboo imported from Japan, spot ends an era for the Nicollet in terminating entertainment policy. Minnesota Terrace, accommodating acts for many years, will be used for special events and for name acts. Dorothy Lewis ice show, summer feature for last dozen years, will be booked in as usual.

Waikiki room features only food and drinks and is without live music or entertainment. Radisson Hotel Flame room remains only hotel stand in city importing name acts.

## Push Saranac Lake As Winter Resort

Saranac Lake, N. Y., Feb. 27. William Morris, Jr., retired president of the William Morris Agency together with N. Y. Herald Tribune columnist William C. White, will serve on a committee to entice more winter vacationers to this resort. An extensive ad campaign will be undertaken. Others on the committee include Jacques De Mattos, owner of Station WNBZ, and Mayor A. B. Anderson, who also manages the Pontiac Theatre. First major endeavor by the committee was a winter carnival with a full sports program and parade.

## Kay Starr's Brit. Dates

Kay Starr is the latest to get a Palladium, London, booking. She's set for a mid-August stand for two weeks, and will also do a tour of the provinces. She'll play Liverpool, Manchester and Birmingham and may do others. It's her first stint in Britain.

William Morris Agency set the deal through the Harry Foster Agency, London.

## A.C.'s Steel Pier Sets Name Lineup

Atlantic City, Feb. 24. The Steel Pier, here, has booked most of its talent for the summer season. Spot which will be on a name and name band basis, is set to open April 4 for two days, and will operate for several weekends until it installs full-week vaudeville shows June 20.

Set so far are Tony Bennett, Henny Youngman and Dolinoff & Raya Sisters, July 12; Jackie Miles, July 19; Lanny Ross and Leo De Lyon, July 26; Al Martino and George De Witt, Aug. 2; Frankie Laine and Johnny Morgan, Aug. 9; Dagmar and Herbert & Saxo, Aug. 16; Joni James and Gil Lamb, Aug. 23; Johnnie Ray and Gary Morton, Aug. 30.

Other bookings are still to be set by the Al Rickard Agency. Operator George Hamid sets the band lineups.

## N. Y. Vaude Bookings Do Vanishing Act; TV Leaves Only 3 Houses

One of the most difficult things to do in New York is get a theatre showing date. Number of houses where an act can exhibit has now dwindled to three. Loew has two and RKO has one. In the pre-television era, the one and two-nighters and an occasional split week numbered more than 50 from these two circuits. In addition, the Skouras houses had a few and there were occasional indies that had one or two nights weekly of vaudeville.

Houses now in operation for Loew are the Melba and the Orpheum. Both run two nights, Melba being Saturday and Sunday, while the Orpheum is Wednesday and Thursday. Latter theatre runs one-show nightly, while the others run vaude shows on a continuous basis.

The RKO Jefferson runs continuous shows on Saturday and Sunday. However, because of picture changes on Sundays, two shows are used for those two days.

It's recalled that just before Milton Berle came on for Texaco on video, Loew's had about 20 one-nighters running on Tuesdays. Suddenly business became extinct those nights and a raft of vaude time bit the dust.

## MCA WINS PACT FOR CALIF. FAIR SHOWS

Sacramento, Feb. 24. Music Corp. of America, which had the contract last year, will again produce shows for the 10-day California State Fair. Estimating cost would be around \$90,000, MCA's Don Mulford said Spike Jones, Phil Harris and Freddy Martin are currently available but there's been no indication who'd be signed.

Mulford said that a show approximating last year's parlay of Jack Benny and Xavier Cugat, couldn't be produced for \$75,000. Latter figure would mean dropping some acts and chorus girls. F. M. Babcock shows won the carnival contract on a bid of a flat 13c per capita. Craft shows, which had this contract almost every year since war, offered \$90,000 or \$100,000 annually on a three-year basis.

## Sioux City Niteries Hit By Liquor Raids

Sioux City, Feb. 24. Liquor disappeared from Sioux City's night spots last week in swift reaction to raids by Iowa state agents.

Latest crackdown against liquor-by-the-drink may curtail use of live music and performers.

# Agencies, Talent Unions in Battle Over 5% Commissions' Ceiling Bill

## Cafe Lafitte in N.O. Sold for \$42,000

New Orleans, Feb. 24. Cafe Lafitte, was sold at public auction last week for \$42,000. Successful bidder was Joe Joseph, night spot operator in the French Quarter.

Ancient structure is famed historically as spot where Pirate Jean Lafitte and brother had their blacksmith shops.

## Miller, in 3-Way Spread, to Vegas As Sahara Exec

Bill Miller, operator of the Rivi-eras, in Ft. Lee, N. J., and Miami Beach, has been named entertainment director of the Sahara Hotel, Las Vegas. Deal was made by the Sahara's general manager Milton Prell, who leaves today (Wed.) for Las Vegas. Prell, who came east about a week ago, journeyed to Miami Beach last week, where he finalized negotiations with Miller. Prell refused to divulge details of the deal, except to say that Miller now has an interest in the hotel.

Prell stated that Miller will open the Ft. Lee spot this year, but whether he'll continue to operate after this season, is problematical. Prell said that Miller will spend considerable time in Las Vegas. He didn't know whether Miller would go back to Florida next season.

Miller's lining up with the Sahara marks his return to the talent-buying ranks. Miller, once a vaude actor (& Peterson), later became an agent. He then went in on the operation of Luna Park in Coney Island, N. Y., and he operated the Embassy, N. Y., before buying the Riviera.

Miller, Prell stated, will have to okay every act that goes into the Sahara, whether submitted from N. Y. or the Coast.

## Albany Vet Hospital Wants More Shows Like Gene Autry Last Week

Albany, Feb. 24. Twenty-five patients from the psychiatric section were among those entertained by Gene Autry in the auditorium of the new Albany Veterans Hospital Thursday (19), when the cowboy star presented afternoon and evening performances of his "Hit Show of 1953" at the State Armory.

During his hour stay at the hospital, Autry not only performed for wheelchair and other patients in the auditorium, but also sang for the men in the TB section, and broadcast over the institution's radio hookup.

Expressing appreciation to Autry on behalf of the 700-odd patients, Len Lenning, service officer, told VARIETY that the hospital would welcome visits by other professionals playing or stopping in Albany. He would be glad to receive telephone calls from them. The institution is on New Scotland Avenue, across from Albany Hospital.

## Handin's 17th NVA Term

Louis Handin was elected to his 17th term as president of the National Variety Artists at a meeting held at its headquarters in New York last week. Ben Walker was named first vicepres; Dorothy A. Masters, second v.p.; Lester Rose, treasurer, and Bettie North, secretary.

Elected to the board were Joe Verdi, Ruth Lyons, Joe Woods, Lillian Saunders, Sollich, Bob Jones, Evelyn Silver, Leonard Conner. Organization is slated to hold its annual benefit at the Majestic Theatre, N. Y., April 26. For the second straight year, shindig will be dedicated to the late Al Jolson.

Lionel Hampton has been signed for the Fox Theatre, Detroit, May 1 on a deal set by Joe Glaser's Associated Booking Corp.

Talent unions and agencies are girding for a terrific fight on the New York State legislation amending the General Business Law so that theatrical agencies can hike the 5% ceiling embodied in the present law. Sen. William F. Condon, Yonkers Republican, has introduced a bill in the state Senate which seeks the repeal of the controversial subdivision which prohibits any employment agency from charging more than 5% for a maximum of 20 weeks.

One union attorney declared that this is virtually the same amendment introduced several years ago in the Condon-Ostertag bill, which was bitterly fought and defeated by the Associated Actors and Artists of America. Equity's spokesman declared that in the absence of printed copies of the measure, language indicates that the bills are the same. Conditions, it's declared, haven't changed to any degree since the Condon-Ostertag legislation was defeated.

The talent agencies feel that the Condon bill provides the key to a situation which threatens the very existence of the talent offices as presently constituted. A recent court victory in Albany by musician Haven Johnson stipulated that the tooter didn't have to pay any more commissions stipulated in the law. Variety talent agencies currently operate on the basis of 10% for as long as the job lasts, and 15% where an exclusive booker is involved. If Johnson victory is upheld in the higher courts, it's feared that acts could sue for overpayments made to all theatrical agencies.

The Condon bill would substitute for the 5% ceiling a schedule of fees which would be arrived at by consultation with associations or companies and filed with the Labor Dept. Commission scale would also have to have the approval of the N.Y. City License Commissioner. From the agency point of view, this measure would legalize the status quo inasmuch as commissions have been arrived at by consultation with the unions involved.

However, according to Equity attorneys who are likely to set the keynote for all 4A affiliates, control would be taken from the talent orgs. It's their contention that in order to hike commissions above 10 or 20% or more, the only thing necessary would be to cancel union agreements or wait until they run out, and then file an increased schedule. A sympathetic license commissioner or State Labor Dept. official, they aver, could legalize virtually any commission. Spokesman declared union would be willing to support any reasonable legislation after they've been consulted on the matter.

## BETTY HUTTON GROSSES SOCK 37G IN PORTLAND

Portland, Ore., Feb. 24. Betty Hutton and her variety show scored a sock \$37,000 gross in four evening performances and two matinees at Evergreen Paramount Theatre last weekend (20-23). The 3,400-seat house was scaled at \$4.80. This was the second name stage attraction to play the Paramount in nearly 15 years. The Danny Kaye show started the big name productions last November.

Supporting acts included Bob Williams, Clifford Guest, Warren, Latona & Sparks, The Skylarks, Nanci Crompton and The Rudells. Miss Crompton was added to the show in San Francisco and the Rudells replaced the Tokayers for the tour as the latter would have passport trouble getting in and out of Canada.

Hutton's layout moves to Vancouver, B. C., Seattle and Spokane, Wash., during the next two weeks.

## Albany Spot Relights Under New Ownership

Albany, Feb. 24. The 400 Casino, which closed last spring, has been reopened by Joe Andrews under the name of Joe's Casino. A local restaurateur, he is presenting weekly changes of bill.

Current show features Joey Forman, comedian-emcee; Jill Parker, songstress; Marty Sizel, baritone; the Guy Martin Girl Revue.



## Night Club Reviews

Continued from page 48

### Gogi's LaRue, N. Y.

better advantage—and that's all. Why the shorts? The mike was dead for her first number the night caught, and she didn't know what to do about it; an "ad lib" or two is something she should have ready for protection under these circumstances.

For pictures, the youngster has a notable quality of being able to project sex appeal and, at the same time, considerable sweetness. It's unusual for a femme performer to be able to show both.

Ted Straeter's orch, a longtime standby here, still socks over that "society" beat for the dampsation, with the maestro at the piano.

Kahn.

### Chez Paree, Chi

Chicago, Feb. 17.

Willie Shore, Consolo & Melba, Gloria Allen, Johnny Martin, Chez Adorables (8), Brian Farnon Orch; \$3.50 minimum, \$1.10 cover.

Perhaps no performer is so closely allied to the history of the Chez Paree, and rightly so, as bufoon Willie Shore. Attesting to that is the legion of friends he has made throughout the years; they never seem to inhabit bistros the rest of the year. He knows them all and their foibles and, of course, comments and asks questions that from most any other comic, would be a breach of the code.

There isn't much new in Shore's material except for a reprise of "Three Little Fishes" with a sock cloth backing from the bandmen, but here again the customers want the old impressions of Ted Lewis, George Primrose, Pat Rooney and the terrific Joe Frisco cigar dance. He has few peers in his soft-shoe routines, and the crowd yells "do it again, Willie" and he does heel kicks and clogs in "Daughter of Rosie O'Grady." Has to come back and make a bowoff speech.

Consolo & Melba are making a quick return with ballroom team

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getting a nice reception for their lifts and rapid spins. However, it's the graceful and beautiful waltz to "I'm Forever Blowing Bubbles," during which McCoy soap spheres fall from the ceiling, that gives the pair hefty paining.

Gloria Allen, ex-band vocalist, has the basics to make the grade in nitery circles, but needs some programming to raise her above run-of-mill. She's a pretty lass and with a better book, rather than slow top tunes, she'd figure to project much better.

The chorus numbers are the same, for the third consecutive show, and Johnny Martin fares well as emcee and production singer. Brian Farnon does nobly by the band chores.

Zabe.

### Statler Hotel, L. A.

(TERRACE ROOM)

Los Angeles Feb. 20.

Hildegard, Bobby Norris Orch (10); \$2 cover.

The booking of Hildegard into this new room not only will bring more prestige and patrons (and it has been doing very well) but will widen the range of the clientele. They'll be coming in from Bel Air and Beverly Hills, which to date they haven't. But the hotel hasn't been having any Hildegards.

She is the whole bill on her first date here in a good three years (last at the Coconut Grove) and, as usual, her 50-minute turn is all that is needed. Before the packed opening night (20), her chatter between strokings of the tonal chords or Steinway was a bit overboard. Aside from this brief distraction, the steamrolling charm and plenty personality tonnage of the pianist-piper are highly infectious. Her poise and individual style of performing are as expected.

Early on her menu Hildegard dishes up slightly too many vague novelties such as "Merrily, Merrily" and Ivor Novello's belabored "Vitality." These get by on her personality, not any meat they of themselves provide. Her Gallic patois proves mostly mystifying here, which probably ruffled her, but the Dutch phrase kidding around she gives "Jingle Bells" and "If I Knew You Were Coming I'd Have Baked A Cake" score—again on the aplomb of her performing and the astonishing crispness of her phrasing.

When, toward windup, she gets down to the mob's recognizable level and does a medley of "Lady Be Good," "I Don't Know Why" and "Do I?" she's really jet-propelling. She caps it all with her long-time touchdown play, "By Strauss." Encore of "All The Things You Are," as it might have been keyboarded by various piano masters, has 'em in her hand by the hank of their hair.

Bobby Norris and his crew of 10 gave impeccable background support. Outfit now travels with the chirp and was booked in here as a package, reportedly at \$6,000 per week for the month's roost.

Bert.

### Cafe Gala, Hollywood

Hollywood, Feb. 20.

Bobby Short, Beverly Alber, Stella Brooks, Dick Hazard Trio, Laurindo Almeida, \$2.50 minimum.

Business has been slack at this intimacy for the last eight months, but the return of Bobby Short from an overseas trek should get the new management off to a good start. A longtime fave with Gala habitués, he dishes the song and piano stuff with a steady beat.

This time around, in addition to his solid showtune offerings, he's got a new French ditty, "Douce-mont, Douce-mont" ("Gently, Gently"), that rates highly. For this he eschews his own keyboarding to get backing from the Dick Hazard trio. He's still best on such items as "Let There Be Love" and "Just One of Those Things" and his "Gimme a Pigfoot" is strictly in the jazz idiom.

Surrounding talent, all holdovers, suffer from failure to change even their patter for the new show. Beverly Alber handles the femme showtune stuff, spicing it with an occasional special material offering like "Lettuce," and Stella Brooks pleases the spot's regulars with slight lyric twists on standards and such items as a "French chanson" which happens to be called "Je Couverez Le Waterfront."

Hazard Trio does some fine ensemble work (although opening night excitement made them drown out Short on occasion) and there's some excellent electric guitar numbers by Laurindo Almeida.

Kap.

### Riverside Hotel, Reno

Reno, Feb. 19.

Sons of the Pioneers, Jayne Manners, George Nicolls & Rene, Riverside Starlets (8), Ernie Hecksher Orch; no cover or minimum.

This mart spot is a strange playground for the "Sons" with their western music, but a first night count assures big biz. True western look with big, open smiles and tall, topheavy frames are probably main reason for acceptance. Too many cowpokes in this town for this sort of thing to be drugstore.

The six Pioneers drawl their "thanks," doff their Stetsons and dress with enough flash to be convincing. Music itself is "down-right purty," out of character only once with "Birth of Blues" in a gettar instrumental. Dale Warren, new to the group, clicks on smooth baritone of "Cheatin' Heart." Bunkhouse comedy comes with Duce Sprigens' clowning of "I Went to Your Wedding" as he breaks up all through tune. "Cigarettes and Whiskey" is a cut up by all six.

Jayne Manners, big blonde comedienne, risks some risqué material across these tables and makes a fair winning. Parody on "Nothing Like a Girl" works in brief talk, as does "Old, Wealthy, But Too Healthy." Latter escapes with some shady lyrics.

Clowning through songs is fine but a serious attempt at "Somewhere Along the Way" is a rest-less period for customers. Exaggerated gestures in sexy spots still

can't compensate for lack of ton-

sils. George Nicolls is different with the items which he makes disappear. He gets in his unusual lick with a radio which he tunes in, covers with cloth and "fades out" of thin air. Beer out of a hollow keg covered at ends with tissue is good gimmick. A fantastic chef's preparation with eggs, flour, etc., results in a lively pooch. Decoration is Rene.

Starlets are astray with a too sedate though visual opener, a number which has come last in other shows as fitting climax. More has decked girls in lush red gowns and works them out in infra-red. Preceding Pioneers, line appropriately hoedowns in strawhats as a mixed octet. In same costume and backed by the Sons, they wrap show up with a nifty square dance.

Marc.

### Hotel St. Regis, N. Y.

(MAISONNETTE)

Constance Moore, Milt Shaw and Horace Diaz Orchs; \$2 cover after 9:30.

With her film background, looks and a flair for knowing how to dress for a cafe floor, Constance Moore is a pleasant divertissement for the hotel rooms.

Leaning to the musical comedy idiom, with savvy in punching across a special-material lyric, Miss Moore is not as consistent on the pops, though she generally has the verve. One of her standouts for the cafes is still "Never Underestimate Power of a Woman," which she has been doing for some time, and this she belts across with a keen awareness of lyrical values. In fact, it would help Miss Moore if she were to skip the pops and devote herself exclusively to the special type of lyrics. She's able to project her personality best in this manner.

Milt Shaw and Horace Diaz hold down the orch podium, Shaw playing zingily for the straight dancing and Diaz doing niftily for the Latin beat.

Kahn.

### Ritz Carlton, Montreal

(RITZ CAFE)

Montreal, Feb. 21.

Annette Warren, Johnny Gallant, Joe Settano Trio; \$1-1.50 cover.

Making her second appearance in Montreal's top intimacy, Annette Warren shows vast improvement over first try. Despite engagement coinciding with Lent, well-stacked chanteuse is doing okay biz.

Working with more savvy and smoothness, Miss Warren registers nicely through a varied songalogue of eight numbers ranging from "Why Was I Born" to "Without a Song." On this time around the circuit, she evidences a personality and deftness that comes only from experience. Her intros are sharper, her gowns more sophisticated and the gabbing from the ringside fails to dent songfest or throw her off balance.

Arrangements for the most part are standard with the accent more on such faves as "You Came, Along" than on the pseudo special material items. "Cousin of Mine" is about the only number which gets off the track, but good lyrics and delivery prevent it from going overboard. A song from "King & I," a pleasing French ditty and a breezy routine on a southern revival meeting establish this attractive brunet thrush in solid fashion with boite's cosmopolitan clientele.

Johnny Gallant gives Miss Warren fine piano support at all times and splits the lull sessions with the hep Settano Trio.

### Colony Club, Dallas

Dallas, Feb. 19.

Ella Mae Morse, Leslie Carrol, Bill Tieber Orch (6); \$2 cover.

Ella Mae Morse is home for the first time since her pro debut here with Jimmy Dorsey's orch in January, '39. Redhaired singer has come a long way over the years and she gets a hefty reception from the homefolks. Opener pulled a record house at the Colony, town's only cabaret.

In a 20-minute stint, Miss Morse belts over six tunes in a husky voice not yet bereft of a Texas twang after a 14-year hiatus. Revealing a classy diaphragm in a blue strapless gown, she proves a crowd-pleaser, with her show savvy coming through in Capitol wax reprisals of her w.k. bits. She gives lustily anent blues, boogie and blue-lighted houses. Added oatune, "Sleepin' At the Foot of the Bed," is socko.

Leslie Carrol, acrodancer, opens with okay backbends and splits. Bill Tieber is an able emcee and does a top job with his orch, both in act backing and dampsation.

Bark.

### 365 Club, S. F.

San Francisco, Feb. 19.

Paul Gilbert, Tong Bros. (3), Russ Arno, Dorothy Dorbin Dancers (10), Deryl Knox Orch (9); \$1.50 minimum.

Here is a well-spiced parlay of above-par production, standard acts and good music that continues to pay off. Credit for superior staging, costuming and routing of the ensemble accrues to Dorothy Dorbin, who appears to have an endless supply of imagination and craftsmanship. Credit for adroit booking goes to Sam Rosey. Music is in the hands of Deryl Knox, who turns in a four-square job for both show copy and tiptoeing.

Owner Bimbo, meshing and supervising these activities, has maintained an even-keel appeal which keeps the place drawing the Yankee dollars with little letup, time, tide and conditions notwithstanding.

Show is well paced, good clean fun throughout. Acts fit the general pattern like a glove and sum total is a solid commercial package that keeps the checkpayers happy and the management out of trouble. No names, but no headaches either.

Opener is a splashy, colorful ensemble bit with Jack Tyeget and Leslie Romaine in featured dance spotlight. This is bright and cheery and Miss Dorbin gets her conservative budget to go a long way for an impressive effect.

Russ Arno punches over an assortment of vocals which pay off for an appreciative mitt. His "Almost Like Being in Love," "I've Got a Crush on You," "When You're Smiling" and "Sorrento" do better than pass muster, though it is obvious that songster will require special material and some shifting away from standards to cut a niche.

Tong Bros., Oriental acro team is a flash sock which scores mucho (Continued on page 54)



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1

# That Vegas Klondike Hits Another B.O. Goldmine in Holiday Weekend

By BILL WILLARD

Las Vegas, Feb. 24.

Emerging as competitor to Memorial Day as top holiday, Washington's Birthday weekend surprised most Las Vegas resort hotel poobahs with over-capacity throngs. Not a room could be obtained as the revelers roared in from various destinations to completely inundate the town from Thursday (19) through Sunday (22).

Distracted desk clerks repeated the same lines, "Sorry, filled up," from the lobbies of all seven hotels, with the echo repeated in every motel and rooming house in the immediate vicinity, which takes in a radius of 50 miles. With this as a spur, bonifaces are rushing work in three spots to build more accommodations.

Although the lavish Sands has only been in operation since mid-December, work will begin shortly to add an additional 162 rooms to the 200 now in use. Desert Inn has the most ambitious plan, with an expansion to cost \$1,000,000, calling for 150 new rooms, a new sky bar, swimming pool pavilion including stage for aquacades. This hospice currently accommodates 338. Third hotel to announce more facilities is the Last Frontier. Building of 100 rooms begins March 15 and is expected to be ready for occupancy by Aug. 7.

While all spots were overflowing with seekers of the easy coin, and

the downtown and Strip casinos were raking in the loot, niteri cubicles were turning away biz. The post-New Year's lull was declared officially kaput, and spring freshets of travelers were welcomed far more than the first sign of green on the trees. There was more important green in the immediate offing.

## Starr Tops at Flamingo

The Flamingo has been enjoying a bonanza with Kay Starr. In her third week of SRO biz, the thrush has broken all her records of former stands this spot—if it's possible to top the top. Stepping into some excellent dining room attendance figures left by Dorothy Lamour at the Last Frontier, co-headliners Janis Paige and Buddy Rogers are currently pulling in good, if not consistent, capacity crowds. Miss Paige, coiffed with a new pinkish hairdo and gownned in a gold and green lame cocktail gown, manages to sell her fey personality in several novelty tunes. She generates a bubbly, albeit straightforward turn, while Buddy Rogers is all action in displaying his tooting on various musical instruments. He unveils a new gimmick with this show—screening of oldtime pic stills of himself and w.k. film personalities of the late silent, early talkie era. Four Jokers work with Rogers, and perk up forepart of the shebang with their nonsense, vocally and musically.

Ethel Waters wound up her first Vegas niteri fling over the jam-packed weekend. She has been a good lure for this spot, with stand-out biz being recorded for the past two frames. Gambolers were somewhat disappointed in the actress-singer's plaintive tremolo, emerging on the tunes she made famous—"Stormy Weather," "Happiness Is a Thing Called Joe." Customers gave her tribute of big mits, however, and really enjoyed her knack with rhythm and novelty ditties.

Dean Murphy, who held deuce spot nicely with his engaging monology, hit for good yocks throughout, particularly with several impressions, notably Hildegarde. During most of Murphy's stopover, the Milwaukee chanteuse was adorning El Rancho's stage down the Strip. A great prime act, Hal LeRoy, caused a socko lift in his eccentric legmania. Donn Arden Dancers dressed up the sex department nicely with a chic opening routine based on Vogue and Harper's fashions, and contrasted with a Latino romp later. Carlton Hayes orch holds the music stand here—one of the finest of all Vegas crews, both for shows and danship. Mitz Green and Rudy Vallee have their daily double, although singing, for the next fortnight until Jimmy Durante comes in beginning March 10.

## Change at Thunderbird

Keeping the Thunderbird tepee filled for the past three weeks, Les Compagnons de la Chanson, Jay Lawrence, Landre & Verna, and Earl Barton step aside for tomorrow's (Thurs.) headline entry, Joyce Bryant, fresh from Miami Beach, supported by Mickey Deems, a new comic to this belt, and the Bob Copsey Dancers. Productions supplied by emcee-warbler Barney Rawlings with the Kathryn Duffy Damsations and Al Jahns musicrew will complete the bill.

Billy Daniels works his magic with loaded rooms at El Rancho Vegas. Since his opening one week ago (18), reservations have been hard to get, and will continue to be scarce for this current frame. The Daniels' minstrelsy not only grabs and holds distaffers spellbound, but gives composite audiences a real boot with its great showmanship. While praising Daniels, laurels go to his musical shadow, Benny Payne, who guides the way from piano. Payne not only lays down the best backgrounding, but shares applause for his terrific warbling duets with Daniels.

As a starter, the Blanchi Mosca Co. leave a vivid, although controversial, impression upon tablers. Mosca, who heads his musical com-

bo with a flute, has a highly rhythmic act (two drums, guitar) in front of which a femme exotic dancer writhes sinuously. Startling jungle episode with drummer chanting wordless vocals while subduing a mock python snake strung on overhead wires, has house in a tizzy.

A new dance line bows in with this episode. Formed by Jean Somers, with choreography by vet niteri and film terp director Al White, corps of 10 chicks liven things up with an "On With the Show," talk-sing-terp opener. Also making his first entrance as a maestro, Bob Ellis, former Ted Fio Rito sideman, podiums his wind-jammers, who will, smooth out in time.

## Eckstine at Copa Room

Resonating the Copa Room walls of the Sands, Billy Eckstine's big pipes carry him through all sessions with plenty to spare. Turn-away crowds and enough reservations to keep maitre-de Joaquin in a dither beyond the Eckstine tenure mark his overall draw. Since purring his ballads in Vegas a couple of years ago, the Eckstine potential has climbed considerably.

Al Bernie is a hardworking funnyman, driving his wares until he eventually hits with his audiences. He begins to take off after a hoke dramalog, and his w.k. "Babalu," and from then on in, he has 'em wrapped up.

Chandra Kai displays his esoteric East-Indian choreos surrounded by three colorfully costumed femmes. Movements are in precision, with Kaly soloing effectively.

By observing the many new faces in the Copa line since the Sands opened, it would seem that producer Jack Entratter has had some trouble in keeping his covey away from Hollywood lures. But, in the main, the gals are okay for looks, although none can terp up a storm. For this Sally McCloskey has her moments in the solo spot, while sioe-eyed Barbara Luke intones the modern revivalist lyrics to "Rejoice, Brother, Rejoice." Ray Sinatra continues to chalk up an excellent record in the music division.

## Bad Luck at Sahara

Some bad luck has dogged the Sahara's callboard, with the result that two cancellations have forced booker Stan Irwin to frame new productions almost overnight. Most recent example occurred when Shemp Howard of the Three Stooges was injured in an auto accident, forcing the trio to bow out. Instead of dropping in a big name known to habitués of this green felt belt, Irwin moved ballad bleater Alan Dale into headline slot from his supporting niche. The past fortnight has been marked with ups and downs insofar as attendance is concerned, with only weekends filling the spacious Congo Room to capacity.

Dale has turned in a workmanlike job for the fortnight. Having a pleasant approach, he has pipes that carry him between the "big sound" and the croon. With his intine quality, Dale would be wise to find another room in this town with smaller confines. Entire production, built around an ad lib quality and entitled "Backstage," has the Honey Bros. cavorting in and out with their knockabouts. Spot features pivotal brother, who leads his freres into acro-flips, hoofing, and general confusion for yocks and big plaudits. The trio, Cathalas, delve into intricate balancing atop huge rubber balls.

Sa-Harem Dancers have been augmented to 16 orb-filling gals—10 dancers, 6 paraders—and impress with know-how of footwork. The George Moro-Ruth Landis routines are socko and costumes are ditto. Cee Davidson has no trouble in keeping the tempo going steadily. Sahara is now taking the cue from Broadway by giving each new show very effective background scenery.

Second blow to the Sahara with in a short span came out with the postponement of Dick Powell's niteri initialer, to have begun tonight (Tues.). A pic chore prevented his appearance, with result that Irwin brings back Lauritz Melchior & Co. for two frames. The smash success of the Great Dane's debut last month, booked for a single

## Nipping Habit Clips

### A.C. Hotel's License

Atlantic City, Feb. 24.

Haddon-Hall, largest hotel on the beachfront, has lost its liquor license for 20 days because a night cleaner made a habit of taking a nip from a bottle and replacing it with water.

ABC ruled that the licensee is held strictly accountable for any "refills." The penalty was fixed for 25 days but because the hotel company never had a previous violation and because of a non vult plea and the circumstances, five days were remitted.

## MPLS. CRACKDOWN FORCES CAFE FOLDO

Minneapolis, Feb. 24.

One night spot here has turned in its licenses rather than face a revocation hearing and the county attorney has started a study of means to shutter others.

James Chacos surrendered his 1400 Club licenses 30 minutes before a scheduled mayor's hearing to show cause why they shouldn't be revoked. He's awaiting trial on Federal charges of receiving property stolen from the Fort Snelling Veterans' Administration offices. Also, the place was denounced as "a hangout for underworld characters and a sore spot for the whole city."

Another of the spots under investigation, John's Funhouse, faces license revocation because it's alleged to have been the headquarters for a Minneapolis-Chicago white slavery operation. John Cawron, its co-owner, is under Federal indictment.

## Jack Horn Exits Mont'l Cafe Biz; Sells 2 Spots

Montreal, Feb. 24.

Montreal cafe operator Jack Horn has decided to pull out of the entertainment biz. This week he sold all interests in the Continental Cafe, a 400-seater which has offered top Gallic talent for past three years. In same deal, Horn included Club Ste. Germain a French-type intimacy which has been a steady money-maker since opening two years ago.

A syndicate, not in show biz before, has bought the Continental and Horn will stay on for next few weeks as advisor. Shows are booked till May with Horn planning a New York trip with new owners to familiarize them with booking and agent setups.

## Ping Pong Combo

An interracial table-tennis combination with former heavyweight champ Joe Louis and former middle Atlantic women's lawn tennis champ Reba Monnes will be submitted for show biz bookings.

Duo have already been set for the St. Louis Sports Show, March 7, and other dates are being sought.

week, prompted the interruption of Melchior's concert tour with his company of singers and pianists, to fill the void.

One of the more peculiar Strip stratagems failed to work when ops of a new club called the Hi-Ho closed after five days of exhibiting beves of stripteasers. Spot, originally called Red Rooster and at one time owned and headed by Grace Hayes, was leased to present crew, who were refused a license to run a strip joint in the first place. They sneaked in a debut show of acts, femme singer, magician, emcee, and dance orch, then switched to flesh policy one week later.

District Attorney Roger Foley, who became Lili St. Cyr's nemesis during her El Rancho Vegas sortie of 1951 by throwing the book at her for displaying too much too long, got after Hi-Ho lessees. The Strip casts jaundiced eyes at strips and all wayside boites, allowing the big chips to fall in the seven posh palaces of pleasure.

# Olympia, Miami On B. O. Upbeat

Miami, Feb. 24.

The Olympia Theatre, Miami, is having one of its most successful seasons in years and possibility is that the house will remain open beyond the regular winter season. Theatre is one of the few bright spots on the Miami horizon, inasmuch as many cafes have already written off this season as one of the more disastrous in recent years.

The Four Aces, current at the house, are expected to topple the house record with a strong \$23,000. The house has had other good weeks as well with the shows being sent by booker Harry Levine out of New York. Theatre will get a name diet for as long as is possible. Levine is expected to come to Miami shortly to confer with manager Al Weiss.

## Okay 400G to Enlarge Coliseum in Lincoln

Omaha, Feb. 24.

Plans for a \$400,000 enlargement and remodeling program for State Fair Coliseum in Lincoln, Neb., last week got okay from the state legislature. Debentures will be retired out of fair earnings.

Building will be set to house ice shows and other arena-type outfits.

## Fosters Agency Exec to U.S.

London, Feb. 24.

Leslie Macdonnell, joint managing director of Fosters Agency, has left London for a five-week business trip to the States and Canada. His tour will embrace New York, Hollywood, Chicago and Toronto.

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## Apollo, N. Y.

Pearl Bailey, Bill Bailey, Duke Ellington Orch (14) with Louis Bellson, Betty Roche, Ray Nance, Jimmy Grisson; "I Cheated the Law," (20th).

The Apollo is slated for one of the heaviest sieges of business for the year. With Pearl Bailey presenting her new husband to Harlem audiences, that section of town is flocking to pay its respects. The packaging of Duke Ellington's orch with Miss Bailey and ofay drummer Louis Bellson, Miss Bailey's new spouse, has been successful in several stops. The combination is apt to reach its climax with this booking. The homefolk are coming in heavily.

This card is one of the more successful Apollo bookings at the b.o. and entertainmentwise. There isn't an ingredient on this show that doesn't pay off in hearty applause.

It's almost a complete family affair with dancer Bill Bailey, Pearl's brother, on hand to complete the relationships. It's brother Bill who spends considerable time discussing personal and family problems. Perhaps he's one of the more important cogs on this display, since he tells family secrets that many in the audience are curious about. In the first place, Bailey, who is a Harlem pastor, discusses his own clerical problems, and once having gotten over that he delves into the fact that he'd like to make good in front of his new brother-in-law.

Much of his language is very unclerical, but the howls come in. As a matter of fact, his gab is superior to his dancing—and the pastor is a good hooper.

Miss Bailey seems to have a good time working this show. Although nothing new has been added to her catalog, she entertains the audience thoroughly. She runs through her standard items which include "Tired," "Good Enough for Me," "Frankie & Johnny" and "Two to Tango." She's the high-spot on the show, deservedly so, and the mitting at her finale is prolonged.

The Duke is one of the stalwarts in the jazz field. He's been maestroing for 25 years and he's responsible for several comps that are now considered standard works. His music is one of the refreshing items, being literate, easily assimilated and yet containing enough mental meat to maintain interest.

Ellington's organization has a flair of instrumental virtuosity, each capable of making music that deserves bows. Bellson, being featured, gets a chance to pound out a percussion aria to his own comp, "Skin Deep." He shows the necessary violent attack on the drums and enough technical skill to entice prolonged midtown applause and a big mitting at his finale.

Vocalist contingent in the Ellington crew is headed by Ray Nance, whose comical singing hits it well with the audience. Betty Roche does a tricky turn wherein she interlards bop with lead lines of standards for a good effect. Jimmy Grisson baritone a blues and a ballad for a hearty mitting. The only item missing was a stretch at the ivories by the Duke.

Jose.

## Chicago, Chi

Chicago, Feb. 20. Eileen Barton, Nip Nelson, Toy & Wing, Larry Logan, Louis Basil Orch; "The Stogie" (Par).

This vaude bill is an acceptable complement for the Martin & Lewis film which takes over the house for two weeks. In the more moderate budget class, is should please the raucous trade who will inhabit the seats.

Eileen Barton wisely eschews using "If I Knew You Were Coming I'd Have Baked a Cake" for her windup number, instead switching it as a fast intro warmp. Thrush does a series of pops, throwing only one offbeat tune in the pile, "I'm Just Wild About Harry," which she prefaces with buildup that it was her folks' hit tune when they did a turn. For an encore she tears apart "Cry" as a la Johnnie Ray for good audience response.

Nip Nelson has brought a series of fresh musical impressions along that register with seatholders. He has a real strong takeoff on Jack Webb of "Dragnet" TV fame but looses the punch by the addition of extraneous types. Tightened up; this could be a sock closer for his act. Besides crooners, he does some musical instrument carions, best of which was Les Paul & Mary Ford. However, he dulls his efforts with some off-color shorties, but it's expected that jokes about Christine Jorgensen will be standard fare for the next several months, at least.

Toy & Wing, graceful ballroom

team, start out with fast terping to "Everybody Dance" and swing right into a Castle Walk, backed by a George M. Cohan medley. The pair score best with last of offering with male doing a series of running splits and femme getting a hefty round of mits for her toe five session.

Larry Logan is a personable young man who acquires himself well with the mouthorgan. He follows the standard harmonica library, not demonstrating much imagination in his work. Something a bit off the beaten track could strengthen his slot. Louis Basil whips the hour-long show in shape with his solid conducting. Zabe.

## Olympia, Miami

Miami, Feb. 21. 4 Aces, Sammy Walsh, Bernadette Phelan Dancers, Pape & Renee, Ben Beri, Les Rhode House O.ch; "Never Wave At a Wave" (RKO).

Components of 27th anniversary bill measure up to satisfactory fare with the Four Aces carrying off their top line spot in zingy fashion. Quartet feature their platter, clicks, of course, but add carefully blended array of other pops, novelty and standards to keep up interest throughout for heavy mits. "Tell Me Why" is biggest earner, with arrangement of "My Hero" close up. Harmonicas are clearly defined and groupings well staged to add to overall impact.

Almost walking off with the honors, the Bernadette Phelan Dancers, keep enthusiasm mounting with series of gasp-bringing acro-twists, spins, lifts and adagio effects, with the tosses sparking increased ad reaction. Could have come back for more.

Teefoo act is another winner. Pape & Renee get them quickly with balancing and acro work. Male balances 10-foot pole on which femme, an eye-catcher, works out showy tricks for sustained payoff from stubholders.

Sammy Walsh, a regular here, makes for an amiable emcee and in own spot keeps them happy with his genial approach to his material. Spoof on "Old Man River" is the best of his bundle.

Comedy juggling of Ben Beri is accepted in mild manner by aud. Works hard and keeps punching for the returns, with his bag of tricks plussed by the biz interwoven for the laugh-raising, which is sparse in results. Les Rhode house orch backs show in usual adept style.

Larry.

## St. Andrew's, Glasgow

Glasgow, Feb. 18. Sarah Vaughan, Arthur Rowberry Orch (with Larry Gretton), Michael Black.

U. S. sepien songstress makes Scot debut here to solid mitting. More than 2,500 jazz enthusiasts gave her warm welcome despite acoustically-bad, barnlike civic hall. Dusky star wows the customers, most of 'em being juves and their girlfriends and all attuned to the Vaughan disks.

Chanteuse makes two appearances, before and after interval, and shows much purity of tone plus ability for excellent phrasing. She varies her moods in the sock song-along, using surefire material that adds up to boff bits in both segments.

She scores particularly in her w.k. "Body and Soul," with more hand-to-hand music for "Once In A While," "Nice Work If You Can Get It," "Mean to Me," "I Cover the Waterfront" and "Perdido." "Sinner or Saint" and "I Ran All The Way Home," latter a recent waxing get terrific mitt.

Miss Vaughan exudes considerable s.a. and is neatly garbed in a skin-hugging, lemon-colored strapless. In second segment she adds brightness by wearing scarlet stole over dress. Gal has to beg off after one of biggest jazz show ovations.

Support fodder comes from Arthur Rowberry orch in numbers like "Pipers' Patrol," "The Hawk Talks" and "Vanessa." Group's septet scores in "The Camp" and young alto saxman Johnny Enbridge in "Harlem Nocturne," later delivered in distinctive manner. Vocal stint is taken care of by Larry Gretton in "Lady of Spain" and "Because You're Mine." Band boys are attractively garbed in maroon jackets, but maestro could be more dress-hep by switching dull brown suit and shirt for something more showmanly.

Michael Black does the emceeing chores, fitting in a 10-minute spot of fast gagging that isn't noted for its freshness. His impersonations, while slick, follow a mainly standardized pattern, taking off James Stewart, Jimmy Cagney, Edward G. Winston Churchill, Jerry Colonna and George Sanders.

## Paramount, Portland

Portland, Ore., Feb. 21. Betty Hutton's "International Variety Revue," with The Skylarks (5), The Rudells (3), Clifford Guest; Warren Latona & Sparks, Nanci Crompton, Bob Williams; producer, directed and designed by Charles O'Curran; staged by Macklin Megley; costumes, Edith Head; music, Cyrus Trobbe, Jack Latimer; \$4.80 top.

Betty Hutton hit with terrific impact as she debuted in the Pacific northwest and made the Rose City her first stop. A big reception committee met the blonde bomber at the airport and she immediately captured the town.

For nearly an hour and a half Miss Hutton sings, clowns, dances and displays the kind of showmanship that ranks her among the finest in the business. After a near ovation opening, the blockbuster goes into a series of songs from some of her pix, does a Buddy DeSylva medley, chokes and knocks stubholders for a loop with her heartwarming "Doing What I Was Born To Do" and some salvo stuff from "Somebody Loves Me."

Trapeze bit was eliminated with a socko after-show, lasting about half an hour, in its place. She does an informal sesh of requests, introducing her mother, and giving credits. A begoff, of course.

The Skylarks did not appear in the first vaude half, but do a smash job of singing, dancing and stooging for Miss H. The Rudells, two boys and an orb-filling femme, get the show off to a fast start with some solid trampolining work. Clifford Guest, in the deuce, started his act but apologized off due to sore throat. The trey brings on some swell knockabout work by Warren, Latona & Sparks. Nanci Crompton stops the show cold with her sizzling ballet. Well-stacked gal amazes with her speed twirls and turns. Bob Williams and his dogs close the topnotch vaude part of the revue.

Production, lighting, staging, costumes and music are tops. Trobbe batons the first half while Jack Latimer takes over the second sesh. Show plays Vancouver, B.C.; Seattle and Spokane next.

This is the second big stage revue the Evergreen chain has brought to Portland. Danny Kaye opened the parade last November.

Feves.

## Capitol, Wash.

Washington, Feb. 22. Dagmar, Marty May, Ricky Vallo, Ted & Flo Vallett, Sam Jack Kaufman House Orch (18); "Niagara" (20th).

Combo of Marilyn Monroe in celluloid and Dagmar in the ample flesh is paying off here. Stubholders are in raucous mood, but save demonstrations for the blonde headliner, with mild reaction for other three acts.

Dagmar's onstage and offstage appearances are current talk of the town. Capitol management gambled on her as a show biz "freak," but she is stacking up with some solid showmanship and a surprising quality of poise and know-how. Her stock in trade is sex and her unique physique, to which she adds a good, schmaltzy quality.

Act is built around the famed torso and the TV "literary" personality. It is frankly angled for the large male audience but, from the minute the Valkyrie figure stalks on, she wins femme segment of galleries. There is actually something wholesome about the frank approach to her special allure, and even the most squealish mother need have no fear of corruption of her moppet.

Unbilled, but very much part of the act, is slight, dark Dan Dayton, Dagmar's husband. It's the old routine of the little, timid man and the predatory female, brought up to date with better than average skill on Dayton's part, and Dagmar's all-out, refreshing personality. When she isn't flanked by one stooge, she has comic Marty May, who is on bill, with her; at one point she works with both men plus an audience volunteer. There are a few tunes woven quite naturally into pattern of routine, with the final "I Think You're Wonderful" best bet. Skit, with Dagmar as "President of the U. S." and the three men stooging for her, is rib-ticking, despite a labored text. A sock act for the vaude trade with fine crowd reaction.

Marty May, alum of the Olsen & Johnson shows, is a vet with a keen sense of timing and a quiet comedy style. He doubles in solo and with Dagmar, with same air of nonchalance bordering on boredom. Routine is largely a formless one, dependent on personality rather than material. There are

few takeoffs on TV singing types; a turn, strictly for laughs, on the fiddle, and a running business with a cup of coffee. Builds to a warm sendoff.

Ricky Vallo, newcomer to the jukebox field, garners squeals from the bobbox section with a line up of old pop tunes accenting, for no apparent reason, the blues. Sings so frequently off-key that it seems to be by design, and accents each measure with exaggerated gestures. His "Don't Let the Stars Get in Your Eyes" impresses as best, with a nice, easy romantic style. From there in, succeeding numbers grow more stylized and artificial. Milt action was scattered at show caught.

Ted & Flo Vallett, baton twirlers, throw a bit of everything into the act and do okay as curtain-raisers. There's some precision flag-raising, plenty of acro and an impressive combo of acro and baton juggling. Customers like.

Flor.

## Casino, Toronto

Toronto, Feb. 20. Gypsy Rose Lee, The Albins, Tom Avera, Bobby May, Nicholi Knight, Archie Stone House Orch; "Red Shoes" (Rank).

First engagement on this side of the Atlantic since her long European tour, including a successful Palladium stint, Gypsy Rose Lee is jamming 'em into the Casino for a sturdy five-day chore that may break the house record she set before Johnnie Ray recently topped it. Plenty of lengthy lineups, with customers crowding both side aisles and back of the house at all performances.

Package deal has Miss Lee in on a \$7,500 guarantee, plus even split on the gross. On current indications, the lady will make plenty. It's a double-barreled audience appeal, with the Gyp sparse on peeling but her bevy of "American Beauties" okay on pop-eyed nudity for the males and the eye-filling fashion parade over socko with the women. With ladylike decorum, Miss Lee kiddingly discourses on her Minsky days and the tradition of one-time burley. The patter is in leisurely and condescending good taste, whipped up to a black-brassier, busty finish in a reprise of her trademark.

It's an admitted reminiscent bit that goes over big, but highlight is her fashion show in which, taking the materials from her bustle, she swiftly whips up costume creations on the theretofore semi-nude "American Beauties" in eye-filling gowns for a tumultuous ovation.

Nicholi Knight whams with his puppets, particularly the Pansy the Horse bit. Bobby May is over with his nonchalant juggling of clubs and tennis balls. The Albins, in their ballroom dance, travesty with plenty of mutual mayhem. Tom Avera emcees expertly. McStay.

## New Act

### LILY FRANCE

Songs 15 Mins. Cafe Grinzang, N.Y.

Lily France, a recent import from the land of her surname, looms as a promising entry. Her pipes are well developed, contain warmth and she has a dramatic delivery. At times she does what can be construed as a conscious takeoff on Edith Piaf. She succeeds in attaining the quality of her model at frequent intervals, but errs in her attempt to improve upon the original, since even a slight stress on dramatics can throw her off base.

Miss France, however, seems to get along well on happier tunes. The pop grooved "Petit Vin Blanc" exudes a gay and catchy spirit and serves to create a happy atmosphere. Her high keyed "L'Accordiste" goes overboard in the histrionics department. Sometimes the voice gets a harsh quality which detracts from the song. The dramatic effects could be obtained with a degree of restraint. She also traverses "La Vie en Rose" which provides an excellent exit tune for her. Her best is a Corsican lament which has delicacy and fragility.

Miss France seems to have plenty on her own, including looks, so that she doesn't have to be a trailer for Miss Piaf. Her gown could stand some gayer cuts than the plain black frock worn at show caught. In short, she should think along lines of Lily France rather than anyone else.

Jose.

### Eckstine To Austin

Austin, Tex., Feb. 24. Billy Eckstine will appear here at the Doris Miller auditorium on March 21. With Eckstine will be vocalist Ruth Brown and Count Basie orch.

Date will be a concert and dance.

## Miami Beach

Continued from page 48

ception. The Amin Bros. wham with their acro turn with the balancer spinning his partner in wrap-up fast-work routines.

Production holds over with the attractive gals projecting the Benny Davis-June Taylor ideas in continued fresh manner, paced by the song-dance work of Doug Rogers.

### CIRO'S

This swank spot, in former years a loser, has been in the winners circle consistently this season. Boff biz came with stay of Jimmy Durante, plussed by click of the Red Caps & Damita Jo in the adjoining Cub Lounge to keep the tills filled nightly. Advent of Nat (King) Cole with Joel Grey should keep the status quo; it's Cole's first appearance on the nitery scene here, and from manner in which he was received, he measures up to as potent a personality in person as on records.

Opening night had to wait until midnight for his appearance; a delay enroute from California caused him to miss first show. They waited, however, and reception at walk-on through begoff tune "Too Marvelous" after 45 minutes of socko song and rhythm selling, marked him one of the hottest "new" faces to play the Miamis. Working on a raised piano platform, with trio of bass, guitar and bongo, he pulled out all the stops, with reaction mounting into continued demands for clicks he introed on wax. Delivery is easy, assured and showmanly with movement from piano to center-stage mike smoothly achieved. Personable approach creates an air of intimacy do point where he gets listeners to join him in some of the more familiar numbers. Builds to his newest recording, "Pretend," then comes back for five encores.

Joel Grey is playing a return date here and again stamps himself as an upcomer in the biz. Youngster doesn't waste any time in waggery, hitting with first song-special "Hello" to win attention quickly. His miming talents are showcased in well-versed takeoff on Billy Daniels with own break-ins for other carbonings on well known. Satirical bit is his "Do You Remember" which stresses youth and contemporary figures. Routine could stand strengthening in lyric build. Through it all he flashes talent for terps with leaps and spins used as breaks in routines. Tops with version of "Romania" to hearty payoff.

Galli Galli and his slick magic work set well with ringsiders. Brings two patrons on stage for his sequence with the chicks appearing from everywhere to round out fast and interesting stint. The Foursome hold over with their song-dance arrangements to make for a zingy teco off.

### BEACHCOMBER

This big place, in the doldrums since the Schuyler brothers leased to Ed Fielding, Philly steel man, has finally come up with a package that fills the room for both shows to rack up first money-earning nights in two years.

Booking of Will Mastin Trio with Sammy Davis, Jr., again points up potency of acts not seen in this sector before. They're in at \$6,000 per week, almost double their previous top. This is another factor in the competition around the bidding which builds big payoffs for the talent that operators think can fill their spot.

Davis and his partners wham them to send them out talking. The lad is a standout, with as varied an assortment of hoofery, songology and carbonings as any talent around.

The heel-and-toe sequences with his father and uncle build to the spoofing of TV, pic and cafe toppers with incisive vocal takeoffs on Laine, Torme, Sinatra, Eckstine, Cole and finally Lanza for the rouser. His Jerry Lewis impress is standout and ditto for his Johnny Ray role. It amounted to an ovation with Davis coming back for a humble "thank you."

There's stout support in added attraction Gene Baylos. Guy is a local favorite and comes back with his rambling route on Catskill characters, the ad libs with ring siders to maintain high laugh average. It's loosely knit with some of the stuff strictly for the in-the-know crowd.

Bob Savage is a handsome songster with a frenetic, over-dramatic style that doesn't jibe with some of the ballad he essays. Intense delivery proves more distracting than interesting to negate any big return for his work. Wynn Seeley tees off matters with some trim heel and toe work. Wally Wanger dancers handle two filler assign-

# VARIETY BILLS

WEEK ENDING FEBRUARY 25

Numerals in connection with bills below indicate opening day of show whether full or split week  
 Letter in parentheses indicates circuit. (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WJ) Walter Reade

**NEW YORK CITY**  
 Music Hall (I) 25  
 Nirska  
 Stecher & Horowitz  
 George Sawtelle  
 Artie James  
 Rockettes  
 Corps de Ballet  
 Strym  
 Palace (P) 22  
 Danny Kaye Rev  
 Pedro Bros  
 Fran Warren  
 Danvers & Julia  
 Dunhill  
 J. Lombardi Ore  
 Paramount (P) 25  
 Joni James  
 Dave Barry  
 Lewis & Van  
 Johnny Long Ore  
 Roxy (I) 23  
 2 Polaris  
 BARTOW  
 Ritz (P) 2 only  
 Asylum of Horrors  
 Chicago (P) 27  
 Toy & Wing  
 Larry Logan

## AUSTRALIA

**MELBOURNE**  
 Tivoli (T) 23  
 Tommy Trinder  
 Jim McElduff  
 Harry Morey  
 Gloria Dawn  
 Toni Lamond  
 Babs Mackinnon  
 Joe Lee  
 George Pearson  
 Lloyd Martin  
 Eileen Kent  
 Gus Brox & Myrna  
 Frank Cleary  
 De Pauls  
 Tivoli Ballet  
 Boy Singers  
**SYDNEY**  
 Tivoli (T) 23  
 Armand Perren  
 Fayes 3  
 Pat Gregory  
 Chitri  
 Marika Saary  
 Phillip Tappin

## BRITAIN

**BLACKPOOL**  
 Palace (I) 23  
 Wandertones  
 Dandy Bros  
 Marcia Owen  
 Lillian Worth Co  
 Terry O'Neill  
 Tonia de Laca  
 Larenas  
 2 Appollos  
 M & M Mills  
**BRIGHTON**  
 Hippodrome (M) 23  
 Midge Marie  
 Diana Dors  
 Rex Naper & Pat  
 Lita Revell  
 Krandon & Karna  
 Max Bacon  
 Ancestor  
 Steve Bennett  
 Authors & Swinson  
**BRISTOL**  
 Empress (I) 23  
 Bernard Miles  
 Doreen Harris  
 Billy Thorburn  
 Cigalee  
 Joe Church  
 Ted Andrews Co  
 Dasha Dogs  
 Bel Man & Gay  
 Lonsdale Sies  
**EAST HAM**  
 Granada (I) 23  
 D & L Ferroni  
 Yolania  
 E. & Sharpe  
 Phyllis Fisher  
 Charles & Jupp  
 Metropolitan (I) 23  
 2 Leaters  
 Midgets  
 Coopers Fountains  
 Len Marten  
 Paula Coutts  
 Eddy Everett  
 Jackie Ross  
 Eleanor 3  
**FIBURY PARK**  
 Empire (I) 23  
 Dancing Duvals  
 Hyda Baker  
 Lee Lawrence  
 Bonar Colleano  
 3 Reheims  
 W. Appel & Betty  
**GLASGOW**  
 Empire (M) 23  
 N & N Grant  
 3 Smith Bros  
 Pepinos Circus  
 Peter Cavanagh  
 Jenny Hayes

## Cabaret Bills

### NEW YORK CITY

**Bandbox**  
 Harry James Ore  
 Birdness  
 Machito  
 Slim Givson  
 Bud Powell  
**Blue Angel**  
 Alice Pearce  
 Rose Lawrence  
 Rose Murphy  
 Felicia Saunders  
 Bart Howard  
**Blue Note**  
 Nancy Steele  
 Vicki Carol  
 Helen Corey  
 Joe Benjamin  
 Norman Selby 3  
 Bon Solr  
 Jimmie Daniels  
 Alice Ghostley  
 G Wood  
 Norene Tate  
 Kirkwood  
 Goodman  
 Mae Barnes  
 L. Casabana  
 Johnnie Ray  
 Egan Slay  
 Nicholas Bros  
 Ramona Lang  
 Jack Purcell  
 Ted Martin

**Chicago**  
 Nils Nelson  
 Ellen Barton  
**CLEARWATER**  
 Capitol (L) 26 only  
 Asylum of Horrors  
 FT. WERS  
 Arcade (P) 3 only  
 Asylum of Horrors  
**LAKELAND**  
 Polk (P) 27 only  
 Asylum of Horrors  
**MIAMI**  
 Villanet (P) 25  
 Joe Sotia  
 George De Witt  
 De Castro Sis  
 South BEND  
 Palace (P) 21  
 Bob Hove Rev  
 ST. PETERSBURG  
 Florida (P) 21 only  
 Asylum of Horrors  
**WASHINGTON**  
 Capitol (L) 26  
 Dagnan  
 Marty May  
 T & F Vallet  
 Ricky Sall

**MELBOURNE**  
 Tivoli (T) 23  
 Tommy Trinder  
 Jim McElduff  
 Harry Morey  
 Gloria Dawn  
 Toni Lamond  
 Babs Mackinnon  
 Joe Lee  
 George Pearson  
 Lloyd Martin  
 Eileen Kent  
 Gus Brox & Myrna  
 Frank Cleary  
 De Pauls  
 Tivoli Ballet  
 Boy Singers  
**SYDNEY**  
 Tivoli (T) 23  
 Armand Perren  
 Fayes 3  
 Pat Gregory  
 Chitri  
 Marika Saary  
 Phillip Tappin

## BRITAIN

**BLACKPOOL**  
 Palace (I) 23  
 Wandertones  
 Dandy Bros  
 Marcia Owen  
 Lillian Worth Co  
 Terry O'Neill  
 Tonia de Laca  
 Larenas  
 2 Appollos  
 M & M Mills  
**BRIGHTON**  
 Hippodrome (M) 23  
 Midge Marie  
 Diana Dors  
 Rex Naper & Pat  
 Lita Revell  
 Krandon & Karna  
 Max Bacon  
 Ancestor  
 Steve Bennett  
 Authors & Swinson  
**BRISTOL**  
 Empress (I) 23  
 Bernard Miles  
 Doreen Harris  
 Billy Thorburn  
 Cigalee  
 Joe Church  
 Ted Andrews Co  
 Dasha Dogs  
 Bel Man & Gay  
 Lonsdale Sies  
**EAST HAM**  
 Granada (I) 23  
 D & L Ferroni  
 Yolania  
 E. & Sharpe  
 Phyllis Fisher  
 Charles & Jupp  
 Metropolitan (I) 23  
 2 Leaters  
 Midgets  
 Coopers Fountains  
 Len Marten  
 Paula Coutts  
 Eddy Everett  
 Jackie Ross  
 Eleanor 3  
**FIBURY PARK**  
 Empire (I) 23  
 Dancing Duvals  
 Hyda Baker  
 Lee Lawrence  
 Bonar Colleano  
 3 Reheims  
 W. Appel & Betty  
**GLASGOW**  
 Empire (M) 23  
 N & N Grant  
 3 Smith Bros  
 Pepinos Circus  
 Peter Cavanagh  
 Jenny Hayes

## Cabaret Bills

### NEW YORK CITY

**Bandbox**  
 Harry James Ore  
 Birdness  
 Machito  
 Slim Givson  
 Bud Powell  
**Blue Angel**  
 Alice Pearce  
 Rose Lawrence  
 Rose Murphy  
 Felicia Saunders  
 Bart Howard  
**Blue Note**  
 Nancy Steele  
 Vicki Carol  
 Helen Corey  
 Joe Benjamin  
 Norman Selby 3  
 Bon Solr  
 Jimmie Daniels  
 Alice Ghostley  
 G Wood  
 Norene Tate  
 Kirkwood  
 Goodman  
 Mae Barnes  
 L. Casabana  
 Johnnie Ray  
 Egan Slay  
 Nicholas Bros  
 Ramona Lang  
 Jack Purcell  
 Ted Martin

Jackie Cole  
 The Atkins  
 Vagabonds Club  
 Vagabonds (4)  
 Maria Neglia  
 Condos & Brandow

## CHICAGO

**Black Orchid**  
 Josh White  
 Bert Sherman  
 Wally Griffin  
**Blue Angel**  
 Bob Arbonast  
 Pete Robinson  
 Marilyn Lovell  
 Lucille Reid  
 Johnny Frigo  
 Dick Marx  
**Chez Paree**  
 Willie Shore  
 Johnny Raven  
 Consolo & Melba  
 Johnny Martin  
 Chaz Adairables (8)  
 Brian Farnon Ore  
 Conrad Hiltner Hot  
 Jeanne Sook & Brod  
 Tommy Roman  
 Colston (2)  
 Michael Carrington  
 Ken Bailey  
 Deandere  
 Jack Rose  
 Margaret Naylor  
 Bill Jordan  
 Berny Starich  
 Dick Peterson  
 Dick Saiter

## LOS ANGELES

**Ambassador Hotel**  
 Harry Belafonte  
 The Paycees (2)  
 Russ Morgan Ore  
**Bar of Music**  
 Arthur Fiedler  
 Gloria Grey  
 Phil Moody  
 Bob Jacobs  
 Edna Bradford Ore  
**B & G's Bandbox**  
 Billy Gray  
 Patti Moore  
 Ben Lessy  
 Four Pipers  
 Larry Greene Trio  
**Billmore Hotel**  
 Sportsmen (4)  
 Marvells (6)  
**Desert Inn**  
 Mitzi Green  
 Rudy Rake  
 Robert Arden Dancers  
 George Milan  
 Carlton Hayes Ore  
 El Cortez  
 Joe Cappa  
 Burton's Birds  
 Sari  
 George DeCarl Ore  
**Flamingo**  
 Kay Starr  
 Lancers  
 Herb Fleming  
 Flamingo Statists  
 Torris Brand Ore  
**Last Frontier**  
 Janis Paige  
 Billie Rogers  
 Ben Wigley  
 Jokers  
 Devlin Dancers  
 Roy Bittzel  
 El Ranchito  
 Billy Daniels  
 Benny Payne  
 Bianchi Mosca Co  
 El Ranchito Girls  
 Bob Ellis Ore

## LAS VEGAS, NEVADA

**Sahara**  
 L. M. Minto & Co  
 Sa-Harem Dncrs  
 Cee Davidson Ore  
**Sands**  
 Nanette Fabray  
 Dominique  
 Frank Fontaine  
 De Marlos  
 Copa Girls  
 Ray Sinatra Ore  
**Silver Slipper**  
 Johnny Matson  
 Kalantan  
 Hank Henry  
 Beau Jesters  
 Frank Fontaine  
 Sparky Kaye  
 Jo Ann Malone  
 Bill Willard  
 Marah Gates Hilyd  
 Palominos  
 Geo Redman Ore  
**Thunderbird**  
 Joyce Bryant  
 Mickey Deems  
 Bob Copey Dncers  
 Barney Rawlings  
 K. Dubois Dancers  
 Al Johns Ore

## HAVANA

**Casino Nacional**  
 Hermanos Palau  
 Havana Cuban Boys  
**Montmartre**  
 Phil Spintini Ore  
 Clark Brothers  
 Capella & Patricia  
 Balat Montmartre  
 Serrano Espanola  
 Celia Cruz

## TV Comedy

Continued from page 1

that no new comedians are developing is only partly true, claiming that a number of comics who came to the fore via radio and other media have won their own tele-shows, but as soon as they achieved larger budgets and sponsorship, "tightening censorship stepped in and cut out the quality that had made them funny—satire and humor based on reality. The number of these geldings turned out to barren pastures on quiz and panel shows is growing steadily.

The only outstanding new comic success in recent years is a team which has avoided censor trouble by appealing strictly to the eye instead of the mind. They are probably the best furniture-breakers and seltzer-squirters in the business, but continued artistic development along these narrow lines is difficult."

## Godfrey's 5

Continued from page 1

Friends" in fourth place, the Toni-sponsored half-hour in seventh place; and the Pillsbury alternating-week sponsored "Godfrey & Friends" in ninth place.

Nielsen Top 10 follows:  
 I Love Lucy (CBS)..... 71.7  
 Talent Scouts (CBS)..... 64.5  
 Milton Berle (NBC)..... 58.0  
 Godfrey & Friends (CBS) 57.8  
 Colgate Comedy (NBC)..... 52.2  
 Dragnet (NBC)..... 49.1  
 Godfrey & Friends (CBS) 48.2  
 GM Motorama (CBS)..... 47.9  
 Godfrey & Friends (CBS) 46.6  
 Show of Shows (NBC)..... 45.7

# Night Club Reviews

Continued from page 39

## 365 Club, S. F.

kudos. Routine is fast and a' points daring and is solid, traditional vaude appeal.

Paul Gilbert in payoff spot turns in a hep, happy routine of hoke and song, which builds for a bell-ringer as it goes along. Gilbert is personable and has a sure sense of comedy. His "Fugue For Tin horns" is particularly punchy and leaves customers in a good mood for his chatter close which is likewise solid.

Finale is another ensemble to-do, in good taste classic Greek costuming, which is on par with opener.

Ted.

## Latin Quarter, Boston

Boston, Feb. 23.

Norman Brooks, Dominique, The Caribbeens (3), Wally Wanger Line (8), Charlie Wolke Orch (8), Zarde Bros. Orch (4); \$2.50 beverage minimum, \$3 minimum Fri.-Sat.

Booked on the strength of saturation ride of his initial platter, "Hello, Sunshine," by local deejays, Norman Brooks, youthful Canadian "facsimile" of Al Jolson, is proving the surprise of the Latin Quarter season. He's luring near capacity biz and ringsiders refused to let him off until he's included a potpourri of Jolie hits. This, plus insertion of half a dozen songs, including his "Sunshine" trademark, and Gallic treatment of "La Vie en Rose" and "C'est Si Bon" add up to a lengthy sesh, but judging from frantic customer response at show caught, he could have stayed on balance of evening.

Brooks is a neat appearing youngster, and once he's acquired the necessary buildup and showmanship veneer, should do okay along the bistro belt.

Surrounding bill is especially staunch, taking off of jet-propelled start with slick Caribbeens, two guys and a femme, whose sesh of fancy Latino stepping scores strongly. Dominique, youthful and personable French pickpocket, wows with his agility and adeptness at snatching wristwatches, neckties, suspenders, etc., from ringsiders and stooges lured onstage in interweaving sesh with running chatter. Winds yokel stint by divesting male customer stooge of undershirt and shirt, in that order, to heavy salvo.

Charlie Wolke's band furnishes backdropping for acts and Wally Wanger girls, who give out with three production numbers. Wolke splits customer terpology with Zarde Bros. combo.

tainer to be single-billed in this class spot since the Hilton management took over more than a year ago. The brunet chanteuse, a looker, amply fills the bill.

Session warms up when Hal Havrid baritone's "Everybody Loves That Hadaool" for a neat mixt and the orch's pianist, Dick Pfister, follows with "Tico Tico" for ditto reception.

The coloratura soprano, wearing an eye-filling pink ballerina style gown and who exudes plenty of personality, has the customers on her side from the teeoff with her interplay of "El Relicario" and "La Vie en Rose." Her "Sempere Libera" aria from "Traviata" is a heavy sock and cops a resounding reward. After appropriating a glass of water from a ringsider, Miss Benzell continues with "Kiss Me Again." In her next, "Don't Come In, Sir, Please," she takes a portable mike among the ringsiders and thrushes part of the ditty with her cheek touching that of a customer. The diners eat it up.

Her repertoire winds with the 1953 version of "Lo, Hear The Gentle Lark" as compared with the manner in which Jenny Lind introduced the ditty in the U. S. in 1850. Leon Leonardi, Miss Benzell's accomp., and Havrid's lads do a good job in supporting the headliner.

Sahu.

## Pitt Combine Leases Fort Pitt Hostelry

Pittsburgh, Feb. 24.

Lou Ross, Earl Turner and Chester Devoe, former partners here in the old Hollywood Show Bar downtown, head a syndicate which has just taken over management of the Fort Pitt Hotel in the Golden Triangle. The 800-room inn was leased by the Lebis Hotel Corp. to the Richford Hotel Corp. of Rochester, N. Y., in 1951 for a period of 15 years and the Ross-Turner-Devoe combine has taken over the remaining years of the deal.

They sold Hollywood Show Bar shortly after war's end to another group which operates it now as the Carnival Lounge. Since then, Ross, Turner and Devoe have been running a barbecue restaurant which they will hang on to. Of the three, only Ross will be active in the Fort Pitt's affairs, with Jack Abbott named resident manager.

## A.C. 500 Club Reopens

Atlantic City, Feb. 24.

Shuttered for past two months, Paul D'Amato's 500 Club, completely refurbished, opened Friday afternoon (20) with Frances Faye the top attraction. D'Amato plans no change of policy.

Renovations included a new kitchen and service bar plus interior decorating.

## Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Feb. 24. Thomas L. Hamn, of Mello-Larks Quartet, planned to Gotham on business trip concerning future bookings for his act. Bob Smith, of that combo, is tops with the progress here.

Helene (WB) Baugh, Milford (IATSE) Brown, Catherine Broday and Sam (RKO) Kelly all clicked via a nifty clinic report that upped them for meals.

Robert Vincello, with Metro publicity, in from N. Y. and is now doing a rest stint.

Bob Hall, N. Y. theatre technician, in and out of the general hospital after mastering a major operation.

Charles Hillyer, Florida Coast Paramount Theatres, planned to Jacksonville to attend the funeral of his grandfather. He is sked for surgery on his return.

Norma (WB) Lattimore and Helen (WB) Vick joining the ambulatory gang.

Virginia Ferraro, Loew's Mt. Vernon Theatre cashier, received her first real o.k. clinic report that rated her limited privileges. Ditto Jackie Fondran, assistant manager.

Murray (A Burns) Kissin in and out of general hospital after mastering the bronchial operation.

Mary Coleman, ex-cashier of Lyric Theatre, N. Y., back from a 10-day furlough that she spent on Broadway. She recently joined the ambulatory gang.

of Riverside Theatre, Cleveland, flashing a top report on the come-back progress.

(Write to those who are ill).

## Edgewater Beach, Chi

(MARINE ROOM)

Chicago, Feb. 20.

Quintetto Allegro, Boliana Ivancko Four, Dorothy Hild Sextet, Bob Kirk Orch (11); \$1.55 cover.

Producer Dorothy Hild has gone off the beaten track in packaging the current display at this north side hotel. While the Quintetto Allegro have their sparkling moments and the Boliana Ivancko Four impress with their finely tooled acc turn, the overall layout lacks the big flash to lift it from the satisfactory to the exciting class.

The Italian Quintetto Allegro, with their versatile instrumental doubling and general hijinks, have the basic stuff for strong offbeat appeal. But because of some loose routing and neglected editing their opening show roundelay just missed jelling into really top-drawer fare.

The gents are all first-rate musicians and they grab more attention with their straight numbers than with their comic treatments. They dull the climax by slotting their best bit midway—a tricky handling of "The Passing of the Regiment," complete with drum ruffles and bugle tooting. It rightly wins a big mitt.

The Boliana Ivancko Four, three husky males and a highly pliable lass, get rather brief exposure but score heavily with their whirlwind adagio.

The Hild dancers open and close the proceedings with a couple of lush production projects which, per usual, go over big with the room's family trade. Affair is back-stopped neatly by Bob Kirk's band.

Dave.

## Hotel Jefferson, St. L.

St. Louis, Feb. 20.

Mimi Benzell, Leon Leonardi, Hal Havrid Orch (7); \$1-1.50 cover.

Except for two short assists from the orch, Miss Benzell has the distinction of being the first enter-



## Is the Bard's Face Red!

Washington, Feb. 24.

Moscow, which never overlooks a chance to plug the Commy Party line, has now found a way to tie it to Shakespeare, reports the Library of Congress. Library has translated notations which appear on two of the printed catalog cards of Shakespeare's plays, at the Lenin State Library, in Moscow.

The card for "Hamlet" includes the following notation: "At the center of the tragedy is the complicated, contradictory figure of the thinker and humanist, Hamlet, all of whose imaginings about justice and humanity are shattered as a result of his conflict with a society where greed, treachery, toadyism and flattery prevail, and where the oppressor's wrong, the law's delay, the insolence of office are the rule. In 'Hamlet,' the dramatist depicts the struggle of the progressive people of his time against the representatives of the governing classes, cruel and egotistic plunderers, ready for any crime for the sake of personal gain."

Card for "Romeo and Juliet" includes the following notations: "In spite of the death of the protagonists, in conflict with the brutal social environment, Shakespeare's tragedy rings with vital optimism. The dramatist succeeds in portraying the triumph of a lofty and powerful human feeling over the deadening customs of feudalism."

## Olney Barn Dropping Out of Bigtime; Catholic U. (Fr. Hartke) May Move In

Washington, Feb. 24.

Olney Theatre, which built a name in recent years as one of the best-known stops on the straw-hat circuit for star name touring plays, will probably drop out of the summer bigtime this year—if, indeed, it operates at all.

Basically, it is the victim of the mounting overhead involved in the scramble for talent and plays with drawing power, although that isn't the immediate reason.

Evelyn Freyman, one of the directors of the theatre since it reopened after World War II, who had expected to operate it alone this summer, is completely out. She withdrew because of inability to meet higher rental terms asked for the property by C. Y. Stevens, who has also been a silent partner in the operation of Olney. Stevens claims the higher rental is justified by his large investment in the property. Mrs. Freyman retorts that the overhead of bigtime summer theatre is now so high that it would not be sound business to pay higher rental on the Olney plant.

Stevens is now offering Olney to Father Gilbert V. Hartke, head of

(Continued on page 58)

## Chautauqua Circuit To Get Dramatization Of 'Last Supper' Next Fall

Hollywood, Feb. 24.

Next big platform presentation slated to be produced on the Coast will be "The Last Supper," which vet producer Henry Duffy will send on the road in the fall. Production, based on a script by Ramon Romero, involves a cast of 14 persons and a 20-voice Negro choir.

Duffy plans to book the presentation along the revived Chautauqua Circuit, getting a guarantee against percentage in college auditoriums and smalltown theatres. In larger cities, he'll rent houses on a four-walls basis, presenting "Last Supper" himself. It will be billed as "a dramatization of the most significant gathering in history."

Production expense hasn't been figured completely yet, but Duffy estimates that the intricate lighting system involving six portable light boards will cost around \$25,000. Rita Gover is now at work on the light pattern, which will create a stained glass window effect for a background. No sets will be used.

"The Last Supper" now is slated for a mid-October bow at the War Memorial Opera House, San Francisco, with Portland and Seattle dates to follow before starting a trek through Texas and Oklahoma.

## Chevalier Set for Film, Working on Operetta

Glasgow, Feb. 17.

Maurice Chevalier, who was here at King's Theatre for a week's stint, said he's to make a film in London next May. Titled "New Year's Eve," it will be lensed for Anatole de Gruenwald.

Now 62, Chevalier is working on a Viennese-style operetta with his pianist, Fred Freed. Latter is composing the music to the lyrics of Chevalier.

## Map Showboat Project For Frisco Bay Area

San Francisco, Feb. 24.

Barney Gould, active in professional and amateur theatre activity in the Bay area for some years, plans a Showboat Theatre project banking the lower end of Van Ness Avenue. Gould, who has acquired the historic Fort Sutter, an oldtime Sacramento River boat off of Aquatic Park, plans to convert the ship into a combination showboat and cafe.

Citizens' protests have swamped city officials since Gould docked his ship last Tuesday (17) on four-and-a-half feet of sand, but it's believed that the craft will be permitted to remain.

## Unorthodox 'Hour' Skedding Pays Off

Producer Kermit Bloomgarden, who specializes in unorthodox playing schedules for his shows for holiday weeks, came up with another one this week for his current revival of "Children's Hour," at the Coronet, N. Y. And as has happened several times with other productions in past seasons, the variation has apparently paid off in boosted receipts.

"Children's" started the week with matinee and evening performances Sunday (22), both well attended. It played a special matinee Monday (23), the actual legal holiday, when Broadway was jammed with entertainment-seeking visitors and virtually all shows sold out. There was no performance that evening, when business took the traditional holiday-night slump. No performance was played afternoon or evening yesterday (Tues.) and the regular matinee has been dropped for today (Wed.), but there will be a performance tonight.

Traditional performance scheduled for Bloomgarden's other current production, "The Crucible," at the Martin Beck, N. Y., was not altered, as the play opened only a few weeks ago and is still on Theatre Guild subscription.

## B'way Eyed for Coast Kirsten 'Waltz' Revival

Los Angeles, Feb. 24.

Edwin Lester has signed Met Opera star Dorothy Kirsten for a revival of "The Great Waltz," as a possible Broadway entry next season. Operetta will play four weeks here and four weeks in San Francisco under the auspices of the Civic Light Opera Assn. Coast reaction will determine whether Lester will take the show to New York.

Milton Lazarus will update the Moss Hart libretto and Robert Wright and George Forrest are penning special lyrics for Miss Kirsten. Sig Arno has been set to recreate his role as Hirsh, manager of Johann Strauss, Erich Wolfgang Korngold will adapt and supervise the score.

## 'Caine' Play May Hinge On Wouk's Adaptation

Paul Gregory's plans for a stage production of the court-martial sequence from "Caine Mutiny" hinge on a satisfactory adaptation of novelist Herman Wouk. Contrary to popular impression, such a dramatization would be a major task, Gregory believes.

Although readers of the best-seller finds the trial sequence of the book dramatic and self-sustaining, Gregory feels that it would not stand up without the earlier establishment of characters and background. He and Charles Laughlin, who directed Gregory's productions of "Don Juan in Hell," adapted-directed his current "John Brown's Body" and would presumably stage "Mutiny," figure that it would be a tricky job to inject the necessary character dimension and background into the Wouk novel.

Gregory's option on "Mutiny" is for a year and a half, but he thinks that unless Wouk himself is willing to do the dramatization there would be little use trying to produce it for the stage. He says that only Wouk knows and understands the characters and situation of the book. But there may be a question whether Wouk, who has had spectacular success as a novelist, would be willing to devote many months to work on a dramatization on speculation.

The author's only play, "The Traitor," was a failure on Broadway four years ago, although it received generally favorable notices.

## Here's a Switch; Actress Defends Critics on Plays; 'Complex Factors' Decide

Schenectady, Feb. 24.

Power of New York critics to make or break a play was debated by Norris Houghton and Mildred Dunnock on the Skidmore College "Open Forum" over WGY, Schenectady, last week. Houghton, playwright-director and associate editor of Theatre Arts magazine, insisted that reviewers wield such influence. Actress argued that they do not.

Houghton, associated with "Billy Budd" on Broadway last season, said that "in 99 cases out of 100" the critics are correct in their verdict, but that when they split—as they did with "Billy Budd"—the theatregoing audience accepts the negative opinion. Houghton pointed out that "a unanimous verdict is exceptional."

The Big Three

A play to succeed in New York, "must please three critics, Atkinson of The Times, Kerr of the Herald Tribune, and Chapman of the News," declared Houghton. "This is not necessarily because they are the best critics, although they may be, but because their papers have the largest circulations."

He thought that "critics are more apt to be drama reporters than critics. Their first obligation is to the public, their readers. Properly, the critic should interpret the theatre to the public, rather than the public to the theatre." The two notable exceptions of smashes, (Continued on page 58)

## CONDENSED 'HAMLET' STILL CRISP ON DISKS

Condensed one-hour version of Shakespeare's "Hamlet," which the Theatre Guild on the Air presented in 1951, was recorded and is now being issued by RCA Victor in a two-LP album. The condensation, rearrangement and omissions may annoy the purists, who would prefer the tragedy to be recorded straight and in full. But this truncated version has substantial merits, especially in the crisp, dramatic pace director Homer Fickett has given it, its generally good diction, and the fine performances of John Gielgud as Hamlet and Pamela Brown as Queen Gertrude.

Gielgud's poetic, impassioned reading of his lines makes a highly effective figure of the troubled prince, while Miss Brown is no less impressive as the guilty queen. Dorothy McGuire is somewhat literal and flat as Ophelia. Barry Kroeger, as the King; George Howe, as Polonius; Richard Leech, as Laertes, and John Merivale, doubling as Horatio and narrator, filling in the deleted sections, offer good support. Bron.

## B'way 'Theatre Shortage' Evaporates; N.Y., Road Folderoos Relieve Jam

### Webster Arriving in U.S.

### To Seal Sadler's Tour

David Webster, prez of the Covent Garden Trust, due in today (Wed.) from London to finalize details of next season's U. S. tour of the Sadler's Welles Ballet. Repertory of the tour is to be definitely set, as one of main reasons for the visit.

Sol Hurok, impresario who's handling the U. S. tour, has postponed his European trip as result of Webster's arrival.

## 'Ginger' Hot For Road Trail

"Time Out for Ginger," which is about to get into the black at the Lyceum, N.Y., is already booked for the road for next fall. Currently in its 13th week, the Ronald Alexander comedy has only about \$2,500 still to recoup of its approximately \$37,000 production cost. The show, presented by Shepard Traube and Gordon Pollock, in association with Don Hershey, was financed at \$50,000.

Regardless of whether the play can stick through the summer or has to take a layoff, the tour is to open Sept. 28 for a full week in New Haven. Then show splits a week between Springfield and Hartford, after which it plays a fortnight in Washington, single weeks in Dayton, Columbus, Cincinnati and St. Louis.

It lays off pre-Christmas week, then has single-week dates in Minneapolis and Milwaukee before opening Jan. 11, 1954, at the Harris, Chicago, for an extended engagement. If the Chicago run extends into the summer, "Ginger" may either stick through the hot weather or may take a hiatus before heading for the Coast and through the northwest and back through Canada and split-week stands for another season. But if the Chicago run is fairly brief, the comedy will be booked back east through Canada and wind up in Boston in the spring of 1954.

Melvyn Douglas, the star, and all the key players in the cast are signed for the tour.

## 'BODY' RUN LIMITED BY STARS' FILM CONTRACTS

"John Brown's Body," scheduled for an eight-week engagement at the Century, N. Y., won't be extended beyond that unless the box-office draw holds at almost solid capacity, according to producer Paul Gregory. In any case, the Stephen Vincent Benet presentation cannot continue beyond late spring.

Tyrone Power, top-starred in the show, has a commitment with 20th-Fox for one picture this summer and must also make another to cover a subsequent commitment, if he is to be able to go on tour with the Gregory production next fall and winter, as he is under contract to do. Judith Anderson, co-starred in the Benet piece, plans to vacation this summer, but Raymond Massey, the third costar, has a film commitment.

## Kaufman to Serve As ATPAM Prez Till June

Wolfe Kaufman, acting president of the Assn. of Theatrical Press Agents & Managers since the recent death of Frank Smith, was elected to the post last week by the membership, to serve until the next regular general election June 6. Abe Enklewitz, acting vice president, was also retained in that spot by the membership in the special election.

Kaufman and Enklewitz were appointed pro-tem prez and v.p. the previous week by the union's board of governors, following Smith's death. The special election was held Thursday (19) at the regular membership meeting. Nominations for officers and board members will be held next April for the regular election in June.

The "theatre shortage," which was the talk of Broadway legit circles a few weeks ago, has practically evaporated. Folderoo of a couple of recent openings and one tryout, plus the abandonment of another about to go into rehearsal, has relieved the jam to such an extent that there was no problem finding a suitable house for "Misalliance" on its moveover from the City Center.

Fact that two theatre, currently used as radio studios, will be available shortly for legit, is expected to be merely incidental, at least for the near future. Sudden disappearance of the "theatre shortage" was actually in the cards. Dearth of houses is inevitable on Broadway at certain rush periods of the season and is invariably brief. For most of the season Broadway actually has more theatres than it needs, as indicated by the extended dark periods of many houses.

Quick flops of "Maggie" and "Emperor's Clothes" at the National and Barrymore, respectively, opened up those houses. So "Camino Real" can now come into the former house as scheduled, without forcing "Maggie" to shove some other show out elsewhere. Similarly, the fold of "Clothes" made the Barrymore available for the "Misalliance" transfer from the City Center.

Another such loosening factor was the tryout shuttering of "Certain Joy," which had been headed for the Playhouse, and would have forced "Bernardine" to vacate. With the Mary Chase comedy wobbling along on slim receipts, the (Continued on page 58)

## U. S., British Equity Groups Acting 'Foolish'; Sherek Urges Barrier Lifting

London, Feb. 17.

Editor, VARIETY:

First of all, let me say quite candidly that both American Equity and British Equity are behaving extremely foolishly, particularly the latter.

It is obvious to anyone above the age of adolescence, or even including it, that it is beneficial to actors on both sides of the Atlantic that there should be no restriction on artists appearing, willy-nilly, in each other's countries. Most particularly, of course, the restrictions imposed by the British Ministry of Labor, on advice from British Equity, are much worse for British artists than for American actors. British Equity, in its love of trade unionism, doesn't think enough of the fact that this country could only exist through the importation of dollars, and the export of an actor is just as important as the export of a Rolls Royce, providing that as many actors are exported of equal value. I think we just have enough.

With the rate of exchange at \$2.80 to the pound, obviously the breaking down of all restrictions would cause more actors to be employed in America than vice versa because whereas the usual salary for a big star is 10% of the gross takings, in England this means about \$700 a week with a very big success. A star actor getting the same percentage in New York could expect something like \$2,500 as his end of the stick.

A supporting actor here would normally get somewhere around \$165 weekly, whereas in America (Continued on page 58)

## Orr-Denham 'Age' Foldo Cost Its Backers \$55,320

"Be Your Age," Mary Orr-Reginald Denham comedy produced on Broadway recently by Alexander H. Cohen, Joseph Kipness and Morris Bauer, involved a \$55,320 loss. The venture was financed at \$50,000, plus \$8,400 overall. After withholding \$224 for possible contingencies, \$2,856 has been returned on the overcall.

Production cost of the show was \$43,222, including \$6,000 for the strawhat tryout last summer at Skowhegan, Me. Philly tryout lost \$6,537 and the five-performance run at the 48th Street, N. Y., dropped another \$5,561.





## Show Finances

### "CALL ME MADAM" (As of Feb. 14, '53)

Original investment (including \$25,000 overall)	\$225,000
Production cost	291,758
Profit on Broadway (Oct. 12, '50, to May 3, '52)	573,412
Profit on tour (May 5, '52, to date)	224,179
Distributed profit to date	747,875
Bonds and deposits	25,820
Balance	23,896

### "POINT OF NO RETURN" (As of Feb. 7, '53)

Original investment (including \$25,000 overall)	\$125,000
Production cost	124,000
Profit on Broadway (Dec. 13, '51, to Nov. 22, '52)	54,760
Profit on tour (Nov. 24, '52, to date)	3,771
Distributed profit to date	30,000
Bonds and deposits	15,300
Cash reserve	10,000
Balance available	3,231

### "WISH YOU WERE HERE" (As of Jan. 24, '53)

Original investment (including \$50,000 overall)	\$300,000
Capital returned	300,000
Production cost	251,588
Gross for last four weeks	204,904
Profit for last four weeks	55,779
Total profit (June 25, '52, to date)	89,602
Bonds and deposits	18,000
Cash reserve	20,000
Balance available	51,602

## Inside Stuff—Legit

Backers of "Can-Can," the Cy Feuer-Ernest H. Martin production of the Cole Porter-Abe Burrows musical, include Marjorie Thorsen Bernal, M-G story ed, \$750; Ira Bruce Bernstein, Feuer-Martin casting director, \$750; Rebecca Brownstein, Actors Equity attorney, \$750; Joseph J. Cohn, Metro exec, \$4,500; Phyllis Dukore, Feuer-Martin production assistant, \$750; Armand S. Deutsch, Metro producer, \$3,000; co-producer Feuer, \$9,000; Anthony Brady Farrell, producer-theatre owner, \$12,000; Arthur Freed, Metro producer, \$6,000; Max Gordon, producer, \$750; Helen Markel Herrmann, mag author, \$750; Oscar Katz, CBS exec, \$750; Mrs. Edward Kook, wife of the Century Lighting exec, \$6,000; Alfred Levy, TV producer, \$3,000; Julia E. Loesser, mother of songsmith Frank Loesser, \$1,500; Louis A. Lotito, theatre exec, \$6,000; Mrs. Jo Mielziner, wife of the scene designer, \$6,000; co-producer Martin, \$6,000; Ella MacKenna Friend Mielziner, mother of M-G exec Kenneth MacKenna and of Jo Mielziner, \$750; Barron Polan, agent, \$1,500; Manie Sacks, RCA Victor v.p., personally, \$12,000; attorney Morris M. Schrier, representing Music Corp. of America, \$18,000; producer Arthur Schwartz, \$6,000; Shirley Eder Slotkin, ex-deejay-columnist, \$750; Charles Vanda, TV exec, \$1,500; Charles Vidor, pic director, \$6,000; William H. Weintraub, ad agency topper, \$6,000, and Paul Winkler, publisher of Paris Samedi Soir, \$1,500. "Can-Can" is capitalized at \$300,000.

Mavis Ray, who recreated Agnes de Mille's original choreography for the London edition of "Paint Your Wagon," is understood to have accepted the assignment only after receiving an okay from Miss de Mille. According to word from London, Miss Ray was sought to provide the dances for the Alan Jay Lerner-Frederick Loewe musical, but was reluctant to accept because reports in West End legit-terp circles were that Miss de Mille was not being paid a royalty for Jack Hylton's British edition of the show, although her dances had been a hit in the original Broadway production. However, after arrangements had been made to pay Miss de Mille a royalty from the West End production, Miss Ray agreed to recreate the ballets for the show, with billing to that effect. Miss de Mille's royalty is understood coming out of the authors' percentage of Lerner and Loewe, who arranged the London deal with Hylton.

"Emperor's Clothes," George Tabori drama which folded Saturday (21) at the Ethel Barrymore, N. Y., was the subject of a couple of unusual display ads during its brief run. First of the two was taken by producers Robert Whitehead and the Playwrights Co., a couple of days after the opening, to quote from some of the critics' notices and "regretfully announce" the play's closing. It was explained that Whitehead, who reportedly proposed taking the ad, felt that the drama was too significant and impressive to be allowed to fold without a gesture. Also, he wanted to express the management's appreciation to the cast, which it felt gave the show a fine performance. Other display ad was taken last week by Alexander Paal, Hungarian-born indie film producer as a "personal contribution" for his friend, Tabori, the author. It was addressed to the "Clothes" company and stated, "Like everyone else, I cheered your wonderful play last night. Your show must go on."

While a \$50,000 down payment is the binder to Charles K. Feldman's purchase of the screen rights to "7-Year Itch," the author, George Axelrod, doesn't want to start getting paid until Jan. 31, 1956, and thereafter. That's the starting line for the film version's release, and Axelrod has arranged for his 60% author's share of the \$255,000 purchase price to be spread over three years from that date. Courtney Burr and Elliott Nugent, the producers, likewise are spreading their 40% slice over two years, but from now on. Irving P. Lazar agented the deal. Producer-director Billy Wilder is in on the Feldman package and will function ditto on the "Itch" film transmutation.

Al Rosen, company manager of "The Country Girl," told columnists last week in Pittsburgh, where the Clifford Odets drama was playing at the Nixon, that he is dickering with Christine Jorgenson to tour for him next season with Rose La Rose, burlesque star, and Edmund Lowe in "Mary Had a Little." This is the play Rosen had on the road several seasons ago for 92 weeks, and made money on every stand. Lowe and Mary Brian co-starred in it then. Rosen said he had guaranteed Miss Jorgenson a sizable salary against a percentage, and had been assured by her reps that offer was being seriously considered.

## 3 Fresh Works to Spark N.Y. City Opera Season

Three works will be added to the repertory for the spring season of the N. Y. City Opera Co., at City Center, N. Y., March 19 through May 3. Org will offer Rossini's "La Cenerentola," Blitzstein's "Regina" and Strauss' "Die Fledermaus" for the first time. "Regina," done on Broadway a few seasons ago, will appear for the first time in any opera repertory.

Strauss' "Der Rosenkavalier" and Gian-Carlo Menotti's "The Medium" are being revived after a few seasons' absence. Season will open March 19 with a double-bill, Bartok's "Bluebeard's Castle" and Ravel's "L'Heure Espagnole," with Tullio Serafin conducting.

## This Guys' Slipping!

Herman Sartorius, a New York stockbroker and patron of the arts, is figured to be the No. 1 fan for "Porgy and Bess." After attending the Dallas premiere of the B'Evins Davis-Robert Breen revival last summer, he was so enthusiastic that he also went to the show's openings in Chicago, Washington, Vienna, Berlin, London, and lastly in Paris, making the various trips by plane. He has tickets for the Gershwin opera's scheduled opening March 10 at the Ziegfeld, N. Y. However, he missed the revival's Pittsburgh opening last summer.

## Metop Readies \$1,350,000 Tour

The Metropolitan Opera has set an extensive itinerary for its annual spring tour, one of the most impressive treks in its 68-year history. Tour will run seven weeks, same as last year, with 56 performances to be given (as against last season's 55). It will take in 16 cities in 15 states (two Canadian cities included), and cover about 7,500 miles.

Gross may hit \$1,350,000, with the Met's share probably around \$1,005,000. (Last year, Met's take was \$936,000). The Met hopes to make a 10% profit of out the tour, but all the cost estimates, or even the top in various towns, aren't known yet. All dates are guaranteed at a higher minimum than last year, with an \$18,000 minimum a performance against a percentage. With increased prices this season, the Met can take in \$18,000 a performance in N. Y., so why tour for less, say execs.

Touring costs have increased since last season. Railroad, which amounted to \$150,000 in '52, will be about \$165,000 this year. "Costs can't go up much more," says Met tour coordinator Francis Robinson, "or we'll have to stop touring altogether. Our profits are less and less."

Tour opens in Cleveland April 13. Cleveland gets eight performances; Boston, nine; Washington, four; Atlanta, four; Birmingham, two; Memphis, two; Dallas, four; Houston, two; Oklahoma City, one; Des Moines, one; Minneapolis, four; Bloomington, Ind., two; Lafayette, Ind., one; Rochester, N. Y., one; Montreal, four, and Toronto, seven. Toronto had only four shows last year. Top will run from \$7.20, in some cities, to \$12 in Washington. Toronto showings, at the 12,500-seat Maple Leaf Gardens, will be at \$10 top.

## Laughton to Star in '53-'54 B'way Play; No Readings

Charles Laughton, adaptor-director of "John Brown's Body," plans to star in a Broadway show next season. Neither Laughton nor Paul Gregory, who is to produce it, will reveal the play's title, on the ground that the deal for the rights is not clinched. However, they say the show will be a conventional production with scenery and costumes, rather than a barestage offering like "John Brown's Body" or last season's "Don Juan in Hell."

Meanwhile, Laughton is continuing his one-night of readings of the classics. For his weekly television series of similar readings, the star now has a supply of 100 stanzas available for local sponsorship. With that backlog he will be able to go to England and the Continent this summer for vacation and a few platform appearances, and feels free to plan the Broadway legit stint for next fall.

## Camden Editor's Drama Gets Local Jersey Bow

Philadelphia, Feb. 24.

"Last Edition," newspaper comedy-drama in three acts by John P. Ramsay, asst. city editor of the Camden (N. J.) Courier-Post, had its premiere by the Playcrafters in nearby Merchantville, N. J., last Saturday (21). Play got good audience reception.

Mrs. Charles R. Cotton, Jr. of Merchantville, directed a cast of 17. New York agent Frieda Fishbein is handling the play professionally for Ramsay.

## 'S. P.' to Set Wilmington B. O. Record, But House May Merely Break Even

### Coward Prepping \$75 Top Charity Show, Seeks Kaye

London, Feb. 24. If Danny Kaye's forthcoming British film commitment permits, he will be one of the leading members of a U. S. contingent at a special midnight charity matinee at the London Palladium, week before the Coronation. Event, which is being held May 28, is being jointly arranged by the Actors Orphanage and JNF Charitable Trust.

Noel Coward, now vacationing in Jamaica, is seeking top Broadway and Hollywood artists, and hopes the bill will include Frank Sinatra, who will be on a British concert tour at the time, and Fred Astaire. From the American colony currently in Britain, Wilbur Evans and his wife, Suzanna Foster, have agreed to appear.

Big lineup of British theatrical names already set includes Coward, Jack Buchanan, Peggy Ashcroft, John Gielgud, Laurence Olivier, Vivien Leigh, Hermione Gingold, Kay Hammond, Anna Neagle, Diana Wynyard, Edith Evans, Marika de Riviera and Robert Morley. Top admission tab will be \$75. Cheaper price seats at \$3 and \$1.50 will be allocated by ballot.

### 'Wrastling' Check Fiasco Throws Hyams for Loss; Plans It for Next Fall

Pressagent Barry Hyams, who abruptly called off scheduled rehearsals of Dorothy Monet's "The Wrastling and the Fall" last week when the major portion of the show's financing fell through, now figures to make his producer bow with the play next fall.

He explains the monetary fiasco by saying that two checks for \$18,300 and \$64,800, respectively, could not be certified because of insufficient funds. Both checks were given him by the same individual, a New Yorker active in realty deals and an occasional backer of legit shows some years ago, Hyams has been informed.

"Wrastling" was budgeted at \$90,000, including \$15,000 for reserve, and rehearsals were to have started last Wednesday (18), with Uta Hagen directing a cast including Robert Preston, Viveca Lindfors, Joan Loring, Art Smith, Michael Rasmussen, Edna Thomas and Rod Steiger. Hyams now figures on starting again from scratch to finance the venture, and meanwhile is studying what action to take on the bounced checks.

Unless he ultimately succeeds in getting the required coin and actually producing the Monet play, Hyams will sustain a severe financial loss, as he has already spent considerable on the project.

## Lone Femme Gen. Mgr.

Rose Goldstein, general manager for producer Julie Styne, is the only femme on Broadway with that status. Gertrude Macy, co-producer with Walter Starcke of "I Am a Camera," has been personal and business manager for Katharine Cornell for some years, but has never had the general manager title. Opening of "Hazel Flagg" recently gave Miss Goldstein two productions to handle, as she was already in charge of the revival of "Pal Joey," also presented by Styne in partnership with Anthony B. Farrell.

Prior to becoming Styne's g.m., Miss Goldstein was a production assistant on "Make a Wish," produced by Styne, Harry Rigby and Alexander H. Cohen. Before that she was on Sylvia Siegler's staff for the Show-of-the-Month Club, after serving as production aide for Lee Sablison and Anthony B. Farrell. Her first job in legit was with Alfred Bloomingdale, who has since left the business.

## Equity Shows

(Feb. 23-Mar. 8)

Finian's Rainbow — Lenox Hill Playhouse, N. Y. (25-1); DeWitt H. S., Bronx, N. Y. (6-7).  
Man and Superman — Bryant H. S., Queens, N. Y. (27-28).

Although "South Pacific" was a complete sellout a week ago for its forthcoming engagement March 9-14 at the Playhouse, Wilmington, the theatre management is figuring on just about breaking even on the deal. Explanation is that, because of the spot's limited capacity (1,223 seats, of which only 535 are on the lower floor), the house has had to give the show a stiff guarantee.

Playhouse has rarely played musical shows in previous seasons, but recently grossed \$28,000, a new house record, for a full week with "Paint Your Wagon," at \$4.80 top Monday-Wednesday nights and \$5.40 for the final three nights. That was almost capacity. For the "South Pacific" stand the scale will be the steepest in the house's history, with a top of \$5.40 Monday-Wednesday nights and \$6 Thursday-Saturday nights. Management has also arranged to put in about 50-60 chairs, so the gross for the engagement may reach nearly \$40,000.

With only a single, small ad announcing the "South Pacific" booking, the theatre was swamped with mail orders and all six evenings were sold out at once. Saturday matinee went clean a couple of days later and the Wednesday afternoon performance was entirely taken by the middle of last week. Mail has continued to pile in, however, and the house management has had a problem about it.

Even at a \$40,000 gross, the duPont company, which owns and operates the Playhouse, figures on just about coming out even on the "South Pacific" engagement, since it had to give unusually liberal terms to get the show. "South Pacific" normally plays much larger theatres and auditoriums and on the conventional terms couldn't pay expenses from its share of a \$40,000 gross.

The duPont firm is glad to get the show on such a setup, however, as it figures the Rodgers-Hammerstein musical will be a prestige item for the house. Also, duPont operates the Playhouse at least partly as an employee-relations project, and company execs reason that "South Pacific" is a natural in such a campaign.

## Off-B'way Springboard For Talent, Not Plays; Page, Ghostley Latest

Off-Broadway theatre in New York is proving to be more of a testing ground for new talent than for new plays. Count on productions brought up to Times Sq. from off-Broadway tryouts in the past few years is practically nil. However, some of the talent showcased via these semi-pro offerings has come along in show biz, in a few instances rating as b.o. draws.

Top off-Broadway graduate list currently represented in legit, films and niteries include Geraldine Page, Walter (Jack) Palance, Alice Ghostley, Dorothy Greener and Kim Stanley. Miss Page, most recent addition to the roster, drew sock notices last summer for her role in the still-running Greenwich Village production of "Summer and Smoke," which led to her current star billing (and just as sock professional notices) in the Broadway presentation of "Mid-Summer" (Vanderbilt).

Palance was spotted off-Broadway in "The Silver Tassie," presented in 1949 by the Interplayers at Carnegie Hall, N. Y. From there he went on to a featured role in 20th-Fox's "Panic in the Streets," and more recently has appeared in support of Joan Crawford in RKO's "Sudden Fear." Latter role tagged him for recent Academy Award nomination in the best supporting actor category. During 1951 he had a featured part in the Broadway production of "Darkness at Noon."

Singer-comedienne Miss Ghostley, currently appearing in "New Faces of 1952" at the Royale, N. Y., and also doubling into the Bon Soir, Greenwich Village niterie, was spotted off-Broadway about three years ago in a revue labeled "Of Sugar and Spice," presented at the Carl Fisher Hall. Show was written, produced and directed by her present niterie keyboard-accompanist, G. Wood.

Another comedienne, Miss (Continued on page 58)







# B.O. Ignores Variable Chi Weather; 'Point' Record \$33,787; 'Mme.' \$38,900

Chicago, Feb. 24.

Chicago legit boxoffice suffered last week from a snowstorm Monday (16) and zero weather that followed. However, it picked up later in the week with the return of mild weather. As yet, Lenten period has not been felt.

"Point of No Return" closed Saturday (21) at the Erlanger to make way for "The Shrike," which opened yesterday (23) to good advance. "Point," for the second week in a row broke the Erlanger House record.

**Estimates for Last Week**  
"Call Me Madam," Shubert (5th wk) (\$5; 2,100) (Stritch-Smith). Nifty \$38,900.

"Dial M For Murder," Harris (4th wk) (\$4.40; 1,000) (Richard Greene). Excellent promotion campaign keeping this to bright \$17,000.

"Point of No Return," Erlanger (4th wk) (\$5; 1,334) (Henry Fonda). Closed Saturday (21) with \$33,787, a new house record for second week in a row.

"Top Banana," Great Northern (12th wk) (\$4.40; 1,500) (Phil Silvers). Next to closing week a brisk \$29,000.

## 'DOLLS' SETS ROCHESTER RECORD WITH \$59,511

Rochester, Feb. 24. "Guys and Dolls," playing the 2,574-seat Auditorium here last week, set a house record of \$59,511 for the eight-performance stand.

Manager Bob Corris said the \$6 top was highest in the history of the house.

## 'Gigi' \$10,600 for Seven In Two-City Stand

Wilmington, Del., Feb. 24. "Gigi," starring Audrey Hepburn, drew approximately \$7,000 into the Playhouse during its three-day visit (19-21) on four performances.

With three showings earlier last week in Richmond, comedy grossed \$10,600 on a seven-performance stanza.

## 'State' Slips to \$13,500;

## 'Moment' \$4,000, Frisco

San Francisco, Feb. 24. "Affairs of State" held at the Geary for a fifth frame. Curran lights Thursday (26) for three nights with Thelma Street in "Bringing Back Those Wonderful Days," billed as a musical-dance-drama.

## Estimates for Last Week

"Affairs of State, Geary (4th wk) (C-\$3.60; 1,550) (Marsha Hunt, Otto Kruger). Slipped to \$13,500 (previous week, an okay \$15,000).

"One Moment, Please! Marines" Memorial Theatre (3d wk) (R-\$3.00; 640) (Carol Brumm, Jane Connell, Robert Cowell, Louis Bennett). Fair \$4,000 (previous week, good \$4,800).

## Scheduled B'way Openings

Wonderful Town, Winter Garden, tonight (Wed.).

Merchant of Venice, City Center, March 4.

Josephine, no theatre set, week of March 9.

Porgy and Bess, Ziegfeld, March 10.

My Three Angels, Morosco, March 11.

Camino Real, National, March 19.

Horses in Midstream, Miller, April 2.

Sight Unseen, no theatre set, April 3.

Can-Can, Shubert, April 23.

Me and Juliet, Majestic, June 4.

## 'Ladies' 8½G, Cincy

Cincinnati, Feb. 24.

"Good Nite, Ladies" wound up a three-week stay in the 1,300-seat Cox Theatre last week with a solid \$8,500 and a near-\$35,000 gross on the engagement. Hotcha ads and two-for-ones turned tide at \$4.31 top.

Cincy is on an early Lenten stageshow diet, but the "Hollywood Ice Revue" tenants the Cincinnati Garden March 3-11. Top is \$3.

## DETROIT RELIGHTS

Detroit, Feb. 24.

Lights are up again this week in town's two legiers, the Cass and the Shubert.

Former is currently offering "Good Nite Ladies" in for two weeks. Shubert has "Guys & Dolls" for a week.

## 'Shrike' Fair \$12,700; 'Girl' \$10,000, St. Louis

St. Louis, Feb. 24.

Second week of "The Shrike," with Van Heflin, wound up Saturday (21) at the American Theatre with a fair \$12,700. House was sealed to \$4.27. Henry Fonda in "Point of No Return" teed off a two-week stand last night (Mon.).

Peggy Ann Garner in "Pick Up Girl" closed a week's engagement at the Empress Sunday (22). With usual \$2.50 top, play-copped \$10,000 for eight performances. "Peg O' My Heart," with Margaret O'Brien, tees off a week's stand tonight (Tues.).

## 'OKLA.' NIFTY \$33,700 IN SOUTHWEST SPLITS

Fort Worth, Feb. 24.

"Oklahoma," rolling along through a string of one-nighters, compiled a nifty \$33,700 gross last week. The Theatre Guild production played Monday night (16) at the Paramount; Tuesday night (17) at Liberty Hall, El Paso; Thursday (19) at the Auditorium, San Angelo; Friday (20) at the High School Auditorium, Midland; and Saturday (21) at the Auditorium here.

Rodgers-Hammerstein musical is continuing one-nighters this week.

## Current Road Shows

(Feb. 23-March 7)

Affairs of State (Otto Kruger, Marsha Hunt)—Geary, S. F. (23-28); Orpheum, Kansas City, Mo. (4-7).

Bell, Book and Candle (Joan Bennett, Zachary Scott)—National, Wash. (23-28); Nixon, Pitt. (2-7).

Call Me Madam—Shubert, Chi (23-7).

Camino Real—Shubert, N. H. (23-28); Forrest, Philly (2-7).

Constant Wife (Katharine Cornell, Robert Fleming, John Emery)—Biltmore, L. A. (23-7).

Country Girl (Sidney Blackmer, Dane Clark, Nancy Kelly)—Virginia, Wheeling, W. Va. (23-24); Palace, Youngstown (25-26); Colonial, Akron (27); Shea's, Erie (28); Erlanger, Buffalo (2-5); Aud., Rochester (6-7).

Dial M for Murder (Richard Greene)—Harris, Chi (23-7).

Fasten Your Belts—Shubert, Boston (23-7).

Fourposter (Jessica Tandy, Hume Cronyn)—Royal Alexandra, Toronto (23-28); Her Majestys, Montreal (2-7).

Gigi (Audrey Hepburn)—Wilbur, Boston (23-7).

Good Nite, Ladies—Cass, Detroit (23-7).

Guys and Dolls—Shubert, Detroit (23-28); Memorial Aud., Louisville (2-7).

I Am A Camera (Julie Harris)—Ford's, Balto (23-28); Shubert, Wash. (2-7).

I Found April (Constance Bennett)—Lyric, Allentown, Pa. (23); Rajah, Reading, Pa. (24); Playhouse, Wilmington (25-28); Plymouth, Boston (2-7).

Maid in the Ozarks—Metropolitan, Providence (23-28); Shubert, New Haven (2-7).

Mrs. McThing (Helen Hayes)—Shubert, Philly (23-28); National, Wash. (2-7).

My Three Angels—Walnut, Philly (23-7).

Oklahoma—Tyler, Texas (23); Municipal Aud., Shreveport (24); Municipal Aud., Vicksburg (25); Paramount, Baton Rouge (26-27); Et. Whiting Aud., Mobile (28); Civic, New Orleans (2-7).

Parkway, Madison, Wis. (23); Davidson's, Milwaukee (24-28); Blackstone, Chi. (2-7).

Point of No Return (Henry Fonda)—American, St. Louis (23-7).

Shrike (Van Heflin)—Erlanger, Chi. (23-7).

South Pacific (Janet Blair, Webb Tilton)—Tower, Atlanta (23-28); Mosque, Richmond (2-7).

Stalag 17—Shubert, Wash. (23-28); Colonial, Boston (2-7).

Top Banana (Phil Silvers)—Great Northern, Chi. (23-28); Paramount, Toledo (2-4); Murat, Indianapolis (5-7).

White Cargo—Shea's, Bradford, Pa. (28); Royal Alexandra, Toronto (2-4); Grand, London, Ont. (5); Erlanger, Buffalo (6-7).

Jennie Tourel, concert soprano, giving her 10th anniversary program at Town Hall, N.Y., Friday (27).

## Royal Opera Fest \$23,400 In Boff Toronto Run

Toronto, Feb. 24.

Royal Opera Festival under aegis of Ernest Rawley, grossed a big \$23,400 on its second week, with the Royal Alexandra (1,525 seats) scaled at \$3.50 top for an 80% sale. Previous split-week opening, with "Madame Butterfly" and "Così Fan Tutti" sellouts, did \$16,600 on four performances, this giving the engagement a terrific \$40,000 for the 10 days, with Menotti's "The Consul" a sellout for three performances.

Unusual in opera, this means the venture broke just over even, with guarantors not taking that expected bite.

## Town' OK \$45,900, Hayes \$30,900, Phil.

Philadelphia, Feb. 24.

"Wonderful Town" set a new house record for the second stanza at the Forrest, with the musical going SRO at every performance, and aided by a weekday top of \$5.20 and Saturday night top of \$6.50. Latter figure is highest ever charged by house, excepting New Year's Eve prices.

"Mrs. McThing" bettered first week's take at Shubert, but "A Certain Joy" died at Locust, closing Saturday night (21) for revisions.

## Estimates for Last Week

Legend of Lovers, Academy Foyer (2d wk) (\$50; 3,255) Arena-stage production got bad press and shuttered Saturday night, with poor \$2,300.

Wonderful Town, Forrest (2d wk) (1,760; \$6.50) (Rosalind Russell). Tickets at premium since third night of run. House asked musical to stay third week, but production wanted to go straight into N.Y. Smash \$45,900.

A Certain Joy, Locust (1st wk) (1,580; \$3.90) (Margo, Walter Matthau, Joe DeSantis). New play took panning from crix and boxoffice collapsed. Thin \$4,700. Closed Saturday night (21) with loss of about \$53,000 on \$60,000 investment.

Mrs. McThing, Shubert (2d wk) (1,870; \$4.55) (Helen Hayes, Jules Munshin). Fantasy bettered first week, with fancy matinee trade. Fine \$30,900.

## PACIFIC' FINE \$39,100 IN 1ST ATLANTA WEEK

"South Pacific" had smooth going last week on the initial stanza of a fortnight's stand at the 1,867-seat Tower Theatre here, picking up a profitable \$39,100 gross. The current and final week should be better.

Rodgers-Hammerstein smash plays all next week at the Mosque, Richmond.

## 'Angels' Sets House Mark In Hartford With \$11,266

Hartford, Feb. 24.

Grossing \$11,266 in a three-day (four performance) stand at the Parsons, "My 3 Angels" set a new house record. Top was \$4.20.

Show was first of four subscription plays this season. Three to follow are "Deep Blue Sea," "Four Poster" and "Country Girl."

## Hub Gets Three Shows After Shuttered Week

Boston, Feb. 24.

Following a week with all houses dark, legit moved back into the swing last night (23) with three openings. Unexpected newcomer is "Tobacco Road," which bowed into the Majestic for a limited engagement on less than a week's notice. "Fasten Your Belts" teed off at the Shubert, and "Gigi" bowed in for a two-weeker at the Wilbur.

"Stalag 17" is due at the Colonial March 2 and "I Found April," new Constance Bennett starrer bows in for a week at the Plymouth same night.

## 'Girl' \$15,200, Pitt

Pittsburgh, Feb. 24.

Best notices of the year still weren't good enough for "The Country Girl," at the Nixon last week, show grossing \$15,200.

Critics went overboard for the Clifford Odet drama, and also for the performances of Nancy Kelly, Sidney Blackmer and Dane Clark.

Show was here under subscription auspices, which meant a pre-sale of around \$8,000. Nixon currently has Jose Greco.

## B'way Spotty, But Musicals Climb; 'Picnic' Lively \$13,600 for First 5, 'John' \$36,100; Shaw \$27,700, Moving

Attendance was spotty again last week on Broadway. In general, receipts for the musicals were a bit better than for the week before, but trade was slightly down for most straight plays. Grosses are expected to improve this week.

Of the new entries, "Picnic" drew generally potent boxoffice notices and has started powerfully, but "Maggie" was generally panned and folded last Saturday night (21). Last week's other closing was "Emperor's Clothes." "Deep Blue Sea" is due to exit Saturday night (28) for a tour.

## Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama).

Other parenthetical designations refer, respectively, to top prices; number of seats; capacity gross and stars. Price includes 20% amusement tax, but grosses are net; i.e., exclusive of tax.

Bernardine, Playhouse (19th wk) (C-\$4.80; 999; \$21,500). About \$6,500 (previous week, \$7,200); may not continue beyond this week.

Children's Hour, Coronet (10th wk) (D-\$4.80; 1,027; \$28,378). Over \$11,400 (previous week, \$12,500).

Crucible, Beck (5th wk) (D-\$6.48; 1,214; \$31,000). Nearly \$26,000 again.

Deep Blue Sea, Morosco (16th wk) (D-\$4.80; 912; \$26,000) (Margaret Sullivan). Over \$13,800 (previous week, \$13,500); closing Saturday night (28) to tour.

Dial M for Murder, Plymouth (17th wk) (D-\$4.80; 1,062; \$30,495) (Maurice Evans). Nearly \$30,700 (previous week, \$30,700).

Emperor's Clothes, Barrymore (2d wk) (D-\$6.48; 1,060; \$28,000) (Lee J. Cobb). Almost \$12,900 (previous week, \$10,600); folded last Saturday (21) after 16 performances, at a loss of about \$60,000.

Evening With Beatrice Lillie, Booth (21st wk) (R-\$6; 739; \$24,184) (Beatrice Lillie). Nearly \$24,100 (previous week, \$23,600).

Fifth Season, Cort (25th wk) (C-\$4.80; 1,056; \$25,639) (Menasha Skulnik, Richard Whorf). Almost \$24,500 (previous week, \$25,100).

Fourposter, Golden (70th wk) (C-\$4.80; 769; \$19,195) (Sylvia Sydney, Romney Brent). About \$12,100 with two-for-ones (previous week, \$12,500).

Guys and Dolls, 46th St. (118th wk) (MC-\$6.60; 1,319; \$43,904). Reached \$37,000 (previous week, \$36,700).

Hazel Flagg, Hellingner (2d wk) (MC-\$7.20; 1,527; \$53,000) (Helen Gallagher, Thomas Mitchell, Benay Venuta, John Howard). Nearly \$46,800 (previous week, \$33,900 for first six performances, plus \$6,900 for two previews).

John Brown's Body, Century (1st wk) (D-\$6.48; 1,645; \$43,000) (Tyronne Power, Judith Anderson, Raymond Massey). First full week grossed \$36,100 (previous week, premiere drew \$6,200); scheduled through April 11, with an outside chance of being extended two weeks.

King and I, St. James (100th wk) (MC-\$7.20; 1,571; \$51,171) (Yul Brynner). Over \$47,400 (previous week, \$48,300).

Love of Four Colonels, Shubert (6th wk) (C-\$6.48; 1,361; \$39,000) (Rex Harrison, Lilli Palmer). Almost \$36,000 (previous week, \$37,500).

Maggie, National (1st wk) (MC-\$7.20; 1,172; \$36,000) (Betty Paul, Keith Andes, Odette Myrtil). Opened Wednesday night (18) to three favorable notices (Coleman, Mirror; Hawkins, World-Telegram & Sun; Kerr, Herald Tribune), three pans (Atkinson, Times; McClain, Journal-American; Watts, Post) and one inconclusive (Chapman, News); grossed \$11,100 for five performances, folded Saturday night (21) at a loss of around \$225,000.

Mid-Summer, Vanderbilt (5th wk) (D-\$4.80; 720; \$18,500) (Mark Stevens, Geraldine Page). Over \$14,000 (previous week, \$16,000).

Misalliance, City Center (1st wk) (C-\$3; 2,100; \$35,000) (Barry Jones, Tamara Geva, Roddy McDowall). Opened last Wednesday (18) to unanimously enthusiastic notices; first eight performances through Sunday night (22) drew \$27,700; moves next Tuesday night (3) to the Barrymore for an indefinite run, still under N.Y. City Drama Co. management.

Moon Is Blue, Miller (103d wk) (C-\$4.80; 920; \$21,536) (Donald

Coff, Barry Nelson, Janet Riley). (previous week, \$12,900).

New Faces, Royale (41st wk) (R-\$6; 1,035; \$30,600). Almost \$20,700 (previous week, under \$20,000).

On Borrowed Time, 48th St. (2d wk) (CD-\$4.80; 925; \$22,297) (Victor Moore, Leo G. Carroll, Beulah Bondi). Over \$9,500 (previous week, \$6,200 for seven performances).

Pal Joey, Broadhurst (60th wk) (MC-\$6.60; 1,160; \$39,602) (Vivienne Segal, Harold Lang). Nearly \$36,500 (previous week, \$28,100).

Picnic, Music Box (1st wk) (CD-\$6.48; 1,012; \$27,000). Opened Thursday night (19) to six enthusiastic reviews (Atkinson, Times; Chapman, News; Coleman, Mirror; Hawkins, World-Telegram & Sun; McClain, Journal-American; Watts, Post) and one negative verdict (Kerr, Herald Tribune); topped \$13,600 for first four performances and one preview.

Seven Year Itch, Fulton (14th wk) (C-\$6.48; 1,063; \$24,400). Over \$24,700 again.

Sons of the Desert, Majestic (201st wk) (MC-\$6; 1,659; \$50,186) (Martha Wright, George Britton). Almost \$33,500 (previous week was underquoted; should have been \$31,800).

Time of the Cuckoo, Empire (19th wk) (CD-\$6.48; 1,082; \$25,056) (Shirley Booth). Nearly \$17,500 (previous week, \$17,500).

Time Out for Ginger, Lyceum (12th wk) (C-\$4.80; 995; \$22,845) (Melvyn Douglas). Over \$15,500 (previous week, \$15,100).

Two's Company, Alvin (10th wk) (R-\$7.20; 1,331; \$47,167) (Bette Davis). Almost \$35,100 (previous week, \$38,700).

Wish You Were Here, Imperial (35th wk) (MC-\$7.20; 1,400; \$52,080). Nearly \$46,700 (previous week, \$45,700).

## OPENING THIS WEEK

Wonderful Town, Winter Garden (MC-\$7.20; 1,519; \$55,200) (Rosalind Russell). Robert Fryer production of musical version of "My Sister Eileen," with book by Joseph Fields and Jerome Chodorov, music by Leonard Bernstein, lyrics by Betty Comden and Adolph Green; opens tonight (Wed.).

## 'Wife' \$20,600, 'Mother' 12G, L.A.

Los Angeles, Feb. 24.

Trio of houses alight last week registered good business amid indication that things are looking up slightly for local legit.

Biltmore has "Gigi," Emlin Williams, "Point of No Return" and "The Shrike" listed for the next few months, and plans are nearing completion for the start of the Civic Light Opera season of musicals in May.

**Estimates for Last Week**  
Ballet Theatre, Philharmonic Aud (1st wk) (2,670; \$3.60). Hit a fine \$16,900 for the first three performances after Friday (20) bow.

Life With Mother, Carthay Circle (4th wk) (1,518; \$2.40). Bounced up to \$12,000.

The Constant Wife, Biltmore (1st wk) (1,636; \$4.20). Seven-performance week grabbed \$20,600. Overall tally cut, with about half of audience in on Theatre Guild-ATS cutrate season tickets.

## Ballet Theatre \$36,700 In Four Coast Stands

Ballet Theatre racked up a solid \$36,700 in a series of Coast stands last week. Troupe did \$12,900 in San Diego, Monday and Tuesday (16-17); \$3,300 in Long Beach, Wednesday; \$3,700 in San Bernardino, Thursday, and \$16,800 for three in Los Angeles, Friday-Saturday.

Troupe plays in L.A. all this week, except for a date at Pasadena tomorrow (Thurs.).

## Skinner 'Paris' \$12,800 In Nine-Show Stanza

Minneapolis, Feb. 24.

Cornelia Otis Skinner's one-woman drama, "Paris '80," drew \$10,200 at the Lyceum Theatre here last week, at \$3.60 top. Play also did \$2,600 in a single at St. Paul Sunday night (15) previous, for \$12,800 on the nine-performance week.

## Plays Abroad

### The Shrike

London, Feb. 1953

Jack Hylton & Sam Wanamaker production of drama in three acts by Joseph P. Murn. Stars Constance Cummings, Wanamaker. Directed by Kramin. At Princes Theatre, London, Feb. 13, '53; \$2 top.

Ann Downes ..... Jacqueline Hill  
Fleming ..... Bennett O'Leighen  
Miss Hansen ..... Cecilia Eddy  
Dr. Kramer ..... Donald Morley  
Perkins ..... Frank Sanguinac  
Grosberg ..... Harold Kasket  
Dr. Barrow ..... Margaret Diamond  
Patient ..... Heavy Hutteroth  
Constance Cummings  
Jim Downs ..... Sam Wanamaker  
Dr. Schlesinger ..... Robert Perceval  
Don Gregory ..... Ronan O'Casey  
Sam Fager ..... David Kossoff  
George O'Brien ..... Gaylord Cavallaro  
Joe Major ..... Edric Connor  
Miss Wingate ..... George Pastell  
Frank Carlisle ..... John Hargison  
William Schloss ..... Donald Pleshetje  
Dr. Bellman ..... Natalie Lynn  
Harry Downs ..... Jon Farrell  
Tom Blair ..... Hugh Metcalfe

One of the most formidable plays to reach London from Broadway for several seasons, "The Shrike" will be heavy-going for British audiences. Local theatre-goers have shown they can respond to strong meat themes, but it is highly questionable whether they will derive much entertainment from this grim, depressing and clinical study of a New York mental hospital.

This Pulitzer prize play puts the spotlight on the mental home system with a relentless glare. There is an atmosphere of gloom, misery, frustration and despair from the first scene. The story of the suicidal theatrical director whose only hope of freedom is in the custody of a wife whom he no longer loves or trusts, is a powerful theme with great dramatic potentiality. As played by Sam Wanamaker, there are too many overtones, although there are moving and emotional qualities. His dominating style overshadows others.

Standing up to Wanamaker's personal tour de force, Constance Cummings contributes a performance of quality and precision. In her own cool and deliberate way she sets the trap for her husband, brazenly and without subtlety. There is an expert supporting cast but the subsidiary roles are of minor category. Donald Morley, Margaret Diamond, Robert Perceval and John Glen as the hospital medics fit into the pattern of the plot. Other roles are intelligently portrayed, and the whole team captures the atmosphere.

Myro.

### A Woman of No Importance

London, Feb. 17.

Tennent Productions' presentation of comedy-drama in three acts by Oscar Wilde. Stars Nora Swinburne, Isabel Jeans, Olive Brook, Athene Seyler. Directed by Michael Benthall. Sets and costumes by Louden Sainthill. At Savoy Theatre, London, Feb. 13, '53; \$2 top.

Lord Illingworth ..... Isabel Jeans  
Lady Hunstanton ..... Athene Seyler  
Mrs. Arbuthnot ..... Nora Swinburne  
Gerard Arbuthnot ..... Peter Barkworth  
Lady Caroline Pontefract ..... Jean Cadell  
Hester Worsley ..... Frances Hyland  
Lady Stutfield ..... Joan Benham  
Mr. Kelvil ..... Philip Burton  
Lord Alfred Ruford ..... Charles Perry  
Sir John Pontefract ..... William Mervyn  
Archdeacon Daubeny ..... Aubrey Mather

It is 38 years since this Oscar Wilde comedy-drama was last staged in London, and it is typical of its day and age. Insincere and worldly in the worst sense, it depicts an era when idle dandies cluttered up ladies' drawing rooms and

thought anyone who did an honest day's work was beyond the pale. With a star-studded cast and impeccable production, it should emulate the success achieved in the last few years by similar period comedies, being sufficiently dated to be regarded as a museum piece.

Various members of a house party are gathered in the country home of a peeress. The main personality is the dashing Lord Illingworth (Clive Brook), who woos as he finds and has skillfully evaded the clutches of matrimony. He has offered the post of secretary to a young neighbor, a boy who hero-worships him. When it is revealed he is the illegitimate son of his patron, the youngster turns from him in disgust and refuses the appointment.

The play sparkles with Wilde at his wittiest. Isabel Jeans scintillates as a gracious, glamorous woman of the world not averse to scalp hunting. Athene Seyler is deliciously earthy and good-humored as the hostess while Jean Cadell crackles as a fussy, suspicious wife always tracking down her man. Frances Hyland makes a refreshing appearance as a visiting American girl appalled at the vanity and hypocrisy of the community. The love affair she shares with the young secretary makes a nice human interlude.

Brook suffers from being overshadowed by the more brilliant femme players, and his assumption of the role of the callous, insouciant betrayer never quite rings true. Nora Swinburne registers restrained dignified emotion as the wronged woman, and the supporting roles are all commendably portrayed.

Michael directs the play with an intelligent blending of the old and the new.

Myro.

### Kit Cornell

Continued from page 1

have a passion for the theatre and it won't be long before they will be writing for it."

Miss Cornell said she hopes to do a picture someday, if she can find a suitable script.

### Van Loon's 'Healthy Outlook'

Des Moines, Feb. 24.

Gerard Willem Van Loon, son of the late historian, Hendrik Willem Van Loon, and N. Y. ad exec, told the Women's Club here last week that persons "who know the theatre are taking over the legitimate stage once again, and as a result the outlook for the living stage is healthy and good."

Van Loon said that in the early '20s films managed "systematically to kill the road, to get actors out of the theatre." There followed a period when "self-styled producers, who knew nothing about the theatre," took over. "The shows they produced were based on other shows."

Present-day authors and producers, like Rodgers & Hammerstein, know the theatre so well they can afford to experiment and take risks. "They never duplicate themselves," said Van Loon, "each show is different. 'Carousel,' 'South Pacific,' 'The King and I'—each show has broken new ground."

Van Loon cited as another invigorating trend the development of the American National Theatre & Academy. ANTA does not intend to bring the theatre to a community "on a silver platter," according to Van Loon, but hopes to correlate activities of grass-root theatres through chapters it is organizing in different states, and through such assistance as sending, when needed, professional directors and actors to spark a community production. "Only in this way can we establish an audience. The trouble is we don't have a theatre audience, theatre-trained, an audience in the habit of theatregoing."

## Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama).

Can-Can (MC)—Cy Feuer, Ernest H. Martin, prods.; Abe Burrows, dir.

Horses in Midstream (D)—Gilbert Miller, Donald Oenslager, prods.; Sir Cedric Hardwicke, dir.

Merchant of Venice (D)—N.Y.C. Drama Co., prods.; Albert Marre, dir.; Luther Adler, Margaret Phillips, Phillip Bournet, stars.

## Yale Drama, Music Depts.

### Combine for Colorful

### 2-Opera Presentation

New Haven, Feb. 21.

A "first" of almost anything in the theatre field is usually interesting just because it is a first. When the element of quality is added to curiosity, the overall result is apt to be especially interesting. That's true of the Yale Opera Project—the first time the Yale School of Music and Dept. of Drama have pooled their talents in a theatrical production.

At two-year intervals, the Yale drama faculty personnel puts its best foot forward in a presentation designed and supervised by that group. This year's offering, produced in cooperation with Yale Music School personnel, is a pair of operas, a curtain-raiser titled "Comedy on the Bridge" and a lengthier opus tagged "Dido and Aeneas."

Productions are particularly colorful from a technical standpoint. Sets, costumes and lighting combine for standout visual effects. Top vocal contributions come from guest artists Jacquelynne Moody ("Comedy") and Heidi Krall ("Dido"). Roland Kostus adds a good comedy touch to the curtain-raiser and Martha Jean Hakes offers an excellent singing touch in the main opera. Latter piece also includes effective terping.

Overall credits for the project include: stage direction Elmer Nagy; musical direction, Arthur Frantz; settings, Donald Oenslager; costumes, Frank Bevan; lighting, Stanley McCandless; choreography, Patricia Harris and Joan Fischer; instrumentals, Yale Opera Orchestra; general supervision, Boyd Smith and Marshall Bartholomew.

Bone.

### 'Camera' Neat \$21,400

### In Columbus, Indpls.

Columbus, Feb. 24.

"I Am a Camera" clicked here with \$11,400 in four performances at the Hartman (19-21) with a \$3.75 top. Julie Harris starrer was a sell-out Friday and Saturday.

Earlier in the week, at the Mutat, Indianapolis, in four showings (16-18), show grossed almost \$10,000, giving it \$21,400 for the week.

## 2d Annual Brandeis U.

### Festival Set for June

Waltham, Mass., Feb. 24.

Second annual Brandeis Festival of Creative Arts will be held on the campus here week of June 14. Conductor-composer Leonard Bernstein, Brandeis Professor of Music, will again direct the fest.

Festival will include ballet, opera, theatre, music, film, poetry and painting. Last year's fest included preems of Bernstein and Blitzstein works.

## Current Stock Bills

(Feb. 23-Mar. 8)

Bell, Book and Candle—Bahama Playhouse, Nassau, B.W.I. (23-28). Death of a Salesman—Arena, Rochester (23-7).

Fledermaus—Paper Mill Playhouse, Millburn, N. J. (23-8). Lend an Ear—Palm Beach (Fla.) Playhouse (23-8).

Room Service (Mischa Auer)—Arena, Memphis (24-29). See How They Run—Dobbs Ferry, N. Y. (23-27).

### 'Belts' 14G, Mont'l

Montreal, Feb. 24.

"Fasten Your Belts" managed a near \$14,000 at Her Majesty's last week, with the 1,792-seater scaled to \$3.38. General panning by Jewish and several theatre nights via Jewish charities cut overall returns. "Fourposter" is due at Her Majesty's March 2. Return of "Good Night Ladies" is inked for April.

## Plays on B'way

Continued from page 55

### Maggie

make a satisfying musical, and "Maggie," which Franklin Gilbert and John Fearnley have brought to Broadway, is depressing evidence of the fact.

Probably no presentation of the James M. Barrie play with a captivating actress in the role of Maggie could be entirely ineffective. At any rate, with the bright and winning British actress-singer Betty Paul making her U.S. debut in the part, this version comes to life whenever the inert music gets out of the way of the sentimental but perceptive story.

But although the Hugh Thomas book clings closely to the Barrie play, frequently using portions of the original dialog, the tuneless score and awkwardly affected lyrics, plus the clumsy dancing and musical direction, transform an infectious comedy into a lugubrious musical drama. Somehow, the show seems all sore thumbs.

The imitative, pointless choreography by June Graham amounts to a series of animated stage waits, and although the book staging (Michael Gordon was succeeded on the assignment by co-producer Fearnley during the tryout) is competent, the direction of the musical numbers is stilted. Raoul Pene duBois' scenery looks fancy but not particularly attractive, but his period costumes are agreeable.

As indicated, Miss Paul is stand-out in the title part. Keith Andes is properly dour as the pompous John Shand. But Odette Myrtil, who succeeded Irene Bordoni as costar during the tryout tour, is somewhat arch as Maggie's observant friend, and she apparently hasn't had time to key her style of playing to the others.

Of the featured players, Celia Lipton is suitably decorative as the shallow menace, Lady Sybil; Frank Maxwell is plausible as Maggie's canny brother; Bramwell Fletcher is acceptable as her cautious father; James Broderick is plausible as the empty-headed brother, and John Hoyt gives a caricature performance as the British cabinet minister. Dancers Alicia Krug, Kathryn Lee and Marc Platt are attractive, subject to the inane numbers at their disposal.

Incidentally, the "Maggie" premiere was marked by unusual backstage bungling, with obviously flubbed cues and mismanaged effects, almost as if the stagehands were trying to get into the act.

Hobe.

(Closed Saturday (21) after five performances.)

## Plays Out of Town

Continued from page 55

### I Found April

Bennett, and Marjorie Peterson, an old flame from Baragrey school-days, either hasn't latched onto the thing yet, or is a victim of casting.

The Robert O'Hearn single interior of a New York apartment with skyline terrace is functional and tasteful, and Klaus Holm has lighted the set with efficient comfort.

Harl.

### Hay Fever

Phoenix, Feb. 16.

Ann Lee-Richard Charlton production of comedy in three acts by Noel Coward. Stars Miriam Hopkins. Directed by Lester Vail. Setting by William Roberts. At Sombro Playhouse, Phoenix, Feb. 16, '53; \$3.60 top.

Sorel Bliss ..... Dolores Mann  
Simon Bliss ..... Robert Chapman  
Clara ..... Cora Witherspoon  
Judith Bliss ..... Miriam Hopkins  
David Bliss ..... Wilton Graff  
Sandy Tyrrell ..... George Nader  
Myra Arundel ..... Ann Lee  
Richard Greatham ..... William Ching  
Jackie Coryton ..... Jacques Mercer

"Hay Fever." Noel Coward's venerable comedy of manners, is a fairly amusing offering; but it's a tossup whether the 1925 vehicle will hold up during the road tour planned by Miriam Hopkins, who stars in the piece. The Coast may go for it via a limited run, but if Miss Hopkins brings "Hay Fever" to New York (and she's toying with the idea) it's better than even money that Broadway will break out with an allergic reaction.

Play, a strawhat hardy perennial

that first regaled audiences, in the flask and flapper era, as a frothy conversation piece, concerns eight assorted characters who are thrown together for a harried weekend in a Connecticut chateau presided over by a retired actress (Miriam Hopkins).

Production gets its spark from the amour intrigues of the actress, her family and her guests, all of whom are well fortified with Coward dialog.

"Hay Fever" is a tour de force for Miss Hopkins, who makes the most of a central role that runs the thespic gamut. Other members of the cast hold up as well as can be expected.

There'll be some new casting when the play moves on, with filins needed for roles played here by Sombro co-producer Ann Lee and Jacques Mercer (Miss America of 1949). Former, by the way, proves herself as capable on stage as she is in the front office.

Lester Vail's direction is smoothly paced, and William Roberts' living room set is contrived with imagination and good taste. Jona.

## Crix Burn

Continued from page 2

back the "Misalliance" review," he explains. He added that in case of conflict he had intended to cover the regular opening of the Shaw play and send a second-stringer to "Maggie," but had changed his mind when he was invited to the preview of the former show.

Walter Kerr, of the Herald Tribune, says he regards such decisions as policy matters and will therefore be guided by the sheet's editors. In the case of last week's incident, he heard Tuesday night at the City Center that the Mirror notice would be published Wednesday, and notified the HT editor to that effect.

## New Casey Comedy Set

### For Theatre '53 Preem

Dallas, Feb. 24.

Theatre '53 here will stage "Late Love," new comedy by Rosemary Casey, opening Monday (2) for three weeks. Vehicle replaces A.B. Shiffrin's "Time Is the Fire," postponed on the arena theatre's agenda for further revisions by the author.

Ramsey Burch will direct the Casey comedy, fifth new script selected by Margo Jones for production here. Miss Casey authored "The Velvet Glove," produced and directed by Guthrie McClintic in N.Y. in '49, starring Grace George. Play won the 1949-50 Christopher Award.

## Greco \$10,200, Balto

Baltimore, Feb. 24.

Jose Greco and his dance troupe, in a return visit to Ford's, grossed a fair \$10,200 here last week. Troupe built to good weekend trade.

"I Am a Camera," current as the seventh and final attraction on the ATS-Guild subscription list, opened last night (23).

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## Literati

### N.Y. Newsmen's Immunity

A bill amending the penal law to make a newsmen for a paper, press service, syndicate, periodical, radio or television station, or network, immune from the requirement of disclosing "in any court of the state of New York the source of any information obtained in such capacity, unless in the opinion of the court such disclosure is necessary in the interests of national security or to avoid the concealment of crime," has been introduced in Albany by N.Y. State Sen. Seymour Halpern and Assemblyman Samuel Rabin, Republicans of Nassau and Kings counties, respectively. It would take effect immediately.

Various measures to protect the confidential information of newsmen have been introduced in recent years, but none has passed.

### Paperback Censorship

Legitimate paperback book publishers are concerned by a wave of censorship which threatens to sweep the country from Youngtown, O., to Brooklyn where, on two fronts, for instance, the local police chief and church authorities respectively, have set themselves up as arbiters of what is "proper reading for young people." The 25-35-50c price of the paperback reprints is the common denominator to protect the "children" patronizing neighborhood drugstores, candy-newspaper stores, and the like. The fact that the reprints include such accepted literary lights as Erskine Caldwell, Sigmund Freud, William Faulkner, Budd Schulberg, Irwin Shaw, Richard Wright, Willard Motley, John Steinbeck, et al., seems to be beside the point.

The Youngstown local police chief is particularly vociferous over the "lurid" covers, and sweepingly indicts all contents, regardless of stature. He has been urging the National Assn. of Police Chiefs and Federation of Women's Clubs of America to "consult" local book wholesalers. In effect, say the reprint publishers of the legitimate writings, this "would reduce all literature to the 12-year-old level," just because youngsters are "exposed" to certain other reprints which are palpably designed to shock, either via cleavage or other s.a. covers, or jacket blurbs of like calibre.

Legitimate reprint publishers, whose large byproduct income derives from these pocket-size editions, concede there may be certain houses overstepping the bounds, but find themselves unable to self-police or self-regulate. But above all, the principle of "freedom of the press and freedom of expression" crops up as a major issue in coercive methods of this nature. The Brooklyn parish's technique is to call on the neighborhood stationer and newstand and issue a "certificate of cooperation" with the "decent literature committee" of the church. The nabe newsdealer has little choice but to "cooperate" in light of the local level cohesiveness.

### Triangle Gets TV Forecast

Walter Annenberg's Triangle Publications gobbled up another TV fan magazine last Friday (20), with closing of a deal for Chicago's TV Forecast. Takeover date is Feb. 27, pending audit.

TV Forecast, which under the two-year editorship of Marty O'Shaughnessy went from 165,000 to 275,000 net paid circulation, becomes Annenberg's third TV fan magazine purchase. Others were N.Y.'s TV Guide and Philadelphia's TV Digest, with Annenberg planning a national TV fan mag, under name of TV Guide. Target date for first issue of the combined mag is April 1.

Chi deal was set up by Forecast's four owner-partners and Triangle's biz manager Roger Clipp, attorneys Joe First and Fred Chait, and comptroller Charles Andrews, who came over from Philly.

### More Show Biz Books

"The Story of the Oliviers" (Sir Laurence and Vivien Leigh) by Felix Barker, drama and film critic on the London Evening News, is due via Lippincott in May. "The Stage Manager's Handbook," by Bert Gruber, is also due the same month, via Harpers, and still another source book of stagecraft, "Directing the Play," will be published in May by Bobbs-Merrill, edited with an illustrated history of directing by Toby Cole and Helen Krlich Chinyov. Manual includes pieces by David Belasco, Gordon Craig, Elia Kazan, Andre Antoine, Jacques Copeau, Arthur Hopkins, Konstantin Stanislavsky,

Max Reinhardt, Tyrone Guthrie and 14 others.

Also in the show biz idiom, (the late) Alva Johnston's "The Legendary Mizners," which ran serially in The New Yorker, will be published in March by Farrar, Straus & Young. Another serialization, the 8-part currently in the Sat-evepost on Bing Crosby, "Call Me Lucky," will be published in May by Simon & Schuster. This is the crooner's autobiog as told to Pete Martin, entertainment editor of SEP.

### Ad Pubservice Awards

First of an annual series of awards for "distinguished examples of institutional advertising in the public interest" is given in the Feb. 28 Saturday Review. Awards go to 27 corporations, with John Hancock Mutual Life Ins. Co. and Ford Motor Co. at the top.

Ad agencies which prepared the winning campaigns are also listed.

### Hatch's One-Shot

Robert Hatch, former film critic for the New Republic mag and now an editor with Scientific American, did a one-shot review for the Nation mag on the short-lived Broadway legiter, "The Emperor's Clothes," filling in for the new regular critic Harold Clurman, who had staged the play. Hatch also is an on-and-off contributor to the Reporter mag's film department.

In addition to signing Clurman, the Nation has just added literary critic Maxwell Geismar as contributing editor.

### S. Jay Kaufman's Book

S. Jay Kaufman, generally credited with being "the first Broadway columnist" (on the old N.Y. Mail & Globe) has written a book, "How to Arrange a Public Function," which David McKay will publish next month. Same pub also issuing "Freelance Writing for a Living," by Paul W. Kearney, himself a successful freelance.

### Flack Turns Editor

Elizabeth Bragdon, pub chief for Bobbs-Merrill, has edited an anthology, "Women Today," which her firm is publishing, including pieces by I.A.R. Wylie, Margaret Mead, Zelda Popkin, Lynn White, Jr., Agnes Rogers, Evelyn Ardis Whitman, Bess Furman, Isa Kapp, Dorcas Campbell, Diana Trilling, Merle Miller, Lloyd Morris, Worth Tuttle Hedeen, Charlotte Muret, Jessamyn West, Katharine Simmonds, Evelyn Eaton, Dr. Edward Strecker, Page Huideloper Dougherty, W. H. Auden, Margaret Culkin Banning, Abraham Myerson, Russell Lynes.

### Dick Josephs' Hegira

Dick Josephs, Esquire travel editor, left Tokyo recently for Hong Kong with his world-tour party of 10, after a week's o.o. of Japan. Party includes Mrs. Henry J. Rosenblatt, wife of the show biz lawyer.

Itinerary also includes Bangkok, Angkor Wat (this will be first conducted tour to visit the Vat since before war), two weeks in Java and Bali, Singapore, Calcutta, a trip to Djayralia to take a peep at Everest, Benares, Delhi, Bombay, Cairo, Athens, Rome and Naples.

Josephs will leave the party at Naples. Editor will continue on to France, where he will gather material for another article on that country. Josephs is on a triple mission this trip. In addition to guiding this trip, he is preparing two Esquire articles—one on France, another on Japan—and is also gathering material for a book of travel anecdotes to be entitled "Outward Bound and Gagged," which Doubleday will publish.

### Riviera 'Book Preems'

In a two-pronged publicity scheme designed to boost Italian book sales and interest in local tourist facilities during lagging months, pressagents for the Riviera town of San Remo have cooked up "book premiere." Bi-monthly, at the San Remo Casino, the country's top editors will take turns in presenting their newest publications.

Event will bring together top critics, authors and editors for a concerted drive to boost sales, and will include a presentation by the author of his thoughts concerning his work, brief reviews by critics present, etc. Initial preem, held last week, introed Massimo Bontempelli's new tome, "L'Amante Fedele" ("The Faithful Lover"), published by Arnoldo Mondadori.

### Longhair Biz Lowdown

Cecil Smith's "Worlds of Music" (Lippincott, \$5) is an intriguing, important book—a complete, critical "inside stuff" tome on the work-

ings of the longhair world. Some readers may find the discussions of the biz side of longhair a little too tradey, but most will get a fascinating, authoritative and mostly unbiased view of the widely-ramified field.

Smith, former editor of Musical America, discusses at great length such topics as the concert bureaus and the men who run them; the organized audience movement; the concert artist; N.Y. musical world (Met, City Center, Philharmonic, etc.); musical world outside N.Y.; opera, orchestras, composers, the dance, electronics and educational worlds.

Smith knows his stuff and treats it interestingly, clearly and provocatively. Some of his suggestions for the bettering of young talent's lot, for increase of music in various cities and improvement in music conditions generally, are very apt and valuable. Bron.

### V-Girls and the Literati

The current Mickey Jelke-Pat Ward Circus is regarded in book circles as a fortuitous trailer for Polly Adler's memoirs, "A House Is Not a Home," which Rinehart is bringing out soon.

Two femme agents have been making the publishers' rounds with "books" by Miss Ward and Erica Steel.

### CHATTER

Alvin Dann named publicity director for Collier's. He succeeds Seth Moseley.

Eugene Ormandy and the Philadelphia Orchestra get cover story on March 2 Newsweek.

Frank P. Lualdi promoted to circulation manager and promotion director of Pines Publications.

Polly and Mel (Garden City Books) Evans buying a 120-acre dairy farm near Ridgefield, Conn.

Al Friend (ex & Downing) now writing a column with show biz overtones for the Inwood News, Bronx.

F. Hugh Herbert is in Las Vegas to write the final chapters of his novel, "Loose Leaves From Ring Things."

Mrs. Samuel Goldwyn penned "I Like to Make Movies" for the April edition of Woman's Home Companion.

Lee Wagner and Harold Clemenco, TV Guide executives, arrived in Hollywood for a week of confabs with Martin Lewis, Coast rep.

Donald M. Early, with the Journal of Living since 1948, upped to executive editor. He formerly was associate editor at Greenberg, Inc. Helen Reilly, author of some 31 mystery novels, new national prez of Mystery Writers of America, Inc., succeeding George Harmon Cox.

Winthrop Palmer, executive editor of Dance News, left N.Y. last week for the Coast and Hawaii on a pleasure trip, to be gone till mid-March.

Charles Spence, formerly promotion manager for the San Francisco Call-Bulletin, joined the American Weekly as assistant circulation manager.

Hollywood Foreign Correspondents Assn. is bringing out a book titled "Souvenir," edited by Margor Dayan, to celebrate its 10th anniversary.

American Society of Magazine Photographers sponsoring a symposium on "Critics, Criticism and the Photographer" tonight (Wed.) at Hotel Vanderbilt, N.Y.

Dudley R. Rollison named manager of motion picture advertising of American Weekly; previously with Pedlar & Ryan, and prior to that an account executive with NBC.

Eunice Blake joining J. B. Lippincott April 1 as editor of Children's Books. For 15 years Miss Blake has been editor and manager of the Children's Books Department of Oxford University Press, New York.

Bobbs-Merrill is publishing Denton Whitson's "The Governor's Daughter" March 2. Novel has also been selected by the Peoples Book Club for its publication in May. Book was agented by Shirley Burke, with Ned Brown of MCA handling film rights.

American Newspapers Publishers Assn. reports that increased costs (newsprint, wages, etc.) forced 141 U.S. dailies in 25 states to increase single copy prices above 5c. Breakdown shows 45 of these 141 selling at 6c (embracing 13 states); 70 dailies in 16 states at 7c; and 28 newspapers in three states 10c daily.

Norman Cousins, Saturday Review editor, has his latest book, "Who Speaks For Man?" published by Macmillan. Tome, in two sections, "People and Places" and "Ideas and Decisions," is based on visits made by Cousins during the past seven years to Hiroshima, Japan; Korea, Berlin, Ceylon, India and Pakistan.

John Welden, recently with Carl Byoir in New York and formerly

## SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood.

Though it's generally agreed that nothing is as dead as a dead trouper, most of them, for corpses, show an amazing vitality when turned over to their biographers. This isn't to say that obits make livelier reading matter than the copy that normally lands on front pages, but it might be something for professors of journalism to explore.

Even books dealing with Hollywood, which seems to be the downbeat these days, do better than books not dealing with it. This is faint praise, of course, but it represents a change. In the old days, Hollywood was a most rewarding place for a publisher peddling his wares, but if he sent a writer out there to whip up a local product for the spring list, he invariably got a flop on his hands.

More money, I suspect, was lost by publishers trying to give the prestige of hard bindings and first editions to sidelights and personalities of the eighth lively art than oil operators lost on dry holes in a similar period. It got so, Forest Lawn's lowly planters of the dead were rubbing their hands every time a publisher signed an author in an attempt to break the Hollywood bogey.

The fact that mugs like me liked books about Hollywood meant nothing. I've always been a sucker for any book that remotely touched the hooves of the world's prized porkers. But that the general public shared the frailty is contrary to the bestseller records.

When Simon & Schuster brought out Terrye Ramsaye's \$10 tribute to the film biz in 1926, "A Million and One Nights," they didn't sell enough copies to cover the cover charge. They had made crossword puzzles pay off handsomely. They had debased philosophy into a household word and sold a \$5 story of same into a fortune for all concerned. But when it came to "A Million and One Nights" they found themselves stuck with 1,000,001 remainders.

Yet here they are, 27 years later, signing manuscripts written by passion-peddlers and doing extremely well with such memoirs. I liked Richard Brooks' "The Producer" as the best of these genre since Jim Tully's "Jarnegan." And now comes a book from one of those on the outer rim of Hollywood, a pressagent turned exhibitor, with more readable reminiscences than Willie Maugham's.

Arthur Mayer is "Merely Colossal," described as "the story of the movies from the long chase to the chaise longue," illustrated by Georgie Price (who could be our old Gus Edwards kid, but isn't) bats out a buoyant bit of prose for \$3.50. It even has an index, called by this comedian of the boxoffice "the cast of characters."

Of all the books written from the terminal end of the biz, and there have been several like Carrie Balaban's "Continuous Performance," Will Irwin's "The House That Shadows Built" and Messmore Kendall's "Never Let the Weather Interfere," Mayer's "Colossal" is by far the gayest and grooviest document that has come off the presses in a long time.

Every vintage gag of the industry is there right where it belongs, and there are some new ones. At least they're new to me, like Godsol's appraisal of a theatre property: "There is only one thing I understand about these balance sheets. The liabilities are good."

### Late Night Final

Some I have heard in slightly different versions, like Howard Dietz's bon mot on tardiness. Either Arthur Schwartz or Dietz told me this one, and as I remember it, Dietz at that time was coming into his office at 11, leaving for lunch at noon, making all appointments from 3 to 4 and blowing to work on a show from then to all hours of the night. L. B. Mayer, observing this routine, chided Dietz with, "You're leaving early," and Dietz replied, "Yes, but I came in late, you've got to remember that!" Arthur Mayer switches it and involves Nick Schenck, but my version sounds more logical since L. B. Mayer wasn't Dietz's superior in the east. But maybe Arthur Mayer has the right version. Either way, it's a funny line.

Even the Hollywood peepshows of S. J. Perelman, the Mark Twain of the Bronx, take on a livelier note than the rest of his ribald recapitulations of news trends. In "The Ill-Tempered Clavichord" (Simon & Schuster) he has several pieces that boot show biz over the goal for laughs. One, entitled "Chewies The Goat But Flicks Need Hypo," reports that the editors of VARIETY plan, by the simple expedient of changing three letters, to rechristen the paper Anxiety, a title, in Perelman's opinion, more suited to its contents these days.

"Every Wednesday of late," he writes, "skimming through VARIETY's grosses and film chatter, I have run into palpitations and anguish not normally aired outside the American Journal of Orthopsychiatry. To judge by these bedside reports, the film business is in extremis; bats and mice are daily replacing audiences in theatres across the land, cobwebs are forming on ushers, and exhibitors, hysterically accusing television, politics, substandard product and even sunspots, have succumbed to panic. The most Talmudic reasons have been adduced to explain the decline in boxoffice, and it was inevitable some Hawkshaw would try to pin the rap on the old whipping boy, the human stomach."

This is Perelman proving that if he had to get down to brass tacks he could make his points as sharp as we have to all the time. Not one to let a thing like this die on his busy hands, Perelman writes a picture script for the munch-crunch set. His characters travel from Mayfair to the Sahara and somehow end in the South Seas, but whenever the opportunity presents itself to make a pitch for the exhibits' byproducts he has the characters do it.

One of Lady Beltravers' guests, eyeing through her lorgnet a side-table that Romanoff's could not match, says: "Bless me, Monica, what a toothsome collation!"

"Thank you, Baroness," Lady Beltravers replies. "And, Speaking of matters edible, the fans watching this need not fall prey to the green-eyed monster, for adjacent to their chairs they will lamp a pleasing selection of mint drops, chocolate creams and candied apples to beguile themselves stomach-wise."

Perelman explained in a further aside that he was not writing dialog for his cruncher, "just spitballing to indicate how smoothly the pitch blends with the action."

Later Sandra Thrale (Greer Garson), the second most elusive jewel thief in the British Empire, is chided by her father for not eating her speckled trout in a mountain retreat.

"They are scrumptious, Daddy," she says, "but you'll never know bliss till you tackle Frosticles, the jet-powered icecream sensation." Naturally her father wants to know where he could get such a tasty confection, but before Sandra can enlighten him, candy-butchers, who know a cue better than they know a billiard table, come down the aisles shouting, "Frosticles, Frosticles!"

In 3-D, with Sandra's frigid glucose projected right into the audience, I can see that a picture like this would do wonders for the b.o.

I had hoped to show a little of "The Fabulous Fanny," by Norman Katkov, as another contribution from Hollywood to the gaiety of letters, but I've reached the end of my line and those axmen on VARIETY's copy desk wouldn't let me run over if I had a surefire invention for making top-grossing westerns out of cactus plants.

Director of public relations for the N.Y. U-Bellevue Medical Center, has been named to a similar post at Rensselaer Polytechnic Institute, Troy, N.Y. Welden succeeds Richard N. Schmelzer.

Louis Biancolli and Robert Baggar, music critic of the N.Y. World-Telegram, have revised for a third time their "Victor Book of

Operas," first published in 1912, for Simon & Schuster publication in March. S&S also bringing out the Prix de Monaco novel, a current French bestseller, "The Mountain," by Henri Troyat, and another novel from the French, "The Colors of the Day" by Re-main Gary, translated by Stephen Becker.



## Broadway

Arthur Kober, back from Rome, working on a new play.

Samuel Goldwyn is L.A. to N.Y. next week for six weeks.

Oscar Doob, Loew's Theatres exec, back from Florida vacation.

The Jack Silvermans' 40th anni; he's the boniface of Old Romanian, lower East Side niter.

Arthur B. Krim, United Artists president, returns Tuesday (3) from Coast huddles with indie producers.

Harry Zelzer, Chicago impresario, in N.Y. all last week, packing concert artists for next season.

Victor Moore, who was 76 yesterday (Tues.), being birthday-partied at Sardi's at noon today (Wed.).

Leslie Caron due in Sunday (1) for interviews and personals in connection with preem of Metro's "Lili."

Paul White, just resigned prez of PSI-TV, beachcombing in Bermuda until announcing his new connection.

Hazel Scott and her husband, Congressman Adam Clayton Powell, fly to Paris this week but are due back March 8.

Charles B. Moss, head of the B.S. Moss Corp., back to his N.Y. office after three-week business trip to the Coast.

Mort Spring, first v.p. of Loew's International, back from a visit of the company's studios and a tour of far eastern branches.

Tomorrow (Thurs.) is a double-feature celebration for Billy Reed, who marks his 30th anni in show biz and the 6th anni of his Little Club.

Director-writer Billy Wilder is partnered with Charles K. Feldman in "The Seven Year Itch" play purchase, which Irving P. Lazar agented.

Richard W. Altschuler, prez of Republic Pictures International Corp., planned to Europe Friday (20) for a four-week survey of the continental market.

Vera and Nate Blumberg coming east especially for the Friars' dinner to Bob Hope at invitation of Jesse Block (& Eve Sully), who is general chairman of the fete.

Fred Schwartz, Century Circuit prexy, back in N.Y. after Coast huddles with Lester Cowan on Cema Productions' "Main Street to Broadway." He's partnered in Cinema.

James Sauter, president of USO-Camp Shows, has been named chairman of the legit theatres division of the 1953 funds drive of the New York chapter, American Red Cross.

Norman Reader, pub-ad head of French Tourist Office, to Chi, Frisco, L.A., Houston and Dallas. Also set another Texas Week on French Riviera, July 4-12.

Greer Garson planes from the Coast to Boston tomorrow (Thurs.) to help kick off local Red Cross drive. Heading the campaign in that area is William A. Parker, member of the Loew's-M-G board.

Adolph Zukor, Paramount board chairman, returns to New York today (Wed.) after spending the last couple of months at the studio. His future sked includes a trek to Europe in the fall.

The first annual "Mike & Screen" Awards Dinner of the Radio-Newsreel-Television Working Press Assn. will be held at the Hotel Waldorf-Astoria, N.Y., May 27. Proceeds will go to the Damon Runyon cancer fund.

Claude C. Philippe, known as "Philippe of the Waldorf" and successor to the late "Oscar of the Waldorf," was made a veepee of the Waldorf-Astoria Corp. last week. Also elevated to v.p. status were Edwin K. Hastings and Ford M. Thudson.

Barney Balaban, Paramount Pictures prez, will serve as honorary chairman of the 1953 Joint Defense Appeal. JDA is seeking to raise \$5,000,000 to finance the activities of the American Jewish Committee and the Anti-Defamation League of B'nai B'rith.

Dana Andrews, co-star of Paramount's Ceylon locationer, "Elephant Walk," and featured player Mylee Haulani planned to the Coast over the weekend enroute home from their overseas stint. Pair was accompanied by art director Franz Bachelin.

Emmerich Kalman, Viennese operetta composer currently living in Paris, has been promoted by the French government from Chevalier to Officer of the Legion of Honor as "a token of gratitude for the eminent services rendered to the cultural relations between France and the U.S."

Doris Barry, sister and personal manager of British ballerina Alicia Markova, sailed for England last Thursday (19) to finalize details for the dancer's London appearances during the Coronation. Miss Markova was parted by Hermitage House and Kamin's last Thursday, publication day of her biog, "Alicia Markova," by Anton Dolin.

"The trouble with you show

folks is that you always seem to be looking for special privileges," said Chief Magistrate John M. Murtagh, as he imposed a \$1,450 fine last Wednesday (18) in N.Y. Traffic Court on Lewis Bullock of Kalamazoo, Mich., conductor of the American Male Chorus, for failure to answer 29 traffic summonses accumulated over the past four years.

## Paris

Grand Guignol is reviving 30-year old "The Bat."

"Dazzling Hour," legit hit, getting some U.S. offers.

Large screen TV expected to be unveiled here in June.

Mouloudji, niter singer, off on Belgium tour after sock stint at Carroll's.

Raf Vallone here for his role in the new Marcel Carne pic, "Therese Raquin."

Rene Clair getting the Grand Prix Du Cinema Français for his film, "Belles De Nuit."

Gerard Philippe reading "Lorenzaccio" for Theatre National Populaire production at Palais de Chaillot Feb. 28.

Jean-Pierre Gredy doing "Pal Joey" adaptation solo. Plan had been for Gredy to work on Paris version with Jacques Deval.

Anatole Litvak pic, now shooting here with Kirk Douglas, tentatively called "Somewhere In The World," but looking for new title.

Ballets De Bali getting top crux here with top tab sales for the short 11-day stint at the Marigny Theatre which terminates Feb. 25.

"That's Life" ("C'est La Vie") is title of new Jacques Deval script which goes into rehearsal with Valentine Tessier in lead role at Renaissance.

Jean Marais out of Comedie-Francaise Co. with farewell performance of "Britannicus." Pic commitments hold actor from legit until next season when he forms troupe of his own.

## Chicago

Tommy Lyman in city to attend funeral of his father.

Spike Jones does two days at the Opera House Feb. 27-28.

Kermit Bloomgarden in for the opening of "The Shrike" Monday (23).

George Murphy in for the installation of Variety Club officers last week.

Mrs. Van Heffin in to visit with hubby for six weeks during run of "Shrike."

Manos Spiropoulos, Greek film star, in town showing "Black Earth" his latest production.

Bob Taplinger got Hotel Sherman publicity account and he's trying to find man for Chi office.

## Madrid

By Geeno Garr

Carmen Amaya Co., back from France, started provincial tour.

J. Viros Moyes, film attorney, made a director of Warner Bros. Spanish company.

Hotel Crillon niter has songstress Trini Alonso and Italian comedian Gustavo Re.

"Je l'Amai Trop," by J. Guillon, starring Isabel Garcez, the new hit of Teatro Infanta Isabel.

Works of Ted Shawn and American composer Mary Campbell and Walter Newman on program of dance recitals given by Filippineo dancer Manuel Rosado.

Cuban songstress Maria de Los Angeles Santana, starring since December in "Conquistame" at Teatro Madrid, will continue with same play until the spring.

Group of French girls, called "Ballet Charles Capel," and directed by Spanish choreographer Jose Atienza, will bow at the Teatro Zarzuela late this month.

"The Angel's Kitchen," farce comedy by Parisian author Albert Husson (translated by Jose L. Alonso), starring Luis Prendes and Mayrata O'Wisiedo, doing well at Teatro Beatriz.

## Washington

By Florence S. Lowe

Gene Autry due March 1 for a one-day appearance at Ulline Arena.

Dagmar highlighted annual Front Page Ball of Washington Newspaper Guild last Friday (20).

Violinist Heifetz due in March 1 for Constitution Hall concert under aegis of Patrick Hayes' American U. series.

Loew staffers Alan Zee, Jack Foxe and Bill Riding working with civic leaders on town's annual Cherry Blossom Festival April 9-12.

British actor Emlay Williams skedded for three performances of his Charles Dickens readings under aegis of Smith College alumnae next week.

## London

A vintage Harold Lloyd pic, "Grandma's Boy," is to be featured at the South Bank National Theatre next week.

Mel Dinelli and Hermione Gingold collaborating on a new play, "Abracadabra," in which she intends to play the lead.

Alan Ladd due back from Switzerland soon to take up starring role in his second Columbia British production, "Hell Below Zero."

Queen Elizabeth II conferred title of Commander of the Order of the British Empire on William Primrose, violinist, in London yesterday (Tues.).

Gene Tierney inked by J. Arthur Rank Organization to co-star with Leo Genn in "A Day's Mischief." Antony Darnborough will produce at Pinewood.

Having delayed his return by a week, Forrest Tucker sailed last Wednesday. He has been filming here in the Wilcox-Republic production, "Laughing Anne."

Anna Neagle, star of Tom Arnold's "Happy and Glorious," on a short Riviera vacation between the end of the provincial tour and West End opening at the Palace Saturday (28).

Big Republic contingent came in from Hollywood last week. Prexy Herbert J. Yates arrived Monday with his wife, and accompanied by Bill Saal. He was preceded by Richard Altschuler.

Frank Sinatra handed over a citation to Jean Caron at a Variety Club luncheon, declaring her the musical comedy discovery of 1952. She is currently starring in "Love From Judy."

## Miami Beach

By Lary Solloway

Peter Lind Hayes and Mary Healy opened at the Clover Club Feb. 23.

George Tyson's "Holiday On Ice" at Coral Gables Coliseum for eight-day run.

Jacques Peals, husband of Edith Piaf, opened in cafe of Biltmore Terrace hotel.

Film producer-writer Polan Banks house guesting with the Brohr Dahlbergs.

Milton Berl made special trip here to emcee annual Police and Firemen's benefit.

"Tumulttime," new edition of "Bagels and Yox," doing healthy biz at Variety theatre.

Alan Gale floored by flu, with Phil Foster, Joe E. Lewis, and Myron Cohen filling in for him.

At Varadero Beach (Cuba) are columnists Hy Gardner, Danton Walker and N.Y. Mirror's Ken McCaleb.

Lena Horne, who closed at Clover Club Sunday (22), cocktail-partied by Dorothy Dey, wife of impressionist Dean Murphy.

Walter Winchell planned to Key West Naval station for show which featured Yagabonds, Condos and Brandow, Elissa Jayne and Frank Linaloe orch.

Joining the show biz colony at the Lord Tarlton this week are comedians Sid Caesar, Jack Carter, Paul Winchell, plus Boston "Pops" orch maestro Arthur Fiedler.

## Rome

By R. F. Hawkins

Sergiu Calibidache directing series of concerts at the Argentina.

George Sanders to Naples to start shooting new Roberto Rossellini pic.

Jules Romain's "Knock" playing both legit version, at the Satiri and on the screen, first-run at the Corso.

Anna Magnani considering a return to the musical revue stage in the fall, first since her appearance with Toto in a musical during last days of war.

Gina Lollobrigida being rushed through last scenes of Errol Flynn's "Teacher of Don Juan" so she can start John Huston's "Beat the Devil," with Jennifer Jones and Humphrey Bogart.

John Ford flew in from African "Mogambo" location for a week's rest. Director feted at official reception in Cinecitta Studios, presented with scroll for Venice prize-winner "Quiet Man" by government pic officials.

## Pittsburgh

By Hal V. Cohen

Johnny Harris home from "Ice Capades" coast meeting.

Sol Bragin, WB's chief buyer, off for his annual Miami Beach siesta.

Pitt Players preparing "Billy Budd" for a mid-March production.

Eddie Bracken has his miniature musical, "What's New," at the Vogue Terrace this week.

Local actor Bill Thunhurst has

quit "South Pacific" on Broadway after more than two years.

Bob Parks home after two-year stretch in Europe as a civilian consultant on Air Force entertainment.

Marcelle Feiner, Orrin Redfield, Alma Lind and Bill Putch heading cast of Playhouse's next "The Royal Family."

Joe Shea, who was around earlier this season ahead of "Mister Roberts," is back drum-beating "Male Animal."

Casey Stine, former Carnegie Tech dramat, working on Pennsylvania Governor Fine's Prison Investigating Committee.

## Omaha

By Glenn Trump

Mimic Macs, after tour of western Nebraska, into Angelo's Thursday (19).

Harlem Globetrotters basketball team did capacity biz in Scotts-bluff, Nebr.

Ex-KOWH announcer Kermit Hansen joined Allen and Reynolds ad firm as an exec.

Ted Mack Amateur show signed to headline Burt County Fair in Tekamah Aug. 25-28.

Jolly Joe Martin bowed in with "Do-in' the Town," disk and review of local shows, in afternoon stint on WOW.

## Tokyo

By Richard H. Larsh

Charles Chaplin's "Limelight" scheduled for roadshow here at end of March.

Toho star Shirley Yamaguchi to make "Hoyo" ("The Embrace") under director Masahiro Makino.

E. F. Johnson, former assistant manager of Republic's Japanese office, slated to become manager for Allied Artists.

"Father's Little Dividend" (M-G) slated for release soon here following the smash biz racked up by "Father of Bride" (M-G), which broke all house records at the Piccadilly where it has been running since last Dec. 25.

## Portland, Ore.

Cooper Sisters head Clover Club show for second week.

Walter Hoffman, Paramount field man, in town on company's new product.

Stan Kenton Orch played a one niter at Jantzen Beach Ballroom last Saturday (21).

Tempest Storm has SRO sign out nightly for second week at Star Theatre. Patrons paying \$1.80 to see stripper.

Betty Hutton Show played four days at the Paramount last weekend (20-23). Miss Hutton had a big civic welcome and taped shows for 10 diskers in two hours. Show tours other big northwest cities.

## Vienna

By Emil W. Maass

Josefstadt intends to play Richard Strauss opera, "Rosen-Kavalier."

An American information center opened in Klagenfurt, Carinthia, British zone.

Josefstadt Theatre rehearsing Brazilian comedy, "Tomorrow It Will Be Different."

"April 2,000," government-made film, selected as one to be shown at Cannes Film Fete.

Ludwig Standl of Red White Red network introducing show incorporating talent scout idea.

Joe Glenn inked by state-owned Burghtheatre as director and dramatist will quit present job on Volkstheatre soon.

## Australia

By Eric Gorrick

"Moonlight Bay" (WB) surprisingly sock in this area.

United Artists will handle Aussie distribution of 3-D pic, "Bwana Devil."

Several Aussie shows are being readied for Korea tours next spring.

Doris Fritton spotting "Venus Observed" into Independent, North Sydney.

"Winterset" given revival airing at Mercury, Sydney, via indie management.

Metro reported on looksee for more Melbourne nabe houses to add to its chain.

Greater Union Theatres added another Sydney nabe at Campsie to "Acme-Odeon loop."

"Greatest Show" (Par) continues SRO in all Aussie keys. Film may become biggest grosser to play here.

Universal running a Daff Third of Century sales drive here with Herc McIntyre, Aussie chief in charge.

David N. Martin will bring "Folies Bergere" into Melbourne after Brisbane run, New Zealand tour follows.

## Hollywood

Ann Miller returned from Italy.

Adolph Zukor vacationing in Tucson.

Rita Hayworth bought a house in Brentwood.

Eddie Cantor vacationing in Palm Springs.

Jeanne Crain bedded with throat infection.

Nanette Fabray bought a home in Beverly Hills.

Steve Broidy named prexy of Temple Israel here.

Samuel Goldwyns in town after month in Palm Springs.

Vivien Leigh and Laurence Olivier blanked in from London.

Bob O'Donnell in from Texas to look over the 3-D situation.

Dick Powell on the mend after an emergency appendectomy.

Wild Bill Elliott will tour Japan with a rodeo show next Summer.

Joe Roll joined Milt Deutsch Agency to handle cafe bookings.

George Murphy to Oklahoma City to speak for the film industry.

Gordon MacRae fined \$110 by AGVA for a cuff appearance at Ciro's.

Jimmy Cagney bought a 450-acre ranch from Adrian and Janet Gaynor.

Adolph Zukor addressed monthly meeting of Motion Picture Industry Council.

Joseph Newman laid up with injuries sustained in an accident on his lemon ranch.

Mabel Walker Willebrandt renewed as legal counsel by the Screen Directors Guild of America.

Mishel S. Green will be presented with Annual Humanitarian Award by Hollywood Actors Council.

Dore Schary presented with a plaque by the American Legion of Texas for his documentary, "The Hoaxers."

Pat O'Brien spoke on "Americanism" at annual convention of the National Assn. of Secondary School Principals.

John Houseman drew a certificate of merit from the Southern California Motion Picture Council for producing "Bad and the Beautiful."

Samuel Goldwyn cited by the Federation of Women's Clubs for his "outstanding contributions to moral and cultural development of screen."

## Philadelphia

By Jerry Gaghan

Russian Inn, known to show biz folk, celebrated its 30th anni Monday (23).

Pep's Musical Bar is adding new room, to be known as Terrace Room, opening March 2.

Peter Hanley, after absence of two years, returned to his old spot at Celebrity Room, Feb. 23.

Latin Casino planning couple of double features—Dorothy Dandridge and Jackie Miles, week of April 2, and Joni James and Jack Carter, April 9.

Gov. John S. Fine, of Pennsylvania, and Mayor Joseph S. Clark, Jr., of Philadelphia, agreed to act as sponsors for second annual Tamiment Chamber Music Festival.

George A. Hamid guest speaker at Philadelphia Cafe Men's Assn. meeting Tuesday afternoon (24).

Lenny Salidor, Decca Records promotion man, transferred here from Baltimore.

## Scotland

By Gordon Irving

Beniamino Gigli set for one-night dates in Edinburgh and Dundee.

British Broadcasting Corp. in Scotland celebrating 30th anni March 6.

Doris Droy, Scot comedienne, making comeback in vaude season at Metropole, Glasgow, March 2.

George Taylor, new prexy of Scot branch of British Cinematograph Exhibits Assn., with George Gilchrist as veepee.

Jimmy Logan, Dave Willis, Annabelle Logan and other Scot artists to appear in televised cabaret from Central Hotel, Glasgow, March 4.

T. S. Eliot's new play, "The Confidential Clerk," now slated for Lyceum, Edinburgh, for two weeks opening Aug. 25, during Edinburgh International Festival.

## Memphis

By Matty Brescia

Jimmy Featherstone orch to Hotel Peabody's Skyway.

Bob Cross orch in for two weeks in Hotel Claridge's Balinese Room.

Kay Francis at the Arena in "Theatre" with Mischa Auer in this week in "Room Service."

Pencilled in by Arena g.m. Sam McCulloch are Patsy Kelly in "My Sister Eileen," March 3, and "The Women" with Arena cast, March 10.

# OBITUARIES

## VERNON STEVENS

Vernon Stevens, 60, Midwest head of Music Corp. of America's concert division, died in Chicago Feb. 16 after a long illness. He started as a song plugger in the early '20s and in 1924 went into business with Ted Fio Rito and Danny Russo at the Edgewater Beach Hotel, Chicago. He also was allied with the operation of station WEBH.

In 1927 Stevens went into partnership with Art With in Amusement Service Corp., which was strong competition to MCA during the period up to 1934, booking such bands as Kay Kyser and Isham Jones. He left the business then, selling life insurance until 1937 when he took over as Dave Rubinoff's personal manager and concert booker and stayed with the violinist until 1943 when he joined MCA.

Survived by his wife, Dorothy Young, who also does concert booking and theatrical publicity; a brother, Dick, head of the Chicago MCA small unit department, and a son and two grandchildren.

## ESTHER MULLIN

Mrs. Harry Pollock, known professionally as Esther Mullin, 43, prominent author and actress in children vehicles, died Feb. 20 in Cleveland after a lingering illness. Mrs. Pollock had been forced to give up her "Ladies Day" program on WGAR, although she maintained an active interest in her juvenile half-hour WGAR stanza, "Fairy Tale Theatre."

She had taught at Washburn College and the Beverly Hills Community Theatre, as well as having acted with the Edward Everett Horton Co. and the Chicago Art Repertory Co.

Survived by husband and two daughters.

## WILLIAM HAWKINS

William Waller Hawkins, 69, former chairman of the board of the Scripps-Howard newspapers, died Feb. 19 at his home in Miramar, Cal., of influenza. Hawkins, whose son William, Jr., is legit critic for the N.Y. World-Telegram and Sun, was also a former president of the United Press, succeeding Roy Howard, and later went into the Scripps-Howard org as editor-in-chief. He had retired as Scripps-Howard board chairman, Jan. 1.

Surviving, besides his son William, are his wife and two sons, all offspring resulting from a prior marriage.

## BELA BALLOG

Bela Ballog, 51, vaude and concert violinist, died in Chicago Feb. 22. Born in Youngstown, O., he came from a family of Austro-Hungarian gypsies, who had been musicians for generations. He traveled the Keith-Orpheum circuit for many years with an orchestra that included six brothers. He had been in semi-retirement in recent years.

Survived by his widow, who was a member of the band, six children, including two musicians, and five brothers, all musicians.

## WALTER W. ARMITAGE

Walter W. Armitage, 46, actor-playwright, died Feb. 22 in N. Y. after a brief illness. Born in South Africa, Armitage began his stage career there in 1926 in "Hit the Deck." In 1931 he had a role in the film "The Love of Habit" and that same year made his N. Y. bow in "Melo."

During 1940 he operated the County theatre, Suffern, N. Y. Armitage also wrote a number of scenarios and legit plays.

Wife and two sisters survive.

## THOMAS J. COURTNEY

Thomas J. Courtney, 54, for 20 years asst. manager and manager of the Casino Theatre, Halifax, N.S., and for several years a supervisor of Odeon chain theatres in the maritime provinces, died suddenly at Halifax, Feb. 14, of a heart attack. A photographer on the side, he had produced and shot a number of films on outdoor subjects, screening them, personally, in his theatres.

Survived by his widow and mother, both at Halifax.

## LOU M. GOLDBERG

Lou M. Goldberg, 59, former vaude agent and more recently a film house operator, died Feb. 16 in San Pedro, Cal., where he owned the Globe Theatre. In the heyday of vaude he was a Keith-Albee and Orpheum agent but later shifted to film exhibition and bought the Globe 13 years ago.

Surviving are his wife, two sons and a brother, Mort, theatre operator.

## THOMAS HEAPHY

Thomas Heaphy, 62, legit and radio actor, died Feb. 19 in N.Y. after a short illness.

He had produced and directed plays for church and religious groups in New York, and during World War II, went overseas with the U.S.O. His last legit show was "Happy Birthday." His last TV show, "The Tribute," filmed early in February.

Survived by his widow, a sister, and a nephew.

## FRED GODFREY

Fred Godfrey, 72, British songwriter, died Feb. 22 in London. Tunes written by him included "All the Nice Girls Love a Sailor," "Irish and Proud of It, Too," "Now I Have to Call Him Father" and "Who Were You Out With Last Night."

Godfrey also wrote "Take Me Back to Dear Old Blighty," which was a British hit during World War I.

## J. PAUL PERRINE

J. Paul Perrine, 70, vet actor and little theatre producer-director, died at his home in Connellsville, Pa., near Pittsburgh, Feb. 16. In recent years, Perrine had appeared in productions at the Pittsburgh Playhouse and district strawhats under name of Richard Foote.

Survived by wife, five children and three grandchildren.

## JOHN LAWRENCE MURPHY

John Lawrence Murphy, actor and dancer, died Feb. 21 in N.Y. Murphy had appeared in vaude at the old Broadway Theatre, N.Y., and toured a number of years ago in a revival of "Yip Yip Yaphank," put on in connection with "This Is the Army." He retired a few years ago.

A daughter, a brother and three sisters survive.

## GENE LESLIE

Leslie Eugene Halverson, 49, film actor, dancer and ice skater professionally known as Gene Leslie, died Feb. 20 in Los Angeles. Among the films he appeared in were "The Bells of St. Mary's," "The Gay Senorita," "Holiday in Mexico," "Duel in the Sun" and "The Spanish Main."

He appeared in ice shows with Sonja Henie.

## WILLIAM W. KERRIGAN

William Wallace Kerrigan, 73, former general manager of Universal Studios, died Feb. 20 in Hollywood. A twin of J. Warren Kerrigan, silent film star, he had been agent and general manager for Rudolph Valentino, William S. Hart, Mary Pickford and Douglas Fairbanks, Sr.

He served as g.m. for Universal from 1912 to 1914.

## RICHARD B. DONOVAN

Richard Butler Donovan, 50, orchestra leader, died in Keene, N. H., Feb. 14. Before organizing his own orchestra in Keene several years ago, he had played with various orchestras in Boston and Norwich, Conn.

He served in the New Hampshire Legislature during the 1945-46 session.

## JOSEPH AMEN

Joseph Amen, violinist with the Pittsburgh Symphony Orchestra, died in Pittsburgh Feb. 16. Before joining the symphony, he had played in pit orchestras at the old Nixon and Pitt theatres and later at the Negri Inn.

Survived by wife, son and three brothers, one of whom is Louis Amen, Pittsburgh pianist.

## SIDNEY GERNSBACK

Sidney Gernsbach, 77, former magazine editor, died Feb. 18 in Chicago. Formerly vicepres of Gernsbach Publications, Inc., of N.Y., he had been editor of Radio Review and Radio Listeners' Guide. He also had edited Call Book and Money Making.

A brother and two adopted children survive.

## CHAS. E. BULLOCH

Charles Edward Bulloch, 71, head of the still photography department at the Goldwyn Studios for 26 years, died Feb. 13 in Hollywood after a long siege of heart trouble.

Survived by his wife and a son, Malcolm, Paramount still photographer.

## HERBERT ERNEST BRIGHT

Herbert Ernest Bright, w.k. stage producer and director, died Feb. 6 at Birmingham, Eng. He had been with the Julian

Wylie management for 30 years, subsequently transferring to the Tom Arnold organization.

## LONNIE HICKS

Lonnie Hicks, 70, songwriter and arranger for Nat (King) Cole, died Feb. 20 in Los Angeles.

Death occurred after Hicks underwent surgery.

Henry N. Homeyer, 74, sheet music jobber, died Feb. 18 in Boston, following an operation. Establishing the company which bears his name in 1932, he built it into the largest, with most extensive catalog serving New England music dealers. Survived by wife, two sons, one of whom was associated with him in jobbing business, and a daughter.

J. J. Hegeman, 70, veteran theatre man, died Feb. 16 in Austin, Tex. He started in motion picture exhibition at Temple, Tex., in 1910. In 1915 he opened the old Queen Theatre in Austin. He was also with the Grand Opera House in Galveston.

Wife, 56, of Wallace Wathall, died Feb. 15 in Dallas. He's special homeoffice rep of National Screen Service there and brother of the late Henry B. Wathall, silent film actor.

C. J. Kremer, 68, Stanton, Neb., theatre owner, died Feb. 17 in Norfolk, Neb., after long illness. He completed 35 years in the film biz at Stanton last June. Survived by wife and two sons.

Frank Greenough, 49, orchestra leader, died Feb. 19 in Santa Barbara after a long illness. Former pianist in Grauman's Chinese Theatre, he later led the band in the Santa Barbara Biltmore.

Father of Norma Dundorf Woolsey, assistant traffic manager of WDTV in Pittsburgh, and father-in-law of Moe Woolsey, a director at that station, died at his home there Feb. 9 after a long illness.

Lt. Gen. Sir Sydney Lawford, 87, father of actor Peter Lawford, died Feb. 15 in Hollywood. In recent years he played bit roles in motion pictures. In addition to his son, his wife and a sister survive.

Dwight V. Hutchings, 73, owner of the Mission Inn, died Feb. 16 in Riverside, Cal. He was a former president of the Riverside Opera Assn.

August L. Fornasero, 63, violinist with station WOV, N. Y., for the past 12 years, died Feb. 21 in Trenton, N. J.

William S. Hogue, 54, radio advertising salesman, died in Paris, Tex., Feb. 17. He was associated with KPLT since May, 1951.

Mother of Ed Perkins, importer of classical dance sets and former Coast pressagent, died in Hollywood Feb. 17.

Martha Noemie Roussel, director of the Harlem Philharmonic Society of N. Y., died Feb. 21 in East Orange, N. J.

William J. O'Brien, 69, onetime vaudeville troupier, died of a heart attack Feb. 14 in Hollywood. Three sisters survive.

Joseph Viggiano, 93, for 60 years a vaudeville violinist, died in Chicago Feb. 18. Survived by nine children.

Maurice J. McShane, 69, retired stage manager, died in Chicago Feb. 19. Survived by a widow.

Father of Donn Tatum, director of television for ABC's western division, died Feb. 12 in Hollywood.

David Turner, 84, Lancashire exhibitor, died Jan. 31 in Fallowfield, England.

Mother, 58, of Vince Williams, WJZ, N. Y., disk jockey, died Jan. 24 in Beverly Hills.

Mrs. Dorothy McKim Alvarez, 52, wife of film producer Luis Alvarez, died Feb. 18 in Hollywood.

Mrs. Stella Cole, 67, former night club entertainer, died Feb. 15 in Los Angeles.

Rosita Mantilla, 73, partnered in vaude with Phil Seed, died in New York Feb. 13. Sister survives.

# Harem-Happy Hong Kong

Continued from page 2

customer, the Chinese mainland. Biz is bad among the foreigners and they confine their nightlife to private parties in the beautiful homes perched on the hills above the city which still retain their pre-slump splendor.

The teeming throngs of Chinese here provide a rather specialized audience with a taste for only certain types of western entertainment. This taste is childish, leaning toward the comic and the spectacular. Biggest grossers among recent touring attractions were the Harlem Globetrotters and an Ice Follies show. Helen Traubel flopped miserably. During the Christmas-New Year holidays, the Chinese packed the largest downtown theatre four times daily to see a revival of Disney's "Snow White." Other houses added three or four cartoon shorts. Other features in the city over the holidays included "Black Rose" (20th), "Untamed Frontier" (U), "Rainbow Round Shoulder" (Col), "Where's Charley" (WB), "Blackbeard Pirate" (RKO), and "Way of Gaucho" (20th).

## Nightclubs Depend on Tourists

Hong Kong's nightclubs would close down tomorrow if there were no more tourists, merchant seamen and British and American gobs in the city. Hong Kong Chinese stick to their own brand of niteries, which are mainly hangouts for the ubiquitous mah jong games which go on noisily all day and up to midnight, when indulgence in the game is forbidden by law because of the noise created by the shuffling of the ivory blocks. Some native clubs provide the equally noisy traditional Chinese theatre as entertainment. None has dance music nor western style floorshows.

Most popular of the western style clubs are the Skyroom and the Ritz, the former tastily decorated, with tiered tables around a huge dance floor and a view of the harbor from its third-floor location at North Point, a 20-minute drive from downtown Hong Kong. The Ritz, in the same locality, is not as large, more garishly decorated and with a smaller dance floor. Best dance music in town is provided by the Skyroom where Caesar Velasco batons an all-Filipino band. The Ritz band is also Filipino but not so good.

Both the Skyroom and the Ritz provide a sort of floorshow, consisting of two appearances a night by one act. At the Ritz during the holidays were St. Clair and Day, a dance team of mediocre ability billed as "dancers exquisite, direct from Radio City, New York." Their publicity also lists 11 films. Eddie Guzman led the band at the Ritz, featuring a Filipino thrush, Cora Ballecer.

Skyroom show offered the Darling Twins, teen-age Filipinos, with a repertoire of satirical dance routines done in a very polished manner. Kids show promise and should go well if ever given a nod by U.S. promoter.

Only other western style niterie is across island, the Lido at Repulse Bay. No show, but it has dancing to a small combo on a floor which overlooks beautiful bay. No cover or minimum at any of the clubs, not even on New Year's Eve, and tabs run low with good scotch going at less than \$1.

## Comely Chinese Taxi Dancers

Most popular with visiting sailors are the dance halls, which provide comely Chinese taxi dancers, every one of them a beauty, at about 20c. A dance. Largest of these halls are the Paramount, the Imperial and the Lido (not the Repulse Bay Lido). All offer big bands and vocalists, reasonably priced drinks served at tables in dimly lighted corners. Most taxi dancers are friendly and their company after the hall closes can usually be obtained easily.

Most popular eating places in Hong Kong are the Parisian Grill and Jimmie's Kitchen, both under the same ownership. Both have excellent European and American cooking in tastefully decorated dining rooms. The PG, as it is best known, provides background music by pianist Jack Geller, British musician long a resident here. Both places are located off Queens Road in the center of town.

## Paradise for Visiting Firemen

Hong Kong is a paradise for the visitor who travels on an expense account because entertainment tabs are so low compared to elsewhere. Furthermore, the sidewalks are rolled up early and the evening begins late so there are only a few

hours available for spending. No one goes to cocktails before 7:30 p.m., and dinner gets under way about 9 o'clock. Nightclubs open before 11 p.m. and close regularly before 2 a.m. Even on New Year's Eve the shutters were up by 2 o'clock. Only in private homes and at the opulent Correspondents' Club were festivities going on until the "wee" hours.

# Loew's \$4,000,000

Continued from page 1

when the pension plan becomes effective.

Loew's prexy, Nicholas M. Schenck, interrupted a Florida vacation to attend the board meeting. He returned south over the weekend. At the session, the board declared a regular 20c quarterly dividend payable March 31 to stockholders of record March 13.

## MARRIAGES

Betty Adams to Matt Burke, Las Vegas, Feb. 15. He's an actor.

Vivian J. Jackson to Sid Brenner, Hershey, Pa., Feb. 21. He's emcee of the WNHC-TV, New Haven, show, "TV Talent Auditions."

Joyce Ann Dawson to Harold Hanna, Pittsburgh, Feb. 14. Groom's the son of Ben Hanna, of 20th exchange staff in Pitt.

Harre Romanoff to James Spitalny, Boston, Feb. 17. Groom is former bandleader and niterie comic, now operating a Chicago employment agency, and is son of Maurice Spitalny, Pittsburgh maestro, and nephew of Phil Spitalny. Dec Hartford (nee Donna Higgins) to Howard Hawks, Hollywood, Feb. 20. Groom is a vet film director.

Gregg Sherwood to Horace E. Dodge, Palm Beach, Feb. 20. Bride is a showgirl.

Dorothy Jackson to Stanley Dymek, Brooklyn, N. Y., Feb. 14. Bride was formerly a Gae Foster Roxette; he's an ex-Roxy Theatre staffer with Eastern Airlines.

Paula Laurence to Charles Bowden, Danbury, Conn., Feb. 22. Bride is an actress; he's a legit producer and managing director of the New Parsons Theatre, Hartford, and Westport (Conn.) Country Playhouse.

Holly Titman to Jack Sebastian, New York, Feb. 21. Bride formerly was with NBC network; groom is in NBC press department.

Joann Kocher to Gifford Phillips, Los Angeles, Feb. 16. He's head of Tee-Vee Co., video packagers, and stations in Colorado.

Nancy Clark to George O'Hanlon, Quartzite, Ariz., Feb. 15. Both are film players.

Mitzie Seidel to Sammy Shore, Toledo, Feb. 8. Groom is a niterie comedian.

## BIRTHS

Mr. and Mrs. Jim Crow, son, Hollywood, Feb. 11. Father is story consultant at Columbia.

Mr. and Mrs. Vittorio Gasman, daughter, Hollywood, Feb. 14. Mother is actress Shelley Winters; father is an actor.

Mr. and Mrs. Jerry Wencker, son, Pittsburgh, Feb. 12. Mother is Lu Berry, Playhouse actress; father teaches drama at Pitt's College for Women.

Mr. and Mrs. James Gismond, son, Uniontown, Pa., Feb. 16. Father is sports director of station WMBS there.

Mr. and Mrs. Robert Wallace, daughter, Pittsburgh, Feb. 17. Mother is the former Bonnie Goodman, of KDKA staff.

Mr. and Mrs. Arthur Kramer, son, Hollywood, Feb. 15. Father is Columbia story editor.

Mr. and Mrs. Robert Reagan, daughter, Staten Island, Feb. 20. Mother is Eileen Farrell, concert soprano.

Mr. and Mrs. Jack Hope, daughter, Hollywood, Feb. 19. Father is Bob Hope's brother and personal business manager.

Mr. and Mrs. Jack Lindquist, son, Culver City, Feb. 17. Father is a television director.

Mr. and Mrs. Robert L. Lippert, Jr., daughter, Hollywood, Feb. 24. Child is granddaughter of Robert L. Lippert, producer.

Mr. and Mrs. Dick Pitts, daughter, Flushing, N. Y., Feb. 15. Father is director of public relations of Theatre Owners of America.

Mr. and Mrs. Preston Sturges, son, Hollywood, Feb. 22. Father is a film producer-director.

Mr. and Mrs. Jefferson Pierson, son, New York, Feb. 20. Father is the son of Wayne Pierson, theatrical tax consultant.

# The Rage of Paris and New York



# Lucienne Boyer

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Personal Manager  
CHARLES LEMMENIER  
Hotel Pierre  
New York



